

# THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Twelve.

CHICAGO, NOVEMBER 1, 1917.

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## CASPAR P. KOCH GIVES RECITAL NUMBER 1,200

### RECORD MADE IN PITTSBURGH

First Municipal Organ and First Given by Carnegie Played for Opening of Twenty-eighth Season on North Side.

Pittsburgh, a city where the organ is so much at home, celebrated with Caspar P. Koch, city organist, at the North Side Carnegie Hall, on Sunday afternoon, Oct. 7, when the 1,200th recital was given there. This recital opened the twenty-eighth consecutive season on the North Side, in what formerly was Allegheny City.

For this concert Mr. Koch had the assistance of a vocal duo, a quartet, a quintet and a chorus conducted by C. S. Niessen. Mr. Koch's selections were the following: Overture to "William Tell," Rossini; Aria from Suite in D major, Bach; Variations de Concert, Bonnet; "Traumerlei," Schumann; Scotch Fantasia, Macfarlane.

The printed program prepared by Mr. Koch for the occasion contains the complete list of compositions played by him at the last 100 recitals.

Allegheny was the first community in this country to inaugurate municipal organ recitals. When the hall was finished Mr. Carnegie, on his inspection tour, was dissatisfied with the bare appearance of the stage. Someone suggested that an organ be built there, to which Mr. Carnegie immediately agreed. This was the first of the long list of organs donated. To a letter by the ironmaster to Mr. Koch, written a few years ago, his secretary adds that at that time Mr. Carnegie had given, in whole or in part, about seven thousand organs.

### RECEIVER FOR ORGAN PLANT.

#### American Master Organ Company Strikes Financial Rocks.

The American Master Organ Company, with a plant at Paterson, N. J., has been placed in the hands of a receiver as the result of the filing of a bankruptcy petition against the concern. The company had been building principally theater organs and had been in business several years. The failure is attributed to poor collections and lack of capital sufficient to undertake the class of work it endeavored to do.

It is stated that the liabilities of the company aggregate \$60,000. No statement is made regarding the assets, which consist chiefly of machinery and equipment of use to organ manufacturers.

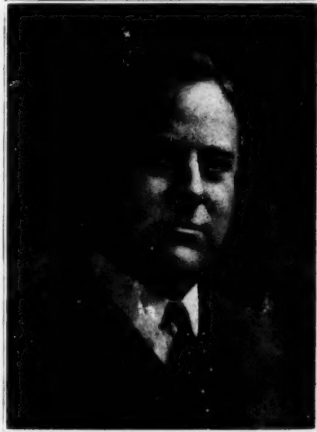
The American Master Organ Company went to Paterson from Warsaw, N. Y., and a number of local capitalists became interested in the concern.

#### Uda Waldrop in New York.

Uda Waldrop, the San Francisco organist, has gone to New York to live. His address will be 44 West Forty-fourth street. Frank Pixley, who used to collaborate with Gustav Luders in writing comic operas and musical comedies, will resume writing librettos with Mr. Waldrop as his composer. Mr. Waldrop was engaged to play organ solos in the Hippodrome on Oct. 7 at a benefit for the British Relief. He also has been secured to accompany at the famous Biltmore series this season, which means that he will play for practically all the famous artists who appear at these exclusive affairs. But it is his composing which really takes him. As the Whitmarks have accepted all his works and signed him exclusively for two years.

Philip Sheridan, for a long time manager of the South Haven business of Casavant Brothers, has become connected with the Rudolph Wurlitzer Company's organ department, with headquarters at Detroit.

## JOHN T. AUSTIN.



Brothers Associated in Austin Organ Company, Who Have Won Fame Through Their Career as Builders of Large Instruments, the Climax of Which is Attained in Great Philadelphia Organ.

### MEDAL FOR JOHN T. AUSTIN

Award by Franklin Institute of Pennsylvania for Wind Chest.

John T. Austin, president of the Austin Organ Company, Hartford, Conn., has been awarded the Edward Longstreth medal of merit by the committee on science and arts of the Franklin Institute of the state of Pennsylvania. The medal was awarded for Mr. Austin's invention of the "Universal Wind Chest" and its practical application in organ building. The award was made after a careful examination of scientific and artistic merits set forth in the course of a detailed analysis and report covering the entire field of organ building.

### FIFTY YEARS AS ORGANIST

Long Service of Samuel D. Mayer Is Recognized by Masons.

At the recent session of the Masonic Grand Lodge of California at the San Francisco Masonic Temple the fiftieth anniversary of the installation of Samuel D. Mayer, grand organist, was celebrated with speeches and a special musical program. Federal Judge Benjamin F. Bledsoe, on behalf of the grand lodge, presented Mr. Mayer with an ebony cane, with black ivory handle, bound with gold. Mr. Mayer responded in an address, thanking the officers and representatives for their kindness. Grand Organist Mayer was also requested to sit for a portrait, which when completed is to be hung in the temple. Grand Master Francis V. Keesling also made an address.

### HUTCHINS FACTORY SHUT

Company Goes Out of Business After Completing Contracts.

The passing of the Hutchings Organ Company is an event that will interest everyone whose knowledge of organ matters is not too recent. The company decided to close its Waltham factory after completing work on hand.

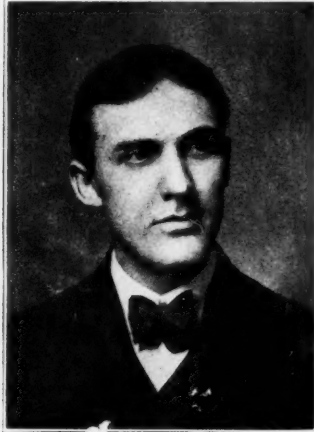
The Hutchings Company was founded by the late George S. Hutchings, one of the most famous of American organ builders. Its facilities are being sold, The Diapason is informed, and the business will be closed up as soon as possible.

### JOHN B. NORTON IS NAMED

Appointed Organist and Director at Memphis Cathedral.

John B. Norton, F. A. G. O., A. R. C. O., former dean of the Ohio and Tennessee chapters, respectively, of the American Guild of Organists, has been appointed organist and musical director of St. Mary's Episcopal cathedral, Memphis, Tenn.

## BASIL G. AUSTIN.



Brothers Associated in Austin Organ Company, Who Have Won Fame Through Their Career as Builders of Large Instruments, the Climax of Which is Attained in Great Philadelphia Organ.

### CHILDREN RECEIVE A TREAT

William Robinson Boone Demonstrates Municipal Organ.

William Robinson Boone, the well-known organist of Portland, Oregon, has been making good use of the new municipal organ there. He gave a lecture-recital Sept. 21 for the children of the public schools, explaining and demonstrating the new organ to the young people. His selections at this time included: National Airs; Meditation, E. J. Sturges; Scherzo-Pastorale, G. H. Federlein; "Ronde d'Amour," N. van Westerhout; March, from "Feramors," Rubinstein.

On Sept. 23 Mr. Boone gave his second municipal organ recital, and at this time his program included: Grand Choeur, Faulkes; Cradle Song, Walter Spinney; Serenade, Gabriel Pierné; "Suite Gothique," Boellmann; "Forest Murmurs," from "Siegfried," Wagner; "L'Arlequin," Gordon Balch Nevin; "See, the Conquering Hero Comes!," Handel-Guilman; "Pomponnette," Auguste Durand; Hungarian March, from "The Damnation of Faust," Hector Berlioz.

Mr. Boone also gave several numbers at the opening of the Monday Musical Club, Oct. 1, at the J. D. Coleman residence, playing: "Finlandia," Sibelius; "Basso Ostinato," Antoine Arensky; "Sunset," Edwin H. Lemare; Fuga-Fanfare, Lemmens.

### LARGE TASK FOR MIDMER.

Rebuilding Big Four-Manual in Brooklyn—Other Contracts.

Reuben Midmer & Son of Brooklyn are rebuilding the large four-manual organ in St. John the Baptist Catholic church, Brooklyn. They are making the action electric throughout, moving the solo organ from the gallery to a room over the sanctuary, and installing two consoles, one playable from the gallery and the other from the sanctuary.

Midmer & Son have received contracts for organs for Holy Saviour's Catholic church, Wilkes-Barre, Pa., St. Peter's Catholic church, Riverside, N. J., the First Baptist church, Berwick, Pa., and a large two-manual for St. Saviour's Catholic church, Brooklyn. They are rebuilding St. Francis Xavier's large three-manual, have completed organs in Christ Evangelical Reformed church, Brooklyn, and are setting up an electric instrument in the Palatinate Reformed church, Philadelphia.

The new organ built by M. P. Möller for the First Baptist church of Lexington, Ky., was dedicated Oct. 7. Harry E. Mueller has been engaged as organist. The organ is the first three-manual to be erected in Lexington and cost \$6,000.

## GIANT ORGAN SCHEME ANNOUNCED BY BUILDER

TOTAL: 283 SPEAKING STOPS

Austin Company Reveals Wonders of Great Instrument for the Public Ledger Auditorium at Philadelphia.

The Austin Organ Company has completed the specification, under the contract recently placed with it, for what is considered the largest organ ever constructed, and at the same time a really unique one. This organ will be placed in the magnificent auditorium of the new Public Ledger building, Philadelphia. The auditorium, designed by Arnold W. Brunner of New York City, will seat over 2,600 people.

In place of the usual organ case, there will be a beautiful marble colonnade at the rear of the stage, and the pipes of the main organ will be seen in a sort of chiaroscuro through the marble columns, which are to be placed about ten feet apart. The decoration of the pipes will be of such character that a mysterious and beautiful vista will greet the eye. The entire organ will consist of three divisions: main, dome and gallery.

The main organ will be placed at the rear of the stage and will consist of four manuals and pedal—161 speaking stops in all. Connected with this organ will be a special string organ of twenty-four speaking stops. The second division will be in the dome and will contain four manuals and pedal—sixty-two speaking stops. The third division will be in the rear of the gallery and will contain four manuals and pedal—sixty speaking stops—thus making a total of 283 speaking stops.

A series of openings between the pilasters around the gallery (the only one in the auditorium) will provide an excellent opportunity for the sound to emerge, while the scheme of the ceiling secures ample openings for the tone of the dome organ. Of the entire organ very little will be actually visible, save the partly veiled front pipes of the main or stage organ; but a flood of pervasive rich and majestic organ tone will be heard on all sides of the listener.

The three organs are all played from one four-manual console, placed upon an elevating platform, near the stage. They may be played separately or altogether, or in such portions as the organist may choose. Inasmuch as each division contains four manuals and pedal, all the great, swell, choir, solo and pedal organs may be used interchangeably and coupled together upon precisely the same principle as any four-manual organ, though upon a far more extensive scale. An interesting feature will be the special string organ, which can be played either separately or in combination with each division. This string section will be in its own swell-box, and marvelous effects are expected to be possible through this novel and beautiful portion of the organ. Double swell shutters or louvers on each division of the instrument will give superb crescendo and diminuendo effects.

The arrangement of the stop key registers, pistons and couplers of the three organs is a marvel of ingenuity, clearness and compactness. It may be safely affirmed that never before has an equal number of stops, pistons and pedals been placed under control of a single performer.

While the organ consists of three main divisions, these have been so designed tonally as not only to blend in one harmonious whole, but also to produce a great variety of tone

color. Moreover, the voicing will be such that exceeding richness and beauty will be the dominant feature. There will be no need of "forcing" any stop, and no pains or expense will be spared to produce an ensemble without a rival in the world today. Varying wind pressures will be employed wherever in the opinion of the builders the finest effects will be secured. The entire organ will be blown by three electric "Orgoblois," of forty horsepower each, and each generator will have its separate motor.

The builders expect this superb instrument to be epochal in the history of organ building, and in a class by itself. It will be the culmination of a series of notable four-manual electric organs scattered all over the United States in important centers.

The prime mover and principal in this enterprise is Cyrus H. K. Curtis of the Curtis Publishing Company, who is an enthusiastic lover of organ music, and, in fact, of all good music. It is his plan to give organ and orchestral concerts in the beautiful auditorium throughout the year. Here the best music may be heard at popular prices, so that people of limited means may attend. This worthy enterprise will thus become a perpetual source of artistic and moral uplift, and the noble organ will contribute no small share towards this end.

The complete specification of stops follows:

**MAIN DIVISION**

**GREAT ORGAN (73-note chest)**

- Contra Bourdon, 32 ft.
- Double Diapason, 16 ft.
- Contra Dulciana, 16 ft.
- Bourdon, 16 ft.
- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Third Open Diapason, 8 ft.
- Fourth Open Diapason, 8 ft.
- Major Flute, 8 ft.
- Doppel Flute, 8 ft.
- Stopped Flute, 8 ft.
- Viooncello, 8 ft.
- Gemshorn, 8 ft.
- Quint, 5 ft.
- First Octave, 4 ft.
- Second Octave, 4 ft.
- Major Flute, 4 ft.
- Hohl Flute, 4 ft.
- Rohr Flute, 4 ft.
- Twelfth, 3 ft.
- Mixture, 2 ranks.
- Mixture, 3 ranks.
- Mixture, 4 ranks.
- Double Trumpet, 16 ft.
- Trumpet, 8 ft.
- Horn, 8 ft.
- Clarion, 4 ft.
- Chimes, 25 notes.

**SWELL ORGAN (73-note chest)**

- Contra Gamba, 16 ft.
- Bourdon, 16 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Gross Flute, 8 ft.
- Stopped Diapason, 8 ft.
- Harmonic Flute, 8 ft.
- Flute Dolce, 8 ft.
- Dolce Celeste, 8 ft.
- Viol d'Orchestre, 8 ft.
- First Viole Celeste, 8 ft.
- Second Viole Celeste, 8 ft.
- First Vox Seraphique, 8 ft.
- Second Vox Seraphique, 8 ft.
- Sallecional, 8 ft.
- First Sallecional Celeste, 8 ft.
- Second Sallecional Celeste, 8 ft.
- Octave, 4 ft.
- Gross Flute, 4 ft.
- Chimney Flute, 4 ft.
- Viollina, 4 ft.
- First Celestina, 4 ft.
- Second Celestina, 4 ft.
- Flautino, 2 ft.
- Dolce Cornet, 5 ranks.
- Contra Posanne, 16 ft.
- Contra Bassoon, 16 ft.
- Harmonic Trumpet, 8 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Clarion, 4 ft.
- Tremolo.

**CHOIR ORGAN (73-note chest)**

- Contra Viole, 16 ft.
- Quintaton, 16 ft.
- Melodic Diapason, 8 ft.
- Violin Diapason, 8 ft.
- Nitsua, 8 ft.
- Spitz Flute, 8 ft.
- Flute Celeste, 8 ft.
- Concert Flute, 8 ft.
- Unda Maris, 8 ft.
- Gedeckt, 8 ft.
- Dulciana, 8 ft.
- Dolce Celeste, 8 ft.
- Quintadena, 8 ft.
- Fugara, 4 ft.
- Flauto Traverso, 4 ft.
- Flute d'Amour, 4 ft.
- Fleulet, 2 ranks.
- Piccolo, 2 ft.
- Double Oboe Horn, 16 ft.
- Clarinet, 8 ft.
- French Horn, 8 ft.
- Cor Anglais, 8 ft.
- Celesta.
- Tremolo.

**SOLO ORGAN (73-note chest)**

- Violine, 16 ft.
- Grand Diapason, 8 ft.
- Stentorphone, 8 ft.

- Philomela, 8 ft.
- Vioone, 8 ft.
- Gross Gamba, 8 ft.
- First Gamba Celeste, 8 ft.
- Second Gamba Celeste, 8 ft.
- Viola, 8 ft.
- Stopped Diapason, 8 ft.
- Prestant, 4 ft.
- Flute Overtre, 4 ft.
- Flauto Amabile, 4 ft.
- Concert Piccolo, 2 ft.
- Contra Tuba, 16 ft.
- Double Clarinet, 16 ft.
- Tuba Harmonic, 8 ft.
- Tuba Magna, 8 ft.
- French Trumpet, 8 ft.
- Flügel Horn, 8 ft.
- Saxophone, 8 ft.
- Tuba Clarion, 4 ft.
- Carillon.
- Tremolo.

**PEDAL ORGAN (44 notes)**

- Gravissima, 64 ft.
- Double Diapason, 32 ft.
- Contra Bourdon, 32 ft.
- Contra Viole, 32 ft.
- First Open Diapason, 16 ft.
- Second Open Diapason, 16 ft.
- Third Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Liedlich Bourdon, 16 ft.
- Vioone, 16 ft.
- Contra Viole, 16 ft.
- Dulciana, 16 ft.
- First Viole Celeste, 16 ft.
- Second Viole Celeste, 16 ft.
- Third Viole Celeste, 16 ft.
- Chimney, 16 ft.
- Flauto Major, 8 ft.
- Dolce Flute, 8 ft.
- Violoncello, 8 ft.
- Flute, 4 ft.
- Mixture, 5 ranks.
- Contra Bombarda, 32 ft.
- Contra Fagotto, 32 ft.
- Bombarda, 16 ft.
- Tuba Profunda, 16 ft.
- Posanne, 16 ft.
- Fagotto, 16 ft.
- Saxophone, 16 ft.
- Tuba, 8 ft.
- Clarion, 4 ft.

**GALLERY DIVISION.**

**GREAT ORGAN (73-note chest)**

- Double Open Diapason, 16 ft.
  - Open Diapason, 8 ft.
  - 16-3 Diapason, 8 ft.
  - Claribel Flute, 8 ft.
  - Gamba, 8 ft.
  - Dulciana, 8 ft.
  - Octave, 4 ft.
  - Wild Flute, 4 ft.
  - Super Octave, 2 ft.
  - Mixture, 3 ranks.
  - Trumpet, 8 ft.
  - Chimes, 25 notes.
- SWELL ORGAN (73-note chest)**
- Open Diapason, 8 ft.
  - Stopped Diapason, 8 ft.
  - Spitz Flute, 8 ft.
  - Flute Celeste, 8 ft.
  - Fluechal, 4 ft.
  - Rohr Flute, 4 ft.
  - Flautino, 2 ft.
  - Posanne, 16 ft.
  - Cornopean, 8 ft.
  - Vox Humana, 8 ft.
  - Tremolo.

**CHOIR ORGAN (73-note chest)**

- Cor de Nuit, 8 ft.
- Horn Celeste, 8 ft.
- Dolcissimo, 8 ft.
- First Muted Celeste, 8 ft.
- Second Muted Celeste, 8 ft.
- Pastoral Flute, 8 ft.
- Quintadena, 8 ft.
- Quintadena Celeste, 8 ft.
- Cearina, 4 ft.
- Basset Horn, 16 ft.
- Cor Anglais, 8 ft.
- Miramba.
- Tremolo.

**SOLO ORGAN (73-note chest)**

- Quintaton, 16 ft.
- Diapason Phonor, 8 ft.
- Philomela, 8 ft.
- Solo Viole, 8 ft.
- First Viole Celeste, 8 ft.
- Second Viole Celeste, 8 ft.
- Stopped Flute, 8 ft.
- Flute Overtre, 4 ft.
- Octave, 4 ft.
- Flauto Angelique, 4 ft.
- Harmonic Tuba, 8 ft.
- Saxophone, 8 ft.
- Tremolo.

**PEDAL ORGAN (44 notes)**

- Resultant, 32 ft.
- Double Open, 16 ft.
- Second Diapason, 16 ft.
- Violine, 16 ft.
- Bourdon, 16 ft.
- Liedlich Gedeckt, 16 ft.
- Gross Flute, 8 ft.
- Gedeckt, 8 ft.
- First Orchestral Cello, 8 ft.
- Second Orchestral Cello, 8 ft.
- Trombone, 16 ft.
- Tuba, 16 ft.
- Basset Horn, 16 ft.

**DOME DIVISION**

**GREAT ORGAN (73-note chest)**

- Bourdon, 16 ft.
  - First Open Diapason, 8 ft.
  - Second Open Diapason, 8 ft.
  - Viole d'Gamba, 8 ft.
  - Doppel Flute, 8 ft.
  - Claribel Flute, 8 ft.
  - Gemshorn, 8 ft.
  - Octave, 4 ft.
  - Super Octave, 2 ft.
  - Trumpet, 8 ft.
  - Chimes, 25 notes.
- SWELL ORGAN (73-note chest)**
- Contra Viole, 16 ft.
  - Open Diapason, 8 ft.
  - Gedeckt, 8 ft.
  - Nitsua, 8 ft.
  - First Nitsua Celeste, 8 ft.
  - Second Nitsua Celeste, 8 ft.
  - Echo Sallecional, 8 ft.
  - First Echo Celeste, 8 ft.
  - Second Echo Celeste, 8 ft.
  - Flute Traverso, 4 ft.
  - Contra Fagotto, 16 ft.

- Wald Horn, 8 ft.
- Hathboy, 8 ft.
- Tremolo.

**CHOIR ORGAN (73-note chest)**

- Hohl Flute, 8 ft.
- Flute Celeste, 8 ft.
- Dulciana, 8 ft.
- Viole d'Amour, 8 ft.
- First Celeste d'Amour, 8 ft.
- Second Celeste d'Amour, 8 ft.
- First Viole Aetheria, 8 ft.
- Second Viole Aetheria, 8 ft.
- Zauber Floete, 4 ft.
- Flageolet, 2 ft.
- Cornio di Bassetto, 8 ft.
- Vox Humana, 8 ft.
- Celestial Harp.
- Tremolo.

**SOLO ORGAN (73-note chest)**

- Grand Diapason, 8 ft.
- Gross Flute, 8 ft.
- Violoncello, 8 ft.
- First Cello Celeste, 8 ft.
- Second Cello Celeste, 8 ft.
- Octave, 4 ft.
- Doppel Flute, 4 ft.
- Tuba Profunda, 16 ft.
- Harmonic Tromba, 8 ft.
- Tuba Sonora, 8 ft.
- Musette, 8 ft.
- Clarion, 4 ft.
- Tremolo.

**PEDAL ORGAN (44 notes)**

- Contra Quintaton, 32 ft.
- Quintadena, 16 ft.
- Open Diapason, 16 ft.
- Violine, 16 ft.
- Bourdon, 16 ft.
- Contra Viole, 16 ft.
- Gross Flute, 8 ft.
- Violoncello, 8 ft.
- Gedeckt, 8 ft.
- Tuba Profunda, 16 ft.
- Contra Fagotto, 16 ft.
- Vox Humana, 16 ft.

**SPECIAL STRING ORGAN**

Consisting of twenty-four sets of strings, 8 feet.

Note: The double stop celestes on the manuals and the triple stop celeste on the pedal will be drawn by single stop keys, and the twenty-four stops of the special string organ will be controlled by three stop keys, drawing on three groups of eight stops each, thus avoiding needless complication at the console.

**ACCESSORIES.**

- Great Organ Couplers—Great, 16 ft.; Great, 4 ft.; Solo, 16 ft.; Solo, 8 ft.; Solo, 4 ft.; Swell, 16 ft.; Swell, 8 ft.; Swell, 4 ft.; Choir, 16 ft.; Choir, 8 ft.; Choir, 4 ft.
- Swell Organ Couplers—Swell, 16 ft.; Swell, 4 ft.; Solo, 8 ft.
- Choir Organ Couplers—Choir, 16 ft.; Choir, 4 ft.; Swell, 16 ft.; Swell, 8 ft.; Swell, 4 ft.; Solo, 8 ft.
- Solo Organ Couplers—Solo, 16 ft.; Solo, 4 ft.; Great, 8 ft.; Swell, 8 ft.
- Pedal Organ Couplers—Solo, 8 ft.; Solo, 4 ft.; Swell, 8 ft.; Swell, 4 ft.; Great, 8 ft.; Choir, 8 ft.; Choir, 4 ft.; Pedal, 8 ft.
- Special Great Organ Couplers—Swell to Great, 2 ft.; Choir to Great, 2 1/2 ft.
- Special Pedal Coupler—Choir to Pedal, 3 1/2 ft.
- Unison Couplers—Solo on 8 ft., Swell on 8 ft., Choir on 8 ft.

Eight adjustable pistons to control main solo and pedal stops. Eight adjustable pistons to control main swell and pedal stops. Eight adjustable pistons to control main great and pedal stops. Eight adjustable pistons to control main choir and pedal stops. Five adjustable pistons to control dome solo and pedal stops. Five adjustable pistons to control dome swell and pedal stops. Five adjustable pistons to control dome great and pedal stops. Five adjustable pistons to control dome choir and pedal stops. Five adjustable pistons to control gallery solo and pedal stops. Five adjustable pistons to control gallery swell and pedal stops. Five adjustable pistons to control gallery great and pedal stops. Five adjustable pistons to control gallery choir and pedal stops. Nine general combination pistons controlling all stops and couplers in main, dome or gallery division at will. Control obtained by three buttons. Nine general combination pistons duplicating the above.

Key Check Pistons—Strings to solo. Strings to swell. Strings to choir. Main, dome or gallery solo organs to solo manual. Main, dome or gallery swell to swell manual. Main, dome or gallery choir organs to choir manual. Main, dome or gallery great organ to great manual. Main, dome or gallery pedal organs to pedals. Solo to pedal, reversible. Swell to pedal, reversible. Choir to pedal, reversible. Great to pedal, reversible. Solo to great, reversible.

Swell Pedals—Balanced great and choir pedal. Balanced swell pedal. Balanced solo and pedal organ pedal. Balanced string and master pedal. Balanced crescendo and diminuendo pedal. Six combination pedals controlling main pedal organ. Three combination pedals controlling gallery pedal organ. Three combination pedals controlling dome pedal organ. General sforzando pedal. Main organ sforzando pedal. Gallery organ sforzando pedal. Pedal combinations to solo, swell, great and choir pistons. Main organ crescendo. Dome organ crescendo. Gallery organ crescendo.

Big Ben bell.

In addition to the three 40-horsepower motors and blowers there are two three-horsepower motors and two 125-ampere generators; automatic starters and controls, telephones, etc. Double sets of swell shades are to be placed on all swell boxes. Austin patent canceler bars are to be placed over each group of stop keys.

Stanley R. Waterman of Meriden, Conn., has been appointed organist and choirmaster of the Divinity School of Yale University.

**WANTS IN ORGAN WORLD**

If you need help or a position, if you have anything to sell to organists or organ builders, or if you are looking for a bargain in purchasing, try this column. The rate for "Want" advertisements is only 2 cents a word per insertion, with a minimum of 30 cents.

**FOR SALE—A NEW TWO-manual pipe organ, tubular action, pneumatic wind chest, 15 stops, 8 pneumatic couplers, 4 reversible combinations, grand crescendo and swell pedal, and all modern accessories. Best voicing and action. Price and specification on request. JOSEPH SLAWIK, 213 South Delhi street, Philadelphia, Pa.**

**FOR SALE—A THREE-MANUAL pipe organ built by C. S. Haskell, Philadelphia. Great organ, thirteen stops; swell organ, thirteen stops; choir organ, seven stops, and pedal organ, seven stops. In excellent condition. For further description and particulars address: Owen J. W. Burgess, 5905 Greene Street, Germantown, Philadelphia, Pa.**

**WANTED—THREE OR FOUR men conversant with electric action console work; also a man for erecting room. An outside man for tuning and repairing also desired. Good wages, steady positions, and agreeable surroundings for the right parties. Factory in the East. Apply Box G. L., care The Diapason.**

**FOR SALE—FOUR NEW Westinghouse Motor Generators of 14 volts, 7.5 amps. capacity, operating on A. C., 110 volts, 1 phase, 60 cycle current; also 60 gross new flat head bright wood screws, 3/2 in., No. 16. J. H. & C. S. ODELL & CO., 407-409 West 42d street, New York City.**

**TO ORGAN BUILDERS—AN experienced voicer, with highest references, is contemplating a change, and would be glad to receive propositions to serve other interests. Address in first instance to S. D., care of The Diapason, Chicago.**

**WANTED—EXPERIENCED pipe organ salesman who can produce results with highest grade work. Exceptional opportunity for the right man. Apply by letter with references and experience to C. D. K., care of The Diapason.**

**PIPE ORGAN SALESMAN with thorough practical knowledge of the business, selling experience, record and references A1, desires connection with first-class manufacturer. Address B. P., care of the Diapason.**

**FOR SALE—CHEAP, TWO-manual, ten-stop, used pipe organ, in first-class condition. Will demonstrate. NELSON PIANO AND ORGAN CO., 740 East Forty-seventh street, Chicago.**

**WANTED—MAN WHO CAN erect and finish electro-pneumatic organs. Reply stating experience, and salary required. "A," care of The Diapason.**

**WANTED—FIRST-CLASS PIPE organ finisher. Must have broad experience and exceptional ability. Write application to E. F. O., care of The Diapason.**

**Denver After Clarence Reynolds.**

Clarence Reynolds, the Philadelphia organist, may be the new municipal organist of Denver. It is said that the Rotary Club is willing to subscribe the balance between the salary the city will pay and that demanded by Mr. Reynolds.

Mr. Reynolds visited Denver in October as a guest of the Rotary Club at luncheon, and during his stay in the city he conferred with Mayor Speer and Rotarians and the question of his coming to Denver to play the new Wurlitzer organ in the Auditorium was discussed. Even if Mr. Reynolds will not consider a proposal to locate in Denver as municipal organist, Mayor Speer will endeavor to have him for the first few weeks when the organ is dedicated.

**DEAGAN PUTS CHIMES  
IN BIG CHURCH TOWER**

**HAVE NEW ELECTRIC ACTION**

Set of Fourteen Tubular Bells Placed in the New \$200,000 St. Ignatius Edifice in Chicago Playable from Organ Console.

J. C. Deagan Musical Bells, Inc., have installed a set of fourteen tubular tower chimes in the beautiful new St. Ignatius church, a \$200,000 structure recently completed in Rogers Park, Chicago. The chimes were given to the church as a memorial by a wealthy parishioner.

The belfry of the church is 185 feet high. The architecture is Corinthian and admirably adapted to tower chimes. The range of the chimes, which weigh up to 200 pounds apiece, is fourteen tones. The keyboard for playing these chimes is in the sacristy, at a point from which they may be played by the organist, if desired, and their music incorporated into the regular church services.

The feature that makes these chimes especially adapted to church use is a new type of electric action recently perfected by Mr. Deagan. This action, which is equipped with powerful projecting and recoil magnets, is so simply made that with reasonable care it will give a life-time or more of service without requiring attention. Each action is equipped with a relay that requires only a light current, of low voltage, to operate. Great economy in the installation is due to the fact that a very light wire suffices to connect each action to the corresponding key on the manual. The installation cost is reduced to a minimum and is so simple that any electrician can do the work. The chimes may be played from one or more keyboards, which may be at almost any distance within reason, and any scale or range up to twenty tones chromatic, covering the entire range of the average singing voice, may be had.

Other attractive features of these tubular chimes are their exceedingly low cost, which is but a fraction of that of cast bells; also the accuracy with which they are tuned, their freedom from clanging partials and overtones and their consequent remarkably sweet and sympathetic tone quality.

A set of chimes of real musical merit is of incalculable publicity value to a church. Such a campanile as that installed in St. Ignatius Church, on which an extensive repertoire of sacred selections and favorite hymns can be played, becomes the cherished possession of the entire community.

**COLLEGE ORGAN DEDICATED.**

Skinner Instrument at Lafayette College Played by Charles E. Knauss.

The new Skinner organ in the Colton memorial chapel on the campus at Lafayette College, Easton, Pa., was dedicated with a recital given by Charles E. Knauss Oct. 4. The auditorium of the chapel was filled with music lovers of Easton. President MacCracken introduced the organist and his assistant, Harry Clarke Saylor, baritone, of Philadelphia. The program was as follows: Allegro, from Sonata, Guilman; Berceuse, Faulkes; Prelude and Fugue, Bach; Largo, from "New World" Symphony, Dvorak; Overture, "Merry Wives of Windsor," Nicolai; Andante Cantabile, Widor; "Marche Militaire," Gounod.

The new organ is the gift of Mrs. J. Milton Colton of Jenkintown, donor of the chapel. It was built by the Ernest M. Skinner Company of Boston. It has three manuals, a great organ of seven stops, a swell organ of nine stops, a choir organ of four stops, and a pedal organ of six stops, totaling fourteen hundred pipes. The specification has been published in The Diapason.

**Plans for M. T. N. A. Meeting.**

The next annual meeting of the Music Teachers' National Association will be held in New Orleans

**SERVING THEIR COUNTRY.**



Richard Keys Biggs, the Brooklyn Organist, and his pupil, Robert Barnes, snapped at Somerville, N. J.

Dec. 27-29. All meetings of the convention will be held in the Hotel Grunewald, which offers special rates for the occasion. New additions to the program just announced by President J. Lawrence Erb are a paper by D. Guiseppe Ferrata on "A National Music Publishing House," and a paper by Walter Goldstein of New Orleans on "The Natural Harmonic and Rhythmic Sense of the Negro," with illustrations by uncultivated negroes. The general plan of the schedule for the sectional meetings of the association this year provides one leading paper on the main subject, flanked by a number of short papers, instead of the long papers and essays which hitherto have been a feature of these meetings. One result of this plan is a great increase in the number of active participants at the New Orleans meeting.

**Played by Frederic B. Stiven.**

Frederic B. Stiven, organist of the Euclid Avenue church, Cleveland, has played the following numbers at his Sunday evening recitals: Romanza in D flat, Lemare; Prelude, Sonata No. 19, Rheinberger; "With Sweet Lavender," MacDowell; Andante Cantabile from Fifth Symphony, Tschaiowsky; Song, Tschaiowsky; Romance in B flat, Harriss; "March Triomphale," Dubois; "Chant Pastorale," Dubois; "Chant de Bonheur," Lemare; Adagio from Sixth Sonata, Allegretto in B minor and Funeral March and Seraphic Chant, Guilman.

George E. La Marche, well known for some years as a salesman for the Austin Company, whose headquarters were in Chicago, and before that in Atlanta, Ga., is now connected with the Wangerin-Weickhardt Company of Milwaukee.

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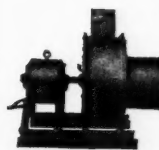
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Those who favor us with programs for this department will materially assist the editor and printers by following, whenever possible, the style adopted by this paper. Never write on both sides of the paper. If programs are printed on both sides send two copies.

Miss Eda E. Bartholomew, Atlanta, Ga.—An example of the serious quality of organ music placed before Atlanta audiences is a Bach program played at St. Mark's Methodist church Sept. 30 by Miss Bartholomew. She was assisted by Miss Mary Miller, violin; Michael Banner, violin, and a quartet in this scholarly array: Fantasia and Fugue, G minor; Quartet, "Have Mercy Upon Us, O Lord," Philipp Emanuel Bach; Soprano, Aria, "My Heart Ever Faithful"; Second movement from D minor concerto for two violins with organ; Quartet, "God of Mercy and of Grace"; Offertory, Siciliano; Violin, Chaconne; Quartet, Chorale from "Saint Matthew Passion" music; Toccata, in F major.

Miss Bartholomew gave a Cesar Franck program Oct. 25 in St. Mark's Methodist church with the help of her choir. The compositions used were: Prelude, Fugue and Variations, Op. 18; Quartet, "Lord, Have Mercy Upon Us" (Violin, Offertory, No. 2; Trio, "Ave Maria" (Soprano, tenor, bass); Offertory, Andantino; Concerto Solo, "La Procession"; Tenor Solo and Quartet, "O Lord, Most Holy"; Violin, Offertory, No. 1; Soprano Solo and Duet, "Le Garde D'Honneur"; Quartet, "O Lamb of God"; Organ, "Piece Heroique."

Hamin Hunt, Minneapolis—A series of three recitals arranged by Mr. Hunt at Plymouth church on successive Monday evenings in October included these programs:

Oct. 8—Agitato, Op. 148, Rheinberger; Largo from "New World" Symphony, Dvorak; Canon, Schumann; Fifth Symphony, Widor; Intermezzo, "Moonlight," Lemare; "At the Concert," Bonaldi; "Song of the Volca Boatmen," Traditional; Concert Study, Yon.

Oct. 15—Prelude in D minor, Clerambault; Adagio from "Ariane," Guilmant; Andante from Fourth Sonata, Bach; First Sonata, Mendelssohn; Gavotte, Martini; "The Brock," Dehmer; "Evening Rest," Hollins; Finale.

Oct. 22—Triumphal March, Nibel; Lullaby, Macfarlane; Fugue in D major, Bach; "Evening Chimes," Wheelton; Bridal Song, Goldmark; Golden Wedding, Rouges; Fountain Revery, Fletcher; Adagio and Allegro ma non troppo (MS), Donald Ferguson; "Tales of a Wayside Inn," Without Words, Bonnet; Grand Chorus, Rousseau.

Otto T. Hirschler, Cedar Rapids, Iowa—Mr. Hirschler is giving frequent recitals on the new Felkemer three-manual organ in the T. M. Sinclair memorial chapel at Coe college. On Oct. 16 he played, as follows: Allegro Con Moto from Grand Sonata, Op. 25, Whiting; "Gavotte Moderne," Lemare; "At Twilight," Stebbins; Chromatic Phantasy in A minor, Thiele; "The Swan," Stebbins; Toccata and Fugue in D minor, Bach; Andante Cantabile, Tschaiikowsky; "Christina Funagli; Intermezzo," Callaerts; "Ave Maria," Schubert; Finale from D Minor Concerto (Cadenza by Wilhelm Middelschulte), Guilmant.

Judson W. Mather, Seattle—Mr. Mather will resume his Sunday afternoon recitals at Plymouth church Nov. 4. It is Mr. Mather's custom to give a series of musicals the first Sunday of the month during the season, and he has introduced to Seattle audiences many new and modern compositions. The program arranged for Nov. 4 is made up entirely of compositions new to the Seattle public and Mr. Mather will be assisted by Sara Andrews Thornton, who will read Longfellow's "King Robert of Sicily" to incidental music for organ by Rossetter G. Cole. The numbers are: Sonata Chromatica, Yon; "Sainte Clotilde," Cesar Franck; Pastorale in A minor, Foerster; Minuetto, Friml; Tone Poem, "The Spirit of God Moved Upon the Face of the Waters," C. Hugo Grimm; "Marche aux Flambeaux," J. Barton; "King Robert of Sicily," from "Tales of a Wayside Inn," by Henry W. Longfellow; incidental music for the organ by Rossetter G. Cole.

Albert Riemenschneider, Berea, Ohio—At his recital in the Gable Auditorium of Berea-Wallace college Oct. 14 Mr. Riemenschneider played: Prelude and Fugue in G, Bach; Gavotte, Martini; "The Question and the Answer," Wolstenholme; First Sonata, Guilmant; Berceuse from "Jocelyn," Godard; "Ride of the Valkyries," Wagner.

Samuel A. Baldwin, New York City—Professor Baldwin's recitals at the College of the City of New York have been resumed for the season and he gave the 561st on Sunday afternoon, Oct. 7. The programs have been as follows:

Oct. 7—Allegro and Adagio from Sixth Symphony, Widor; Largo, Handel; Fugue in E flat major, Bach; "A Song from the East," "Solitude" and "Evening Idyll," Cyril Scott; Scherzo in G minor, Liszt; Nocturne, Op. 50, No. 6, Arthur Foote; Overture, "Tannhauser," Wagner.

Introduction to Third Act, "Die Meistersinger," Wagner; Prelude and Fugue in A minor, Bach; "Romance sans Paroles," Bonnet; Prelude, Vladimir Fashloff; "Petite Berceuse," Nicholas Sokolowsky; "Marche Funebre et Chant Seraphique," Guilmant; Legend (A Deserted Farm) and Melodie (To a Water Lily), MacDowell; Festal Postlude, Schminke.

Oct. 17—Sonata No. 2, in A minor, Faulkes; "Vision," Rheinberger; Toccata and Fugue in G major, Bach; "Lebestraum," No. 3, Franz Liszt; Molto Andante and Allegro Gioioso, Saint-Saens; Andante Cantabile, in B flat, Tschaiikowsky; "Flat Lux," Dubois.

Oct. 21—Suite No. 2, Edward Shippen Barnes; "Scena Pastorale," Bossi; Toccata, F. Bach; "Procession and Prayer," Guilmant; Symphonic Poem, "Orpheus," Liszt; Prize Song, "Die Meistersinger," Wagner; Serenade, Schubert; Gothic March, Salome.

Oct. 24—Toccata (Dorian), Bach; Andante con Moto from Fifth Symphony, Beethoven; Suite in D minor, Op. 56 (MS), Rene L. Becker; "Idyll," Charles Quef; "In the Morning," and "Aesop's Death," from "Peer Gynt," No. 1, Grieg; Fountain Revery, Percy E. Fletcher; "Marche Russe," Schminke.

Oct. 28—Festival Prelude, Faulkes; Air from Suite in D, Bach; Fugue in G Major in a Gigue, Bach; Vesperal, Diggle; Scherzo, Herbert W. Wareing; "Deep River" (old negro melody), H. T. Burleigh; "Legende," Trygve Torjussen; Overture to "Stradella," Flotow-Buck.

Oct. 7 the following program was presented: Chromatic Fantasia in A minor, Thiele; October, Tschaiikowsky; "Redemption Nuptiale," J. Frank Frysinger; "Autumn," James Lyon; Gavotte, Padre G. B. Martini; "Swing Low, Sweet Chariot" (transcription for the organ), Carl R. Flor; "Traumerl" and Romanza (requested), Robert Schumann; "Marche Religieuse," Guilmant.

F. A. Moore, Toronto, Ont.—The first recital of the sixth series at the University of Toronto was played Oct. 16 by Mr. Moore, who is bursar of the university and whose playing has been heard in many of the greatest and most important on the large Casavant organ. Mr. Moore's program included the following: Prelude and Fugue in G major, Bach; "Sposazio," Liszt; Sonata No. 17, in B major, Rheinberger; Cantilene, Halling; "Phaedra's Chant," Godard.

William Wall Whiddit, Utica, N. Y.—A dedicatory recital on a Miller organ in the Baptist church of Hamilton, Va., was given by Mr. Whiddit, organist of the Tabernacle Baptist church of Utica, on Oct. 10. His program included: Toccata in F, D minor, Bach; Minuet, G major, Beethoven; Gavotte, E major, Martini; Scherzo, D minor, Eaton Fanning; Andantino, Wetten; Romance, D flat, Lemare; "Liebestraum" (arranged by Dr. Falk), Liszt; Festival Toccata, Percy E. Fletcher; Fountain Revery, Fletcher; "Phaedra's Chant," Godard; "The Minster Bells," H. A. Wheelton; "Chanson d'Ele," Lemare; March and Chorus, "Tannhauser," Wagner. Mr. Whiddit also sang Schubert's "Ave Maria."

Dr. Roland Diggle, Los Angeles, Cal.—At St. John's Episcopal church the following selections have been played during October: Prelude and Fugue in C minor, J. S. Bach; "Legende Romantique," Mansfield; "Pavane," Johnson; Sonata No. 1, Faulkes; "Within a Chinese Garden," Stoughton; "Sourvenir," Dreda; "Will of the Wind," G. B. Nevin; Fantasia on "Duke Street," Kinder; "Chanson Rustique," Mansfield; Invocation, Dubois; Chorale Prelude, Bach; Romanzetta, Becker; Concert Fantasia, Jenkins; Legend and Finale, Faulkes; Spring Song, Mendelssohn; Cantilem, Goss-Custard.

Charles A. Sheldon, Jr., Atlanta, Ga.—At the Sunday recitals in the Municipal auditorium Mr. Sheldon played:

Sept. 30—Grand March from "Rienzi," Wagner; "In the Forest," Durand; Barcarolle ("Tales of Hoffman"), Offenbach; Toccata in F major, Crawford; "Dreams," Stoughton; "In the Sunlight of Your Smile," Lillian Ray; "The Magic Harp," Meale; Fanfare, Harry Rowe Shelley; "Star-Spangled Banner."

Oct. 7—Grand Choeur, Spencer; Berceuse from "Jocelyn," Godard; Funeral March of a Marionette, Gounod; "Liebestraum," Liszt; "Christmas in Sicily," Pietro Yon; Finale to Symphony 6, Louis Vierne; "Star-Spangled Banner."

Oct. 11—Suite in F, Arcangelo Corelli; Largo, Handel; "Le Rossignol et la Rose," Saint-Saens; "The Swan," Stebbins; Evenson, Johnston; Military Fantasia, P. A. Yon; "Star-Spangled Banner."

Stoughton; Serenade in A flat major, Pierne; "The Sirens" (from Sea Sketches), Stoughton; "Grand Choeur," R. G. Halling; Nocturne in A flat, Giuseppe Ferrata; Toccata in C, Arturo Letonda; "The Star-Spangled Banner," Old English. The second Stoughton number is dedicated to Mr. Heath.

Frank Wilbur Chase, Salem, Ore.—Professor Chase of Willamette University dedicated a two-manual Moller organ in St. John's Episcopal church at Silverton, Ore., Sept. 30. The following program was given: Overture to "William Tell," Rossini; Largo, Handel; Organ Suite, Van-derput; Toccata and Fugue in D minor, Bach; Introduction to the Third Act of "Lohengrin" and Bridal Chorus, Wagner; "Evensong," Johnston; Cascade, Bendel; Andantino, No. 1, Lemare; "Canzone Amoreosa," Nevin; Grand Processional March "Queen of Sheba," Gounod.

Edwin Arthur Kraft, Cleveland Ohio—At his recital in Trinity cathedral Oct. 14 Mr. Kraft's selections included: "Triumphal March, Hollins; "Within a Chinese Garden," Stoughton; "Allegro Giocoso," Dehmer; "Entr'acte," Henry K. Hadley; "L'Arlequin," Gordon B. Nevin; "Autumn," Tschaiikowsky; "Evening Rest," Hollins; "In Olden Times," Hugo Goodwin; Grand March from "Aida," Verdi.

Edwin H. Lemare, San Francisco—A Wagnerian program was offered Oct. 14 by Mr. Lemare, city organist, in the auditorium. The program was the result of numerous requests for Wagnerian selections which he played: Transmarch, from "Gottedimmerung," Parsifal, to "Parsifal"; "Walther's Prize Song," from "The Mastersingers of Nuremberg"; Vorspiel and "Liebestod," from "Tristan and Isolde"; "O Star of Eve," from "Tannhauser"; "Ride of the Valkyries," from "Die Walkaerie."

Dr. George Whitfield Andrews, Oberlin, Ohio—The second of the series of recitals which Dr. Andrews is giving at Oberlin college he played the following program: Praeludium et Fuga in E flat (Saint Ann's), Bach; "Love Dream," Liszt; Nevin; "Helas," Jacob; Coronation March, Elgar-Brewer; "From the Song 'Tannhauser,'" Schumann; Variations (First Sonata), Yon; Fantasia in A major (No. 2), G. W. Andrews.

James W. Cheney, Jr., Pittsburgh, Pa.—Mr. Cheney has started his second year in his weekly Sunday evening recitals at the First Baptist church. His latest program was:

Sept. 16—Sonata No. 5 in C minor, Guilmant; Gavotte from "Mignon," Thomas; Erotik, Grieg.

Sept. 23—"Alla Marcia," Rebikoff; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Pilgrims' Chorus" from "Tannhauser," Schumann; "Will o' the Wisp," Gaul; Scherzo-Toccata, Nevin; "Evening Bells and Cradle Song," Macfarlane.

Sept. 30—Fantasia and Fugue in G minor, Bach; "Grand Choeur," Faulkes; "Ave Maria," Bach-Gounod; Improvisation in a waltz, Schumann; "Gavotte from 'The Swan,'" Stebbins; "Finlandia" (tone poem), Sibelius; Air and Variations on an American Air, Flagler; Meditation in D flat, St. Clair.

Oct. 14—"Peer Gynt" Suite No. 1, Grieg; Processional March, Rogers; Andante Cantabile from Fifth Symphony Tschaiikowsky.

J. J. McClellan, Salt Lake City, Utah—The Salt Lake City organist played Oct. 8 before a crowded house in Trinity Methodist church at Idaho Falls, Idaho. He gave his audience the following: Toccata and Fugue in D minor, Bach; "Traumerl," Schumann; Gavotte from "Mignon," Thomas; Grand Selection from "Cavalleria Rusticana," Mascagni; "Pilgrims' Song of Hope," Batiste; Capriccio, Lemaigre; Andantino, Lemare; Gems from Richard Wagner, arranged for organ by McClellan; Grand Toccata from Sixth Organ Symphony, Widor.

Henry F. Anderson, F. A. G. O., Cleveland—At Emmanuel church in his October Sunday recital Mr. Anderson played: "Arabesque," Debussy; "Andante Sinfonico," Holloway; Toccata, Georges MacMaster; Prelude, C sharp minor, Bach; Minuetto, Friml; Andante Cantabile, Tschaiikowsky; "Marche Russe," Schminke; Scherzo, from Sonata in C minor, Mark Andrews; "Sunshine and Shadow," Clement R. Gale; "Triumphal Song," Herbert Brewer; "In the Southland," Harvey B. Gaul; Fountain Revery, Percy E. Fletcher; Festival Toccata, Percy E. Fletcher.

Lucien E. Becker, Portland, Oregon—The first of the monthly series of recitals to be given by Mr. Becker on the Olds memorial organ at Reed college was played Oct. 16 in the college chapel. The recital was planned to demonstrate modern tendencies of organ playing and writing. The program was: Concert Overture in D major, William Faulkes; "The Swan," Saint-Saens; "Swing Low, Sweet Chariot," Carl R. Diton; "Choir de Lune," Bonnet; "Dance of the Elves," Bonnet; First Sonata, Borowski; "Chanson du Soir," Rene L. Becker; "Marche Nuptiale," Georges MacMaster.

Edgar E. Coursen, Portland, Oregon—In a recital at the Public Auditorium Oct. 7 Mr. Coursen played: Prelude from C minor sonata, Guilmant; Second Andantino in D flat, Lemare; Minuet, Tournay; Four Miniatures: March, Petrall; Lullaby, Sullivan; "A Persian Pastorale," Batiste; Negro Love Song, Coverley; "Glo-

ria in Excelsis," Lemmens; "Pilgrim's Song of Hope," Batiste; "The Answer," Wolstenholme.

William C. Young, Philadelphia—Mr. Young gave the opening recital on a Midmer organ in the Orthodox Street Methodist church of Frankford, Philadelphia, Oct. 23. He played as follows: Offertory, St. Cecilia in D, Batiste; Meditation in D minor, Krieger; Spring Song, Lemare; "Thanksgiving," Demarest; "Chant Seraphique," Frysinger; Fanfare, Lemmens; Fantasia, "O Sanctissima," Lux.

Edwin Vaile McIntyre, Oklahoma City—In the inaugural recital on the Austin organ in the First Baptist church of Chickasha, Okla., Oct. 12, Mr. McIntyre played: Processional March from "The Queen of Sheba," Gounod; "The Swan," Saint-Saens; Pizzicato, "Sylvia," Delibes; Funeral March and Seraphic Chant, Guilmant; Fantasia, "Semiramide," Rossini; Overture, "William Tell," Rossini; "The Magic Harp," Meale; "In Springtime, Kinder," Gavotte, "Mignon," Thomas; "Marche Militaire," Schubert.

Mrs. John R. Henry, Harrisburg, Pa.—Mrs. Henry, organist of the Market Square Presbyterian church, gave a recital on the newly-rebuilt and enlarged Hook & Hastings organ with echo and chimes, in that edifice on Oct. 18, playing the following program: Fantasia in G major, Bach; Allegretto in B minor, Guilmant; Melody for the Bells of Berghall Church, Sibelius; "Finlandia," Sibelius; "The Swan," Stebbins; "Where Dusk Gathers Deep," Stebbins; Toccata, Blakeley.

Robert Morris Treadwell, New York City—Mr. Treadwell, who is organist of the Olivet Memorial church, gave a recital at the First Baptist church of Ridgfield Park, N. Y., at which he played: Suite in G minor, James H. Rogers; Gavotte from Cello Sonata, Bach; Cathedral Fugue in E minor, Bach; Fanfare in D, Lemmens; "To the Evening Star," from "Tannhauser," Wagner; "Chorus" (from "Tannhauser"), Wagner; "Triumphal March from 'Naaman,'" Costa.

Victor Vaughn Lytle, A. G. O., Erie, Pa.—The First Presbyterian church Oct. 14 Mr. Lytle played: Intermezzo from "Suite L'Arlesienne," No. 2, Bizet; Berceuse, Dickinson; "Elizabethan Idyl," Noble; Finale in E flat, Guilmant; Offertory in D flat, Salome; "Alcantara Idyl," Scherzo, Storm; Fantasia, Lemmens; "Sunset," Lemare; Nuptial March in E, Faulkes.

Harold Tower, Grand Rapids, Mich.—Assisted by soloists and by his boy choir, Mr. Tower gave a series of Friday evening recitals at St. Mark's Pro-cathedral, playing as follows:

Oct. 5—"Prelude Heroic," Faulkes; Gavotte, Martini; Toccata from "Oedipe a Thebes," Le Froid de Mereaux; Sonata in the Style of Handel, Wolstenholme; "Harmones du Soir," Karg-Elert; Scherzino, Ferrata; Meditation, Sturces; Canon, B minor, Schumann; Romanze, Sibelius; Concert Study, Yon.

Oct. 12—Triumphal March, Lemmens; Minuet, Beethoven; Second Sonata in G minor, Merkel; Reverie, Bonnet; Aria in D major, G. W. Andrews; Con Grazia (MSS.), G. W. Andrews; "Deep River," Burleigh; "The Magic Harp," Hollins; Scherzo, Sonata in C minor, Mark Andrews; Finale, Mark Andrews.

Oct. 19—Preludio, Third Sonata, Guilmant; "Song of Summer," Lemare; First Sinfonia in A minor, Karg-Elert; Intermezzo, "The Mystery of the Madonna," Wolf-Ferrari; Gavotte, Debat-Ponsant; "The Swan," Saint-Saens; Pastorale, Rheinberger; Finale from First Symphony, Vierne.

Oct. 26—American Fantasy, Diggle; Nocturne, Hollins; "Will o' the Wisp," Nevin; "The Mystery Hour," Bossi; "Songs My Mother Taught Me," Dvorak; "In Memoriam," Nevin; "Ave Maria," Schubert; Cantabile, Fifth Symphony, Widor; Toccata, Widor.

W. A. Goldsworthy, New York City—A recital series was given Sunday afternoons in October by Mr. Goldsworthy at St. Andrew's church, Fifth avenue and One Hundred and Twenty-seventh street. His programs were:

Oct. 7—Symphony No. 6 (Allegro, Adagio), Widor; Evening Song, Bairstow; Festival Toccata, Fletcher; "Joshua" (sung by full choir), Moussorgsky.

Oct. 14—Symphony No. 5 (Allegro Vivace), Widor; "L'Arlequin," Nevin; "In the Garden" (from "A Country Wedding"), Goldmark; "A Prayer for Peace," Paul Held.

Oct. 21—First Sonata (Allegro; Andante; Allegro con fuoco), Borowski; "Fretiera," Paul Held; "Evensong," Martin.

Oct. 28—"The Nun of Nidoras (Cantata for male voices), Dudley Buck; "Hymnus," Paul Held; Fugue in D, Guilmant.

Alfred E. Whitehead, Sherbrooke, Quebec—At St. Peter's church Sept. 9 Mr. Whitehead played: Festive March, Smart; Variations, in E, Faulkes; "Salut d'Amour," Elgar; "Allegro con Spirito," Frank Bridge.

John A. Bell, Pittsburgh, Pa.—Mr. Bell gave a recital at St. Paul's church, 5 in Plymouth Congregational church, Columbus, Ohio; "Hosanna," Paul Wachs; "In Paradisum," Dubois; Prelude in C sharp minor, Rachmaninoff; Toccata in C, C. F. Peters; "Pastorale," Rubinstein; "Reverie," Anzelque; "Rubinstein; Beethoven; Theme, Varied, Faulkes; Pas-

torale in A, Guilmant; March (from Suite in G minor), James H. Rogers; "Even-song," Johnston; Spring Song, Will C. Macfarlane; Allegro Moderato, Dubois.

**Sibley G. Case, Los Angeles.**—Included in recent services at the Westlake M. E. church were the following: "Lieselsied," Harker; Nocturne, Stoughton; Fantasia on "Duke Street," Kinder; "Song of Joy," Frysinger; Monologue, Diggle; Canonetta, Frysinger; Prelude on "Amsterdam," Demarest; "Melodie Plaintive," Ferrata; "From the Southland," H. B. Gaul; Reverie, Macfarlane; "Grand Choeur Militaire," Federlein; "At Eventide," Pease.

**Carl Wiesemann, Louisville, Ky.**—At a faculty recital of the Louisville Conservatory of Music, given at Calvary Episcopal church, Oct. 28, Mr. Wiesemann played: Fantasia in G minor, Bach; Concerto in F major, Handel; "The Curfew," Horsman; Second Sonata, Borowski; "Choir de Lune," Karg-Elert; "Kol Nidrei," Bruch; "Will of the Wisp," Nevin; First Symphony, Maquaire.

**Walter Sasmannshausen, Chicago.**—On Sept. 28 Mr. Sasmannshausen gave a recital on a new Treu organ in the new independent Evangelical Protestant church, St. Louis, Mo., assisted by Mrs. E. Cowan and A. Hasenjaeger, vocalists. There was an attendance of 500. The organ numbers included: Toccata and Fugue in D minor, Bach; "At Twilight," Stebbins; Fantasia, Saint-Saens; "Marche Funebre et Chant Sepulchrique," Guilmant; Concert Overture, Hollins; "Autumn," Lemare; Caprice, Guilmant; "Thanksgiving," Demarest; Variations on the Choral "Dir, Dir, Jehovah," W. Sasmannshausen.

**Charles H. Baker, Hazleton, Pa.**—At the dedication of a Schantz organ in Holy Trinity Lutheran church, Berwick, Pa., Mr. Baker played: First Sonata, Borowski; Pastorale from Second Symphony, Widor; Prelude and Fugue in G, Bach; Allegretto, Wolstenholme; Fantasia, Dubois; Nocturne, Muller; Toccata in D, Kinder; Canonetta and Recitativo in A flat, Frysinger; Meditation, Baker.

Professor Baker, who is organist of Trinity Lutheran church at Hazleton, gave this program in St. Paul's Reformed church at West Hazleton recently: Pastoral Sonata in G, Rheinberger; Allegretto, Wolstenholme; Prelude and Fugue in E minor, Bach; Fantasia, Dubois; Cantilena in D, Matthews; Second Toccata in C minor, Rogers; Canonetta, Frysinger; Meditation (by request), Baker.

**Joseph Clair Beebe, New Britain, Conn.**—Mr. Beebe has begun his autumn series at the South church on Wednesday afternoons. The following programs have included the following:

Oct. 3—Fifth Fantasia, Merkel; "Melancholic," Noble; "An Elizabethan Idyll," Nolle; "Poemes d'Autonne" ("Lied des Chrysantemes," "Lied des Hais," "Lied des Koenigs," "Lied des Sais"), Bonnet; Prelude to "The Deluge," Saint-Saens; Berceuse, Shelley; Academic Festival Overture, Brahms.

Oct. 10—Grand Chorus, Deshayes; "L'Arlequin," Nevin; Pastorale, Merkel; "From the Southland" (Negro folksong), Gaul; Second Sonata, Faulkes; "Kol Nidrei" (Hebrew Melodies), Bruch; Scotch Fantasia, Macfarlane.

Oct. 17—Prelude to the "Occasional Oratorio," Handel; Minuet, Beethoven; Reverie, Strauss; First Sonata, Guilmant; "The Swan," Saint-Saens; "Lied," Dethler; "Woodland Murmurs" ("Siegfried"), Wagner.

Oct. 24—March, Deshayes; "The Little Shepherd," Debussy; Serenade, Widor; Sonata (A minor), Borowski; Aria, Gluck; Second Oriental Sketch, Bird; "Lieselsied" ("Tristan and Isolde"), Wagner.

**Frank Van Dusen, Chicago.**—Mr. Van Dusen made a trip to Plattville, Wis., Oct. 18, and gave a recital in the First Methodist church, that city. His program was divided in a novel manner, a historical group and an opera group being especially designated. The compositions played were: Concert Overture, C minor, Hollins; "Serenade," Galletti; Historical Merulo (1536-1604, Italian school), Toccato; Byrd (1538-1623, English school), Pavane; Dandrieu (1684-1740, French school), Musette; Bach (1685-1750, German school), Sonatina (Cantata); Handel (1685-1759, German school), Largo; Opera: Pilgrims Chorus ("Tannhaeuser"), Wagner; Evening Star ("Tannhaeuser"), Wagner; Gavotte ("Mignon"), Thomas; Grand Offertoire (St. Cecilia), Batiste; "In Summer," Stebbins; Minuet, Beethoven; Berceuse, Guilmant; Choralistic Suite, "The Tragedy of a Tin Soldier," Gordon B. Nevin; Fanfare, Lemmens; "Moonlight," d'Evry; Elevation, Rousseau; Grand March ("Aida"), Verdi-Shelley.

**Walter Wismar, St. Louis.**—The first of a third series of organ recitals at Holy Cross Lutheran church was given Sunday afternoon, Oct. 14, at 3 o'clock, with this program: National Hymn, "My Country, 'Tis of Thee," Best; Festival Prelude on "Ein feste Burg," Faulkes; First Sonata in G minor, Becker; "Marche Russe," Schminke.

**Nathan I. Reinhart, Atlantic City, N. J.**—Mr. Reinhart, organist of the First M. E. church and Beth Israel Temple, gave the following numbers during October: At the First M. E. church—Prelude to "Lohengrin," Wagner; "Autumn Skies," Brewer; Coronation, March, Svendsen; Intermezzo, Callaerts; "Benediction Nuptiale," Saint-Saens; First Organ Sonata, Borowski; Fugue in A minor, Bach. At Beth Israel Temple—"Romance," Svendsen; "Where's the Goodness Deep," Stebbins; Sonata, No. 1, Mendelssohn; Caprice, Dethler; Allegro Cantabile, from Fifth Symphony, Widor; Unfinished Symphony, Schubert, "Dreams," Stoughton; Aria in D, Demarest.

**Harry J. Zehm, F. A. G. O., Charlotte, N. C.**—The organist of the First Presbyterian church in Charlotte, N. C., gave a recital Sept. 30. The following selections appeared on the program: Concert Overture in C minor, Hollins; "In Paradisum," Dubois; Fugue in C, Buxtehude; "Lamentation," Guilmant; Spring Song, Macfarlane; Bar-

carolle (from "Les Contes d'Hoffman"), Offenbach; "Forget Me Not," Macbeth; Serenade, Schubert; "Marche Pittoresque," Kroeger; Meditation (from "Thais"), Massenet; "The Answer," Wolstenholme; Grand Processional March ("Queen of Sheba"), Gounod; "The Star-Spangled Banner."

**William B. Colson, Cleveland, Ohio.**—Mr. Colson began his twilight recitals on Monday afternoons at the Old Stone church Oct. 1. His programs were:

Oct. 1—"Praeludium" (from the Organ Suite), Reger; Minuet in A, Boccherini; Andante Moderato (from B Minor Symphony), Schubert; Festival Toccata, Fletcher; Transcription of a Scotch Air for Harp; Midsummer Caprice, Johnston; March, "Pomp and Circumstance," Elgar; Largo, Handel.

Oct. 8—"In the Garden" (from "Rustic Wedding" Symphony), Goldmark; "Lauda" (Sortie), Dubois; Humoreske, Dvorak; Scherzo, Scherzo; Transcription of "Alceste" for harp; "Salut d'Amour," Federlein; "Hora Gaudiosa," Bossi; Meditation, Kinder.

Oct. 15—"March Heroique de Jean d'Arc," Dubois; Theme Variations in E flat, Faulkes; "Will of the Wisp," Nevin; "Grand Choeur," Hailling; Transcription of "Integer Vitae," for harp; "Benediction Nuptiale," Hollins; Fantasia in E, Dubois; Meditation, Sturges.

Oct. 22—Nocturne in B minor, Lemare; "Spring Day," Kinder; "Epithalame," MacMaster; "Evening Song," Matthews; Transcription for harp; Barcarolle, Offenbach; Bridal Procession to the Cathedral, Lemare; Elegy, Massenet.

The new harp stop (cellesia) in the organ was presented to the church by S. P. Fenn in memory of Mrs. Fenn.

**Charles F. Hansen, Indianapolis, Ind.**—Mr. Hansen played the new Moeller organ in the Methodist church of Mooresville, Oct. 11, giving this program: Triumphal March, Dudley Buck; Intermezzo, Bizet; Gavotte, Roedel; Largo, Handel; Minuet, Salome; "Morning Mood," Grieg; Bridal Song, Jensen; Allegretto, Arthur Foote; Prelude, Chamblade; Variations on Fletcher's Hymn, Jackson; Vorspiel to "Lohengrin," Wagner; Postlude in G major, Whiting.

Before the Department Club of Greensburg, Ind., on Oct. 2, Mr. Hansen played as follows: March, "Pomp and Circumstance," Elgar; "In Summer," Stebbins; Serenade in G, Gordon Balch Nevin; "The Answer," Wolstenholme; Gavotte in F, Roedel; "Love Death" (Tristan and Isolde), Wagner; Grand Chorus in E flat, Guilmant.

**Thomas Moss, Port Deposit, Md.**—The following program was played by Mr. Moss at vesper recitals in Memorial Hall, Tome School:

Sept. 30—"Suite Gothique," Boellmann; Chorale Prelude, Pachelbel; Romance, Neuxtemp; Rhapsody, Rossotter; G. Cole; "The Deluge," Harker; First Symphony (Finale), Vierne.

Oct. 14—Chaconne in E minor, Buxtehude; Sixth Concerto, Handel; "Moment Musical," A flat, Schubert; Third Symphony, Bairstow; Vierne; Evening Song, Bairstow; "Tonus Peregrinus," Julius Harrison.

**Henry Ward Pearson, Frederick, Md.**—Mr. Pearson, director of the conservatory of music of Hood College, gave the first of a fall and winter series of recitals in Seminary Hall Oct. 1. The program included these compositions: Sonata No. 3, in A minor, Borowski; "Gavotte et Musette," Bach; Meditation, Sturges; Prelude in C sharp minor, Vodorinski-Gaul; "Choir de Lune" ("Moonlight"), Karg-Elert; "Le Petit Berger" ("The Little Shepherd"), Debussy; "Deep River," Barleish-Biggs; "Marche Russe," Schminke.

**Elizabeth Yerkes Rubinkam, Hartsville, Pa.**—Following is the program presented Saturday, Sept. 29, at the Neshaminy of Warwick Presbyterian church: "Marche Nuptiale," Widor; "The Magic Harp," Meyle; Fugue in E flat (St. Ann's), Bach; Spring Song, Mendelssohn; Minuet in G, Beethoven; Intermezzo (from "Cavalleria Rusticana"), Mascagni; "Aphrodite," Kinder; Scherzo, Reiff; National Anthems, Dickinson.

**J. Lawrence Erb, Urbana, Ill.**—In a recital at the University of Illinois Auditorium, Oct. 23, Mr. Erb played: "Romance" and Fugue in Dorian Mode, Bach; "In Memoriam," Gordon Balch Nevin; "Visien," Rheinberger; Minuet and Trio in E minor, Calkin; Meditation in A flat, Federlein; Madrigal, Rogers; Sonata No. 1 in D minor, Guilmant.

**Francis Sanford De Wire, Youngstown, Ohio.**—The new organist of St. John's Episcopal church has been giving Sunday evening recitals of great interest. His October offerings were:

Oct. 7—Prelude in B minor, Bach; "Auf Phoenon-des Gesanges," Mendelssohn-Liszt; Scherzo, Becker; Grand Choeur in D major, Guilmant.

Oct. 14—Fugue in G minor, Bach; Evening Song, Bairstow; "The Swan," Stebbins; Allegro Promosio, Howard.

Oct. 21—"Praeludium Festivum," Becker; Cantabile, Franck; Rocco, Palmgren; Overture in C minor, Faulkes.

**James T. Quarles, Cornell University, Ithaca, N. Y.**—The recitals given during October offered the following programs:

Oct. 5, Sage Chapel—Toccata and Fugue in D minor, Bach; Minuet in G, Beethoven; "Grande Piece Symphonique," Franck; "Kammenoi-Ostrov," Rubinstein; Finale from Act 2, "Madame Butterfly"; Fucinei; "Marche Heroique," Widor.

Oct. 12, Bailey Hall—Symphony 5, Widor; "Will of the Wisp," Nevin; "Scene Orientale," Kroeger; "Evensong," Martin; "Marche Militaire," Schubert.

Oct. 19, Sage Chapel—Sonata 6, Mendelssohn; Andante from Fifth String Quintet, Mozart; "Noces d'Or," Roco; Andante con Moto, from Symphony in C, Schubert; "Marche Heroique," Rossi.

Oct. 26, Bailey Hall—Sonata in D minor, Guilmant; "The Chimes of Dunkerque," Carter; "Elsa's Bridal Procession," from "Lohengrin," Wagner; "Indian Lament,"

Dvorak-Kreisler; "Marche Heroique," Saint-Saens.

**Charles M. Courboin, Syracuse, N. Y.**—Playing on Sunday evenings in the First Baptist church the Syracuse organist has offered the following:

Oct. 7—"Suite Gothique," Boellmann; Gavotte from "Mignon," Thomas; Triumphal March, D major, Lemmens.

Oct. 14—Allegro, Sixth Symphony, Widor; "Trayer to Notre Dame," from "Suite Gothique," Boellmann; "Abendlied," Schumann.

**Ray Hastings, Los Angeles, Cal.**—Mr. Hastings has begun a series of recitals in the Temple Auditorium at which only works of representative American composers are to be played. These special programs began with the following:

Sept. 25—Prelude, Arthur Foote; "Legend," Charles Wakefield Cadman; "Reverie," Will C. Macfarlane; "Monologue," Roland Diggle; "A Song of Joy," G. Waring Stebbins.

Sept. 30—Prelude, George W. Chadwick; Impromptu, Russell King Miller; "In Moonlight," Ralph Kinder; Pastorale, Morton F. Mason; Grand Chorus, J. Frank Frysinger.

Oct. 7—"Autumn Leaves," R. Spaulding Stoughton; Romance, Horatio W. Parker; "Song of Sorrow," Gordon B. Nevin; "Re-membrance," Frederic Grotton; "The Choir Celestial," Carl E. Doud.

**Edna A. Treat, Urbana, Ill.**—The ninety-first recital at the University of Illinois Auditorium was given Sept. 30 by Miss Treat, who played as follows: Symphony No. 1, Maquaire; Consolation, No. 2, Guilmant; Fugue in C, Buxtehude; Pastoral in E, Franck; Toccatina in G minor, Faulkes; Melody in A flat, Shelley; Finale in B flat, Wolstenholme.

**Harry L. Vibbard, Syracuse, N. Y.**—Professor Vibbard gave the following program Oct. 3 at John Crouse Memorial College, Syracuse University: Variations in E minor, Op. 1, and Intermezzo, Bonnet; Nocturne in A flat, Ferrata; Musette, Mailly; Fantasia and Fugue in G minor, Bach; "Angelus Domini" (A poem by Professor Irene Sargent, recited with organ accompaniment, Vibbard); Toccata di Concerto, Lemare; Canzona in A minor, Guilmant; "Brooklet," Grieg; "The Prophet Bird," Schumann; Overture to "Tannhaeuser," Wagner.

**Miss Winifred Price, Milwaukee.**—Miss Price gave a recital in Trinity Methodist church Oct. 2, assisted by Miss Madeleine Strohmeyer, soloist, and Lewis A. Vantine, the well known organist, as accompanist. She gave this program: Trumpet Fantasy, Spinney; "Oh, the Lifting Springtime," Stebbins; Spring Song, Macfarlane; Solo, "The Lord is My Light," Speaks; Chorales, "Liebster Jesus, wir sind hier," "Herzlich tut mich verlangen," Bach; "Tragedy of a Tin Soldier," Nevin; Solo, "Ninety-first Psalm," MacDermid; "Oranline" (Gavotte), Vincent.

**John Knowles Weaver, Tulsa, Okla.**—The first recital of the fall series of Sun-

day afternoon programs at Henry Kendall College was given by Mr. Weaver on Oct. 14. The program was as follows: Gavotte from Sixth Sonata and Sarabande, for Violoncello, Bach; Russian National Hymn, Thayer; Allegretto in E Minor, Guilmant; "In the Sweet Bye and Bye," Weaver; Sketches of the City (Suite), Gordon Balch Nevin.

**James R. Gillette, Macon, Ga.**—Soldiers from Camp Wheeler heard a recital at Christ Episcopal church Oct. 21 by Mr. Gillette. The program follows: Military March, Schubert; Scherzo, Becker; Humoreske, Dvorak; Largo from "Xerxes," Handel; Barcarolle, Offenbach; Adagio from the Sixth Organ Symphony, Widor; "Swing Low, Sweet Chariot," Carl Ditor; "The Lost Chord," Sullivan; "Evensong," Easthope Martin; Finale-Toccata, James R. Gillette.

**Mrs. Gladys Morgan Farmer, Portland, Oregon.**—Mrs. Farmer gave this program Sept. 30 on the municipal organ: First Sonata in G Minor, Rene L. Becker; "The Swan," Saint-Saens; "St. Francois d'Assise," Franz Liszt; "Marche Funebre et Chant Sepulchrique," Guilmant; "In Paradisum," Dubois; "Exultemus," Kinder.

**Theodore Comstock, Kansas City, Mo.**—In opening the Austin organ at Unity Auditorium Oct. 9 Mr. Comstock played: Sonata No. 3, C minor, Guilmant; Prayers at Cradle Song, Guilmant; Gavotte, B flat, Handel; Swedish Wedding March, Sidermann; "Pilgrims Chorus," Wagner; Scherzo, Dudley Buck; Minuet, Beethoven; Grand Chorus, Hollins.

**Horace G. Seaton, Winona, Minn.**—At the fifty-eighth monthly recital in St. Paul's church Oct. 7, Mr. Seaton played: Overture "Midsummer Night's Dream," Mendelssohn; "To a Wild Rose," Legend and Maestoso, MacDowell; Evening Song, Elgar; Gavotte in G, Handel; "Adoration," Dubois; "Alleluia," Faulkes.

**Invents New Organ Valve.**

Halsey G. Kinder of Chicago has been granted Patent No. 1,239,698 for an electro-pneumatic organ valve, which he has assigned to the Widney Company. The object of the invention is to simplify the construction of the primary valves in such a manner as to render it possible to remove and replace any individual magnet and primary valve structure without involving partial dismantling of the wind chest or disturbing the operative condition of the other magnets and valves of the series, and also to obviate any liability of injury to the magnet winding through climatic influences on the wind chest.

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**CLARENCE EDDY TOUR TO BEGIN IN JANUARY**

**LECTURES A NEW FEATURE**

**Dr. George Wharton James, Famous Explorer, Will Travel with Noted Organist and Former Will Analyze Works.**

Clarence Eddy will make his annual trans-continental tour of organ recitals during January, February and March, 1918, in connection with which arrangements are being made to include illustrated lectures by Dr. George Wharton James, the noted explorer, author and lecturer, and engagements may be made for single or combined programs, or for a series of recitals or lectures.

Some of the features of this tour which will appeal especially to schools, colleges, churches, etc., will be a concise analysis by Dr. James of each selection to be rendered upon the organ by Mr. Eddy, these analyses to be made from historical, musical, poetical and symbolic standpoints, and illustrated lectures by Dr. James. Preceding these lectures Mr. Eddy may be secured for a short recital. A special Sunday program has been prepared, suitable for churches, Y. M. C. A.'s, Y. W. C. A.'s, etc., consisting mainly of a lecture by Dr. James upon "Living the Radiant Life," and embodying all the important and stimulating ideas contained in his popular book bearing the same title, in connection with which Mr. Eddy may be engaged to preside at the organ. Mr. Eddy will also accept engagements as usual alone for organ recitals, the opening of new organs, etc., and many return engagements have already been booked in various parts of the country. The tour will open in California early in January.

**Recital Series on Yale Organ.**

The immense new Yale University organ is to be used a great deal this season. It is announced that a series of five recitals will be given in Woolsey Hall by Professor Harry Benjamin Jepson on Monday evenings at 8 o'clock as follows: Oct. 22, Nov. 5, Nov. 19, Dec. 3 and Dec. 17. Course tickets for the series will be \$1 and 25 cents will be charged for admission to single recitals. The same course tickets will also admit the bearer to a reserved section of seats in the hall at the free Sunday afternoon recitals to be given in January and February.

**Builds Novel Small Organ.**

The enterprising Marr & Colton Organ Company of Warsaw, N. Y., has developed a simple instrument "to make the organ practical" in small auditoriums. It is called the New Era organ. This combines in a measure an organ with a piano, there being a console of exceedingly simple character that can be easily attached to the front of a piano. Thus, the performer has under his fingers two keyboards, giving him control first of a fully equipped organ and then of the contrasting sounds of the piano. The second feature consists in arranging the pipes and blower in practical, portable form.

**J. R. McKay Has Retired.**

J. R. McKay, a veteran eastern organ builder, has retired after serving more than thirty-four years in the profession. In this period he was with Emmons Howard, Steere & Turner, Reuben Midmer, the Austin Company and the Rudolph Wurlitzer Company. His son, C. R. McKay, has taken up the work formerly done by the firm of J. R. McKay & Son and is doing a tuning and repair business with headquarters at Elmira, N. Y.

The Console records the fact that the N. A. O. has furnished two more men for the honor roll of Uncle Sam. This time it is the contribution of an organ factory. Louis F. Mohr and his brother, Edward H. Mohr, are members of the Veteran Corps of Artillery stationed in New York City. They have been in the service since last April.

**SMALL ORGAN IS FEATURED**

**Pride Taken in Seven-Stop Instrument by Steere Company.**

Although it has built many of the largest organs in the United States, the J. W. Steere & Son Organ Company of Springfield, Mass., takes special pride in a new seven-stop instrument completed by it for the Lee Street Methodist church of Americus, Ga. The Steere company has given great attention and thought to organs of this size in recent months and believes that the quality of the work has brought excellent results. The scheme of this small organ is as follows:

- GREAT ORGAN.**  
Diapason, 8 ft.  
Dulciana, 8 ft.  
Melodia, 8 ft.
- SWELL ORGAN.**  
Salicional, 8 ft.  
Gedeckt, 8 ft.  
Flute (Harmonic), 4 ft.
- PEDAL ORGAN.**  
Bourdon, 16 ft.  
Couplers and Accessories—Swell to great; swell to great, 4 ft.; swell to great, 16 ft.; swell to swell, 4 ft.; swell to swell, 16 ft.; swell to pedal; swell unison off; great to great, 4 ft.; great to pedal; swell tremolo.
- Adjustable Combinations—1, 2, 3, 0, swell and pedal; 1, 2, 0, great and pedal; 00, general release.
- Pedal Movements—Balanced swell; sforzando (full organ) reversible; reversible great to pedal.

**Lemare Celebrates Birthday.**

City Organist Edwin H. Lemare of San Francisco celebrated his birthday Sunday, Sept. 9, by giving an all-Lemare program for his organ recital that day at the Civic Auditorium. Mr. Lemare's numbers included his Scherzo-Fugue, "Sunset" (Song Without Words), Rondo Capriccio, Concert Fantasia on theme "Hanover," Scherzo from Sonata in F, "Chant du Bonheur," Concert Toccata and an improvisation. A feature of the Sunday evening organ recitals by Mr. Lemare at the Exposition Auditorium will be the big choruses of the oratorios of Handel, Haydn, Mendelssohn and other great composers. The opening number at each recital will be one of these majestic choruses, the glory of which can be expressed only by a huge aggregation of voices or by a powerful organ, like that at the San Francisco Auditorium.

**Blakeley Makes Change.**

Arthur Blakeley has resigned as organist of the First Methodist church at Pasadena, Cal., and has returned to his former post at the console of the big organ at Trinity church, Los Angeles. He has been succeeded at the Pasadena church by Robert Warren Allen, late organist at Pilgrim Congregational church, Chicago.

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RECITALS

**BONNET SERIES ARRANGED**

**Historical Recitals at Hotel Astor, New York, Beginning Nov. 12.**

Joseph Bonnet will give five historical organ recitals at the Hotel Astor, Broadway and Forty-fourth street, New York, on successive Monday afternoons beginning Nov. 12 at 3 o'clock. The organ in the grand ball room is admirably adapted for concerts of this importance and the acoustics are excellent. Mr. Bonnet has arranged five programs to give the complete history of organ music from the early composers up to the ultra-modern works of the present day.

The first recital will be devoted to the forerunners of Bach, the second to Johann Sebastian Bach, the third to Handel, Mozart and masters of the eighteenth century, the fourth to the romantic period (Mendelssohn, Brahms, Liszt and Schumann) and the last to modern composers.

The comprehensive character of the list is attracting wide attention. This

series when given in Paris drew immense audiences.

The dates are Mondays, Nov. 12, 19 and 26 and Dec. 3 and 10 at 3 o'clock.

**Work Dedicated to E. S. Ender.**

R. S. Stoughton, the noted composer whose Persian and Egyptian suites for organ are so widely known, has just finished a new composition entitled "Phantoms," which he has dedicated to Edmund Sereno Ender of Minneapolis. The composition is one of the most interesting that has come from the pen of this talented composer. It will be one of the novelties of Mr. Ender's transcontinental recital tour programs.

Douglas G. A. Fox, B. A., F. R. C. O., L. R. A. M., organ scholar at Keble College, Oxford, till January, 1916, was wounded in France on Aug. 27, and to save his life the surgeons found it necessary to amputate his right arm.

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**LANCASTER ORGANISTS  
PRESENT JOINT RECITAL**

**WORK OF NEW ASSOCIATION**

Charles E. Wisner, Miss Edna Mentzer, Richard M. Stockton and George B. Rodgers Heard at First Presbyterian.

The Organists' Association of Lancaster, Pa., gave its latest recital Oct. 9, in the First Presbyterian church, of which Charles E. Wisner is the organist. Four members took part. There was a large audience and the program it enjoyed was as follows:

Prelude on Hymn tune "Amsterdam." Clifford Demarest; "L'Arlequin." Gordon Balch Nevin; "Christmas in Sicily." Pietro A. Von; Solemn Prelude from "Gloria Domini," T. Tertius Noble—Charles E. Wisner. Soprano Solo, "Ave Maria," Bach-Gounod—Master Robert Borger; George B. Rodgers at the organ.

Third Sonata in C minor, Guilmant; "Gondoliera," Reginald Goss-Custard; "Pavane," Bernard Johnson—Miss Edna Mentzer.

Organ and Harp—Melodie, Tschai-kowsky; Rondino, Beethoven—Miss Amy Cochran, harpist; George B. Rodgers at the organ.

Grand Choeur in A. Kinder; Serenade, Pierre; "Chanson de Joie," R. G. Hailing; "Buona Notte," from "A Day in Venice," Ethelbert Nevin; Toccata in D. Kinder—Richard M. Stockton.

The association was formed last May through the efforts of George B. Rodgers, organist and choirmaster of St. James' Episcopal church. The object of the association is to promote good fellowship among the organists of the city and to raise the standard of the profession by means of getting together every two weeks and also through recitals, the first of which was given in May by Rollo F. Maitland of Philadelphia, in Zion's Lutheran church. Mr. Maitland will give another recital the early part of November.

Will C. Macfarlane of Portland, Maine, will give the opening recital on the new Hall organ to be installed in St. James' Episcopal church. This recital will take place the early part of December, and while it may not be under the direction of the association, as the arrangements were made some time before the association was formed, the members will support the recital.

At the organization of the association last May the following officers were elected: George Benkert, president; George B. Rodgers, vice-president; Herbert Murr, secretary; Richard Stockton, assistant secretary; Charles E. Wisner, treasurer, and William A. Wolf, chairman of the program committee. At a meeting a few weeks after the organization, on motion of Mr. Wolf, it was unanimously decided to affiliate with the N. A. O., one of the conditions of membership of the local society being that of joining the N. A. O.

**HAS THREE ORGANS IN YEAR**

Dayton Story Recalled by Former Organist Now at Hartford.

Three organs in the same church within one year is a record probably unique in organ building. When William F. Chamberlin of the Travelers' Insurance Company saw the item on the front page of The Diapason telling about the contract of group insurance that had been entered by the Austin Company he became reminiscent.

Mr. Chamberlin was for fourteen years the organist of the First Presbyterian church of Dayton, Ohio. In August, 1912, he persuaded his trustees that the old organ which had been in use for about thirty years had done its full duty and ought to be replaced by a new one. Hook & Hastings of Boston received the contract and a new organ was put up and dedicated in the latter part of October.

This fine instrument was destined to have a short existence, for the great Dayton flood came in March,

1913, and destroyed it. With the energy characteristic of the Dayton people in rising above the misfortunes of the disaster, the church immediately authorized Mr. Chamberlin to purchase a third organ. This was built by the J. W. Steere & Son Organ Company of Springfield, Mass. It was dedicated the following August, and Mr. Chamberlin therefore had the experience of presiding at the console of his third organ within twelve months.

About two years ago Mr. Chamberlin left Dayton to become head of the group insurance division of the Travelers'.

**PROGRESS IN NEW FACTORY**

Reuter-Schwarz Company Entertains at Recital by J. W. Holland.

The Reuter-Schwarz Organ Company of Trenton, Ill., is making rapid progress in its first year and has a most encouraging amount of work on hand. The officials of the company entertained several hundred persons at their factory, Oct. 14, with an organ recital on one of their instruments, a two-manual, electro-pneumatic. J. W. Holland of Detroit presided at the organ. Professor Holland closed a contract to represent the Reuter-Schwarz Company, his territory being the state of Michigan and the northern part of Ohio.

Jacob Schaefer, formerly of the Casavant Brothers plant, South Haven, is now on the staff at Trenton.

S. W. Bihl of St. Louis is representing the Reuter-Schwarz organ. His territory is Missouri, Kansas and Illinois.

Some of the organs under construction at the plant at the present time are: Two-manual for Trinity Episcopal church, Mattoon, Ill., and two-manual for Church of Christ, Mason City, Iowa, both electro-pneumatic.

William G. Kenyon, former organist at All Saints' cathedral, Milwaukee, has gone to Europe to accept a clerkship in the United States engineering department.

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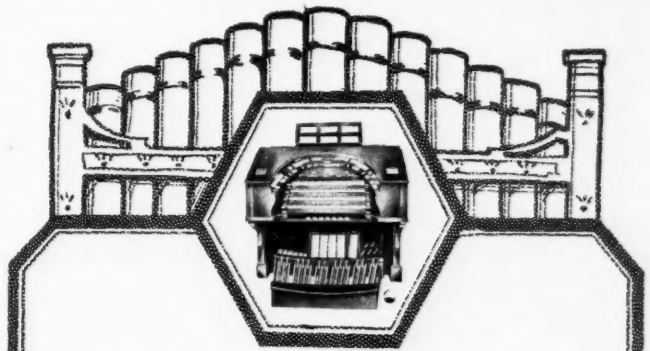
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### "Touch" as Applied to the Organ

Abstract of Address by  
**WALTER HENRY CARTER**  
of Rochester, N. Y., before the American Guild of Organists at Utica, N. Y.

In making the assertion that any specific act of touch can influence or control in any way the effects obtainable upon such an obviously mechanical instrument as the organ, one feels that it will be met with incredulity and ridicule. There was a time, not long past, when the "act of touch" as applied to the piano was considered God-given and therefore impossible to acquire, although acknowledged to be of prime importance for the production of tone variety, and in some vague way for the acquirement of speed and agility.

It will be necessary to explain in some detail what I shall term "The Requirements of the Key" as applied to both piano and organ to show how they differ and wherein they are alike.

As we all agree that the best preliminary training for the organ is the piano, this point may be dismissed without further discussion. The keyboards of both are identical, but the construction of the leverage principles of each differs widely. Each key of a modern grand piano is complete for each note, and by key we mean the mechanism from the ivory to the hammer head. In reality it is a compound lever for the purpose of imparting speed to the hammer. Qualities of tone as produced upon the piano are the result of differences of key speed. The lower the speed the more sympathetic or beautiful the quality of tone; the greater the speed the more brilliant or harsh the tone produced. If we bear in mind the fact that the hammer end traverses so much greater distance than our finger tips in contact with the key, a difference of two inches and three-eighths of an inch, these differences in speed can be better realized.

Another important factor in contrasting the two touch methods of piano and organ is the fact that tone on the piano is produced at a point in key descension approximately three-quarters of the depth of the key, being that point where the hammer strikes the string and immediately "flies off," as it were, and until we again release the key we are unable to influence it for any other purpose than to keep it sounding, the tone continuing as long as the damper remains away from the string.

On the organ the "point of tone" in key descension varies. In tracker and pneumatic actions the tone usually is produced immediately the key is depressed, but in organs with modern electric action it can be regulated, although seldom corresponding to the piano.

After realizing the character of the two acts of touch from this viewpoint we are bound to acknowledge that tone is produced in each instance by mechanisms that are entirely different, and acts of touch insofar as QUALITY of tone is concerned cannot influence the organ as they do the piano.

My contention is, however, that agility and freedom are more easily acquired at the organ when the acts

of touch about to be described are understood and mastered, than they would by using ordinary haphazard methods of touch.

The piano key, being a nicely balanced see-saw or teeter, offers to the fingers, hands and arms a definite resistance, which can be judged to a nicety, provided the limbs employed are left free from restraint. This requirement is essential in piano playing if we are to meet the requirements of the keys from the angle of agility. This means that the sense of touch must be so delicate that this resistance may be judged for the purpose of weighing the key into the tone, as it were, by arm lapse, whenever possible, and that all tenuto and legato must be the result of a resting weight, in the latter case transferred, depressing the key by using just enough weight to do so. This method of resting upon the key relieves the opposing set of muscles when they are free to act as needed.

The same principle should be applied to the organ, without the necessity of discriminating between the act of tone production and the weight required to keep the keys down for legato or tenuto, as in the piano. When this discrimination is acquired, we experience a condition of freedom from muscular effort that is at once a delight and an inevitable means of gaining a freedom and agility that must finally give the performer the fullest possible command over all his muscular resources. To be quite certain the point at issue has been grasped, let us tautologize.

The acquirement of those acts of touch at the piano which are made by arm lapses and the mastery of the principles which make for tenuto and legato, if applied to the organ will obviously overcome interferences caused by tense muscles; and further, the ability to use the fingers without down arm force will allow one to develop a rhythmic freedom and overcome difficulties of technic to a surprising degree.

These muscular interferences are VERTICAL, as applied to the raising of the fingers, or fingers and hands; LATERAL, as applied to arpeggios and shifts of arm in octave and chord playing; ROTARY as applied to the rotary release of forearm for the purpose of maintaining the greatest possible lateral freedom.

#### Win Guilman Scholarships.

The contest for the six free scholarships offered by Mr. and Mrs. Philip Berolzheimer to the Guilman Organ School was entered by young men and women from distant points, and several of the candidates showed remarkable talent. The decision at the close of the examinations awarded the scholarships to:

Pauline E. George, Kittinging, Pa.  
Ruth Palmer Sullivan, Norwich, Conn.

Harry W. Cosgrove, New York.  
Archer K. Rider, New York State.  
Lillian E. Fowler, New York.  
Andrew J. Roth, Bedford Park, N. Y.

#### Go to Fight Against Kaiser.

Alexander Arnot, a member of the J. W. Steere staff at Springfield, Mass., has gone into training with the British army at Halifax, N. S. With Mr. Arnot went George Webb, also of the Steere factory. If these men become as good soldiers as they are organ builders, their associates assert, they will play a large part in the defeat of the kaiser.

#### GUILD TO HEAR COURBOIN

##### Noted Organist to Play at Convention in New York City.

Charles M. Courboin has been selected as one of the recitalists to appear before the national convention of the American Guild of Organists in New York during the holiday week. Mr. Courboin's fifth and sixth recitals as municipal organist of Springfield were given on Oct. 3 and Oct. 24. His audiences increase as the series progresses and the appreciation of the municipal organ grows with the people of Springfield. Among his offerings in the fifth recital were parts of the "Suite Gothique," Boellmann; the "Sonata Cromatica," P. A. Yon; "Morning," from the "Peer Gynt Suite," Grieg; Chop-

in's Funeral March, "Le Carillon," Wolstenholme; "March of the Magi Kings," Dubois, and the "Swing Song," Barnes. Among other offerings in his sixth recital, Mr. Courboin gave the Toccata in G major, Dubois; Melodie, A flat, Tours; "Noel Breton," Marty; Triumphant March, E flat, Callaerts; the "March for a Church Festival," Best, and an aria from "Milenka," Block. Mr. Courboin's managers are booking a short western trip beginning Dec. 3.

Charles Joseph Luttinger, a retired organ builder, died at his home, 717 Rutger street, Utica, N. Y., in October, following an illness of over one year. He was 88 years old, and is survived by a widow, two daughters and one son.

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Prelude on "Amsterdam"

Henry Hall Duncklee, Abram Ray Tyler, Clifford Demarest

Alfred Brinkler, Roland Diggle, Casper P. Koch, Clifford Demarest, Harland W. D. Smith

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Frederick N. Shackley

**FAULKES, WILLIAM**  
Communion in D flat  
Grand Chorus in G

J. Lawrence Erb

J. Lawrence Erb, Wilbur F. Burleigh

Meditation in G

Gottfried Federlein, Herbert Hammond

Nocturne in A flat

J. Lawrence Erb

Prelude Solennelle

Henry Hall Duncklee

Scherzo in D minor

Gene Ware

**FEDERLEIN, GOTTFRIED**  
Scherzo in D minor

Gordon Balch Nevin, Ralph Williamson, Carrie Cramp, Gene Ware

Meditation in A flat

Albert Riemenschneider

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In Memoriam

John Hermann Loud, Charles Heinrich, Sibley G. Pease

Pastorale

J. Warren Andrews, Charles Heinrich, Harvey B. Gaul, Sibley G. Pease, Casper P. Koch, Frances Cunningham, Frederick N. Shackley

Postlude in D minor

Albert Riemenschneider, J. Clarence McClure

**GLIERE, REINHOLD**  
Melodie in D

Abram Ray Tyler, Roland Diggle, J. Warren Andrews

Romance in E flat

Roland Diggle, J. Warren Andrews

**HARKER, F. FLAXINGTON**  
Liedesied

Gene Ware, Wilbur F. Burleigh, Gordon Balch Nevin, James T. Quarles, Roland Diggle, Albert Riemenschneider

Nocturne in G minor

Gordon Balch Nevin, James T. Quarles, Roland Diggle, Albert Riemenschneider, Harry Franz Faber, Gene Ware

Wiegenlied

Stanley Avery

**HOLLINS, ALFRED**  
Prelude in A

Roland Diggle, J. Warren Andrews

**JAMES, PHILIP**  
Méditation à Sainte Clotilde

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**William Stevenson Hoyte**

PERSONAL REMINISCENCES

By R. BUCHANAN MORTON

The death is announced after a long illness of William Stevenson Hoyte, formerly organist and director of the choir at All Saints', Margaret street, London, and in his day one of the greatest of concert organists. The second half of the last century saw three world-famous organists—William T. Best, Albert Lister Peace and William Stevenson Hoyte. Hoyte was the last survivor of this trio.

Hoyte was professor of the organ at the Royal Academy and also at the Royal College of Music in London. He trained many organists and his sterling qualities as a teacher were recognized. The present writer was one of his pupils at the Royal Academy. I think it was in 1901 that I became Hoyte's pupil. There were four of us. Karl Otto Staps, the present organist of Cincinnati cathedral, was a pupil at the same time as I was. Then there was Godfrey Gardiner. Hoyte thought very highly of Gardiner and he afterwards became well known as organist of one of the city churches in London. He volunteered when the war broke out and was killed about a year ago while leading his men into action. Gardiner had brilliant gifts and would have gone far had he lived. Then there was Karl Krüger (not, as far as I am aware, the Karl Krüger of New York) and another younger boy whose name I have forgotten.

Hoyte was an exacting teacher. He demanded a great deal from his pupils, but just because we knew he expected a lot, we tried to come as near his expectations as possible. He stimulated us to our best endeavors and there was no pupil of his who ever indulged in laziness. The lessons were given in the old Academy building in Tenterden street on the organ erected by Willis. This organ never pleased Hoyte and he continually grumbled about it. The upshot was that the organ was revoiced and greatly improved.

Once or twice I had my lessons on the fine old four-manual organ in All Saints', Margaret street. I well recall Hoyte's irritation because I never could master his on and off great to pedal. It was a "T" pedal of a most antiquated pattern which was worked by depressing either on one side or the other and I never

could remember which side of the pedal to press down. Another thing sticks in my memory. It was at the annual examination and part of that was an oral examination on organ construction. Sir George Martin sat in the center, H. W. Richards at his right and Hoyte at his left. Richards suddenly asked me if a vox humana stop was a reed or a flue, and I was stuck. I wildly answered at random that it was a flue. "What!" shouted Hoyte and his face expressed the deepest disgust. But for all that he took me aside afterwards and informed me that though he was not supposed to say anything, I was "all right." He evidently thought that my fearful error might worry me too hard.

He had a keen, sarcastic sense of humor. It is related that he traveled north to Aberdeen to open an organ. The organ was very slow of speech. Hoyte suggested to the grave-faced committee that if he played his recital the night before it was advertised the organ would commence to speak just at the right time.

It was while I was his pupil that he met with the accident which was, I fear, the cause of his long illness. He fell while running to catch an omnibus. I remember how anxious he was, for he had to play in the Albert Hall Bach's famous D minor Toccata and Fugue. The middle portion of this work he always played between the choir and the swell. He was anxious to find out if he could make the rapid changes between the manuals and tried it once or twice during the lesson. But a few days afterward he told me he was no better and was, in fact, suffering great pain, and he never fully recovered.

Some years ago because of his health he resigned his position as organist of All Saints', Margaret street. W. S. Vale succeeded him and it was a great satisfaction to him that he was succeeded by his own pupil and assistant. He lived for many years in that very artistic portion of London, St. John's Wood.

There must be a good few of Hoyte's pupils in this country. The only ones, however, that I recollect at present are Karl Otto Staps of Cincinnati and Dr. C. H. Mills, director of music at the University of Wisconsin.

*Oh the long and dreary winter!  
Oh the cold and cruel winter!  
Ever thicker, thicker, thicker  
Fell the snow o'er all the landscape.*

—LONGFELLOW.

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A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, NOVEMBER 1, 1917.

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## SEED ON STONY GROUND.

The Diapason has received an interesting letter taking issue with several statements made by the editor of this paper, no doubt in moments of undue exuberance over the organists' prospects, in a speech heard through the indulgence of the convention of the National Association of Organists. The writer permits us to quote him, for the benefit of our readers, with the omission of names and places. We hope the plaint he makes will lead others to discuss the subject. Says our correspondent:

"As a subscriber to The Diapason and contributor of programs, I read with interest your address at Springfield, Mass., and I am presumptuous enough to state the situation of one of the many who at present do not see this new era. And it interests me much to hear your verdict.

"Briefly as I can I'll state a (my) case: Graduate of — and — degrees, Mus. B., A. A. G. O. Have taken and passed written work for F. A. G. O. I taught in both — and —. In former was considered best organ graduate ever turned out. In — am considered one of the few best.

"Am in a city of 96,000, in largest Protestant church, in center of city. Have played three years, giving vesper Sunday programs every two weeks. \* \* \* My organ is a three-manual of thirty-eight stops. My audience varies from fifteen to fifty and my receipts from \$1.50 to \$3 in a church seating 1,000.

"I mail fifty to seventy-five post-card announcements, put program in papers, and it is announced from pulpit and on bulletin-boards.

"Have had two pupils in three years. One of these took only four lessons (and paid for two). The other went to —, where my work is accepted without question or examination.

"As to personality and ability to play interestingly I can refer you without hesitation to any number of people.

"What's wrong in the marketing you mention? I am practiced, as you see by now, and no sentimentalist; yet all I have been able to do and try in three years doesn't even penetrate an advance outpost of the enemy. Naturally I cannot join in any jubilation with such men as Lemare, Macfarlane, Kinder, Carl, Eddy, etc. \* \* \*

There is the gist of the situation in this particular case. No doubt there are others just like it.

Perhaps the writer can obtain comfort from the parable of the sower and the seed. Some fell on stony ground and among tares, and was choked. But that was not the fault of the seed. It was the same as that which brought forth a hundredfold. There must be some rocky ground, and we

are convinced the writer has come upon it.

There is no rule to which there are not exceptions. The best organ music, played in the best way, presented interestingly and advertised extensively, no doubt does not receive appreciation in some places. But all we can do in such a case is to refer our organist correspondent to the gospel. Read Matthew 10, verse 14: "And whosoever shall not receive you \* \* \* when you depart out of that house or city, shake off the dust of your feet."

## WAR AND THE SMALL ORGAN.

War seems to have had little effect on the demand for organs, if reports from the various large builders are an accurate gauge—and we can think of no better means of judging. The organ builder always has worked for a very moderate reward. His undoubted achievements toward making the worship of the Almighty more reverent may bring him his reward in the hereafter, but very few on earth have won wealth, and many have died without means. At present the heavy increases in the cost of all materials interpose the great difficulty. The most interesting immediate consequence of this has been further promotion of the modern mechanical methods of duplexing, etc.

A church may not be able under present conditions to purchase as large an organ as at some previous time. No one should claim that fewer pipes can and do mean the same organ that a fuller representation of stops makes possible, but in these days of the conservation of every item of natural resources there is reason for using all means to make the most of what can be bought. The advertising columns of The Diapason reflect the fact that some builders are showing their clients the possibilities of mechanical increase of the resources of an organ as they never have before.

Another effort growing out of the present situation is the improvement of the small organ. Men who formerly strove only after the largest contracts now realize the greatly increasing demand for the small instrument. It is not how large, but how good, in many instances, and the development of the seven to fifteen-stop organ to its greatest capacity and its construction with the best possible materials and with the most reliable action and the most artistic voicing is a task worthy of every builder of organs. How much better an excellent organ with only a few essential stops on each manual than one with a large number of stops, but with quality lacking in every feature and reliability a stranger to the instrument!

## ERIE AND LOS ANGELES NEXT

Two additional cities have become inlucated with the municipal organ germ. The success of Mr. Skinner's new organ at Portland and the apparent fact that the public, especially in the smaller cities, is delighted with the advantages offered by a city organ, are influencing the musical leaders and the civic heads of communities. Our always informative contemporary on the Pacific coast, the Pacific Coast Musician of Los Angeles, has an editorial in its latest issue calling attention to the need of a public organ in that progressive city. Joseph Bonnet is to give a recital at San Diego on the famous outdoor Austin organ built for the recent exposition there, but it seems from the Pacific Coast Musician editorial that "between churches whose rules forbid entertainments within their houses of worship, auditoriums whose rental would be excessive or whose use forbids concerts (as in moving-picture theaters) and a California state law forbidding churches to house entertainments for which an admission charge is made—between these, notwithstanding that this city possesses many excellent concert organs, one of the world's greatest organists seems unlikely to find a suitable place to make a public appearance in Los Angeles."

"If a stupid state law cannot be repealed to the good of music in the smaller communities as well as in the larger, let Los Angeles musically interested people see to it that this city is soon provided with a municipal au-

ditorium within which shall be installed an adequately equipped concert pipe-organ," adds the editor of the Musician.

At Erie, Pa., Peter LeSueur, the organist, is agitating the subject of a city organ in the high school under construction, which is to have a large auditorium. In an interview in the Erie Dispatch Mr. LeSueur is quoted among other things as follows:

"First and foremost of Erie's musical needs is a concert organ. As a matter of civic and artistic pride Erie ought to have one with thoroughly adequate tonal resources, mechanical accessories, electric action and costing not less than \$25,000. The instrument would be built by an Erie organ builder, which would also be a matter of civic pride. Organs and organ recitals are having a wide vogue throughout the country."

Contrary to our hopes, Harold Vincent Milligan, who reviews the new organ and choir publications for The Diapason, has not recovered as rapidly as was to be expected from the operation for appendicitis which he had to undergo about a month ago. This is the cause of the absence of his department from this issue. Mr. Milligan is gaining slowly and hopes soon to be able to resume his varied activities, both musical and literary.

The October issue of The Diapason referred to Bert E. Hood as organist at the new Hinners organ in the First Methodist church of Burlington, Iowa. The organist is Mrs. F. W. Boesch, who has occupied that position for thirty consecutive years, playing an old Johnson organ until the new instrument was completed. Mr. Hood has been a member of the volunteer choir of the church for nineteen years and a patron saint of the music of the church, taking special interest in the planning of the new organ.

## AS TO "STAR-SPANGLED BANNER."

Rochester, N. Y., Oct. 16, 1917.—Editor of The Diapason: I note in the last issue (October) of The Diapason a letter from Mr. Koch of Pittsburgh in which he states the report of Mr. Sonneck shows that Dr. Arnold did not compose the "Star-Spangled Banner" music, and that it was "probably composed by John Stafford Smith of London about 1775." You will see that Mr. Sonneck's report says "probably composed." He seems to think also that Dr. Arnold of Westminster Abbey, London, was not a successful composer.

Now, please allow me to say that I took my authority on this from the descriptions of all the national anthems of the countries of the world in the Oliver Ditson book, in which the statement is made that Dr. Arnold composed the music and that he called the air "Adams and Liberty." I assume that the Ditson company looked into the matter thoroughly before printing the above statement, and their say-so is entitled to just as much credit as Mr. Sonneck's. The fact of the whole matter is that no one is absolutely certain just who did compose the air; also it cannot be denied that Francis Scott Key wrote the patriotic American words (unless someone will bob up and attempt to prove otherwise), and that by order of the secretary of war it has been proclaimed our national anthem, and it seems to me it should be honored as such. It is so honored by our allies, in France, in England, in Russia, etc., and it ought to be settled, once and for all, that it is American (not fifty-fifty, as Col. Roosevelt says, but 100 per cent American).

Are there not many of us whose ancestors were born in England, in France and other European countries? That fact does not make us less American, or should not do so. About fifteen years ago, on the occasion of one of my visits to Boston, I met a gentleman in the Ditson store on Tremont street and the following day visited him at his home near Lexington. Musical matters in general were the subjects of conversation, and then the talk turned to Revolutionary days, and this man told me, speaking on this very subject, that his great grandfather was a soldier in the First Continental army under Gen. Washington, and that it had been passed down to him that a Yankee soldier-musician had written this air. The name of the man could not be ascertained, but there is just as much authority to say that he did compose it as there is to say someone else did.

Very sincerely yours,  
W. RAY BURROUGHS.

Gustaf Holmquist and C. Gordon Wedertz of the Chicago Musical College faculty gave a joint recital at the Saron Swedish Lutheran church, Logan Square, Chicago, Oct. 17. Mr. Wedertz has been engaged to give six organ recitals at Sinai Temple for the Illinois Federation of Woman's Clubs.

Oct. 28 was dedication day for an Estey organ installed in the First Presbyterian church of Mishawaka, Ind. Miss Nina Gabel, organist of the church, gave the opening recital.

## COMMENT FROM ABROAD.

[From The Organist and Choirmaster, London.]

The Diapason for August is full of new items concerning the doings of our American colleagues. Perhaps one is only surprised at the amount of healthy musical activity here accounted for, because there is no journal in this country employed solely with news of organists and organ matters.

The Diapason gives us the specification of the huge new organ which the Ernest M. Skinner Company is building for St. Bartholomew's church in New York City. This is really two complete organs joined in one scheme, divided between the chancel and the gallery. There are to be 121 speaking stops, the ninety-second stop rejoicing in the name of phillomela. This is a stop of 4-foot pitch, and perhaps one of our readers can enlighten us as to its characteristics. The phillomela is to find its (or her) place in the gallery solo organ, which also will contain a stentorphone and twenty-eight bells. We presume that the organist will control this mighty machine from a single console in the chancel.

The mental contemplation of such a monster organ brings a joy to the hearts of some organists comparable only with the ecstasy of letting loose the huge volume of sound which proceeds from a formidable array of heavy-pressure reeds and many-rank mixtures. The instinct of the student seated for the first time at the keyboard of an instrument of any size is to draw the solo tuba and revel in full chords on that assertive stop. Certainly there is something very satisfying in being able to produce a continuous and deafening noise without any physical effort on one's own part.

But it is a vexed question whether musical effect is increased in proportion to an indefinite multiplication of organ registers, and whether the enormous volume of sound which can be produced by the triumphs of modern organ-building is anything but detrimental to the perception of music. In the matter of mere noise, a modern organ of even moderate size can easily outdo the efforts of a large orchestra. But noise alone does not constitute musical expression. Without some form of mechanism we cannot have much music; even the violin, simple in construction as it is, is still a mechanism; but multiplication of mechanism does not necessarily insure a better music. So if any of us has the good fortune to play his Sunday services on an old Father Smith, with a few sweet-sounding stops still left in spite of the ravages of time, let him not envy overmuch his (perhaps) more fortunate brother who has 100 or more stop-knobs arranged on either side of him.

## INFORMATION FROM MR. SKINNER.

At the request of The Diapason, Ernest M. Skinner, builder of the organ in question, sends the following: "The phillomela is a stop appearing in both 8 and 4-foot pitch. It is a very big toned flute with the mouth cut low and on a light wind, usually with a leathery tone. It is, in fact, a very pure-toned wood diapason which has the property of about doubling the tone of either a single diapason or a group of diapasons. It is a big clarabella which, if carried down in scale as a pedal diapason of medium scale, is in fact a tuba and is in spite of its bigness without any hoaty element."

## WARNING ISSUED BY M. T. N. A.

Oct. 16, 1917.—The Diapason, Chicago, Gentlemen: It has come to my knowledge within the past two or three days that certain parties are going about among the music teachers in certain sections of the country representing the selves as "State Organizers" for the Music Teachers' National Association. There are no persons authorized to solicit memberships or collect fees, and it would be a great kindness to the music teachers of the country if you could announce in your columns the fact that no one should have anything to do with such persons, and, above all, that under no circumstances must they pay them any fees. It would greatly assist in running down any impostors if teachers who are approached by them would at once write to either the secretary, Mr. Charles N. Boyd, 4259 Fifth Avenue, Pittsburgh, or to myself, letting us know where these people are working.

The Music Teachers' National Association welcomes all co-operation which the profession is willing to give it, but it has no representative soliciting patronage, and there is only one way to become a member of the association, namely, by paying the membership fee in person or by check to the treasurer, Mr. Walford S. Pratt, 86 Gillett street, Hartford, Conn.

Thanking you for any publicity you may give this matter, I am,  
Very truly yours,  
J. LAWRENCE ERB,  
President, Music Teachers' National Association.

J. W. Holland, the Detroit organist, was in St. Louis the week of Oct. 15. He gave a number of recitals to large audiences. Mr. Holland is the principal of the Holland Conservatory.

Dr. William C. Carl has received from Lucien G. Chaffin the manuscript of a new organ piece composed especially for and dedicated to him. Dr. Carl will play the "Meditation" during the coming season.

C. Gordon Wedertz of the Chicago Musical College faculty gave an organ recital preceding the opening of the Archaic Club on Friday, Oct. 5. He interpreted works by Mendelssohn, Rubinstein, Lemare and Widor. The concert was presented by the Chicago Operatic Company.

**TWO KRAFT RECITALS  
IN DULUTH INAUGURAL**

**SKINNER WORK DEDICATED**

**Cleveland Organist Plays Both Afternoon and Evening on New Three-manual in First Presbyterian Church.**

Two inaugural recitals gave an auspicious start to a three-manual organ built by the Ernest M. Skinner Company for the First Presbyterian church of Duluth, Minn. Edwin Arthur Kraft played one recital in the afternoon and the other the evening of Sept. 27, and both of them left a most favorable impress both as to the new memorial instrument and as to the ability of Mr. Kraft to display it. The programs which marked the occasion were as follows:

Afternoon—March from "Tannhäuser," Wagner; Minuet, Boccherini; "Fountain Reverie," Fletcher; Festal Postlude, Schminke; "L'Arlequin," Nevin; "Entr' Acte," Hadley; Melody, Tchaikowsky; Festival Toccata, Fletcher; Andante Cantabile, Dethier; Sketches of the City, Nevin; "In Springtime," Kinder; "Ride of the Valkyries," Wagner.

Evening—Rhapsody, Rossetter G. Cole; "The Magic Harp," Meale; "Liebestraum," Liszt; "The Brook," Dethier; "Within a Chinese Garden," Stoughton; "Marche Russe," Schminke; Minuet from "L'Arlesienne," Bizet; Andante Cantabile from Fifth Symphony, Tchaikowsky; Scherzo, Dethier; "Liebestod" from "Tristan and Isolde," Wagner; Fire Music from "Die Walküre," Wagner; Overture to "Tannhäuser," Wagner.

The scheme of the organ is:

**GREAT ORGAN.**

- Bourdon (Pedal Extension), 16 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Claribel Flute, 8 ft.
- Philomela, 8 ft.
- Erzähler, 8 ft.
- Octave, 4 ft.
- Gedeckt, 8 ft.
- Dulciana, 8 ft.
- Flute, 4 ft.
- Cornopean, 8 ft.

\*Interchangeable with Swell.

**SWELL ORGAN.**

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Salticrion, 8 ft.
- Voix Celestes, 8 ft.
- Gedeckt, 8 ft.
- Spitz Flute, 8 ft.
- Flute Celeste, 8 ft.
- Flute, 4 ft.
- Flautino, 2 ft.
- English Horn, 16 ft.
- Cornopean, 8 ft.
- Flügel Horn, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.

**CHOIR ORGAN.**

- Diapason, 8 ft.
- Concert Flute, 8 ft.
- Flute, 4 ft.
- Nazard, 8 ft.
- Clarinet, 8 ft.
- Celesta.
- Celesta Sub.
- Tremolo.

**PEDAL ORGAN (Augmented).**

- Diapason, 16 ft.
- First Bourdon, 16 ft.
- Second Bourdon, 16 ft.
- Octave, 8 ft.
- Gedeckt, 8 ft.
- Still Gedeckt, 8 ft.
- English Horn, 16 ft.

**Dorr Plays Hinsdale Organ.**

At the dedication of the Hinsdale Congregational church, William Ripley Dorr, the new organist and director of music, presided over the three-manual Austin organ just installed. The services were held the third Sunday in October. Mr. Dorr showed the qualities of the organ with these selections: "March Mystical," Guilman; "In Summer," Stebbins; Grand Chorus in D, Guilman; "At Twilight," Stebbins; "The Swan," Stebbins; Spring Song, Hollins; March from Suite, Rogers.

Russell Carter, organist and choir-master, gave a fine musical program for the service marking the 25th anniversary of the founding of St. Ann's church, Amsterdam, N. Y., on Oct. 28.

The choir of the Presbyterian church of Dobbs Ferry, N. Y., under the able direction of Edward Bunting, organist and choir-master, gave a concert Oct. 18. Miss Janet Lindsay, violinist, and Miss May Allen, accompanist, assisted the choir.

**GIVES MUSIC OF THE ALLIES**

**Miss Hazelrigg Closes Series with American Program.**

Miss Mildred Hazelrigg has been giving a series of interesting recitals on Sunday evenings in the First Christian church of Topeka, Kan. Five Sundays were devoted to the music of the different allies and the concluding program was made up of the music of America. These programs contained the following offerings:

Sept. 2—France: "Marche Heroique de Jeanne d'Arc," Dubois; "La Marsellaise," de Lisle; "Romance sans Paroles," Bonnet; "Le Petit Berger," Debussy; "Allegro Appassionata," Fifth Sonata, Guilman.

Sept. 9—Belgium: Chorale in A minor, Franck; "La Brabanconne," Campenhout; Grand Fantasia, "The Storm," Lemmens; Intermezzo, Calaerts; "Marche Solennelle," Mailly.

Sept. 16—Russia: Piano and organ recital: Piano, Prelude in C Sharp minor, Rachmaninoff; Organ, Song Without Words, Tchaikowsky; Piano and Organ, "Kammenoi Ostrow," Rubinstein (Miss Ruth Tandy and Miss Hazelrigg); "Wedding March" from "Feramors," Rubinstein.

Sept. 23—Italy and Serbia: "Grand Choeur," Bossi; "Garibaldi's War Hymn" and "O Serbians, Rise!," "Good-bye," Tosti; Offertory (violin, cello, organ), Intermezzo, Mascagni; Grand March from "Aida," Verdi.

Sept. 30—Great Britain: Andante in D, Hollins; "God Save the King," Carey; Scotch and Irish Folk Songs: "The Rainbow Child," Coleridge-Taylor; "Chant de Bonheur," Lemare; March for a Church Festival, Best.

Oct. 7—The music of America—Piano and Organ Recital: Organ, "Sketches of the City," Nevin; Piano and Organ, "Fantasie," Demarest (Miss Ruth Tandy and Miss Hazelrigg); "Berceuse," Dickinson; Concert Piece, No. 2, Parker.

In addition to the foregoing Miss Hazelrigg has given three recitals at the Topeka city auditorium in October. At a patriotic mass-meeting Oct. 16 she used the works of American organists, as follows: Chorale (Suite for Organ), Homer N. Bartlett; "Sketches of the City," Gordon Balch Nevin; "Grand Choeur," James H. Rogers; Pastoral Suite, Clifford Demarest; "The Star-Spangled Banner," arranged by Clarence Dickinson.

**Kankakee Organists Heard.**

Under the auspices of the Woman's Club of Kankakee, Ill., an organ program was given at the First Baptist church Oct. 24 by Miss Edith Potter Smith, organist of St. Paul's Episcopal church; Robert Mateer, assistant organist of the First Presbyterian church, and Miss Ethel Elliot. The program was:

Prelude and Fugue in E minor, Bach; Suite in D, De Lamarter—Edith Potter Smith.

Suite in G minor, Rogers—Robert Mateer.

"Marche Pontificale," Lemmens—Ethel Elliot.

Miss Smith and Mr. Mateer are pupils of Palmer Christian of Chicago and are the youngest organists in the city.

**Lectures by Charles Heinroth.**

Although the regular organ recitals must be postponed, owing to delays in building the great new Skinner organ, Charles Heinroth is giving a series of free lectures each Saturday evening at Carnegie Music Hall in Pittsburgh upon the "Nine Symphonies of Beethoven." Much interest has been shown in these lectures by large and attentive audiences. The first four symphonies have been discussed, and valuable sidelights and interesting, historical facts concerning the great composer and his manner of work

have made the lectures singularly attractive. Each symphony has been played in full, the second piano parts having been taken by Charles N. Boyd and Selmar Janson.

**Steere Organ for College.**

Lawrence University, at Appleton, Wis., has closed a contract with the J. W. Steere & Son Organ Company of Springfield, Mass., for a large instrument for its chapel. The organ is to be not only a college, but virtually a municipal organ, and is to be one of the finest in Wisconsin. Mason Slade of Chicago has charge of the organ work in Lawrence University. President George O. Kingsbury of the Steere Company was a caller at the office of The Diapason on his return from Appleton, where he closed the deal.

**Making An Anthem List.**

Theophilus Fitz, musical director of Trinity Auditorium Methodist church at Los Angeles, is engaged in the interesting enterprise of listing the most popular anthems. In making a census for this purpose he has sent to 500 musical directors of the most prominent Protestant churches of America cards requesting them to set down the titles and names of composers and publishers of four or more practical church anthems, of medium difficulty, for mixed voices, and of two or more sacred solos, preferably new, that they consider especially good.

**Hubach School Faculty Recital.**

The Hubach School of Music of Independence, Kan., gave the first faculty recital of its second season on Oct. 18, to introduce S. Wentworth Horton, its new voice instructor. Alfred G. Hubach, the dean, played several organ selections, including the Grand Chorus in D, by Guilman; Andante in G, Haydn; Largo from "New World" Symphony, Dvorak; "Oh, The Lifting Springtime," Stebbins, and Concert Variations, Bonnet.

**RECITAL OF KINDER SCHOOL**

**Four Organists Heard in Program at Estey Hall, Philadelphia.**

Pupils of the Kinder Organ School of Philadelphia gave their fourth students' recital in Estey Hall Oct. 25. Four young organists took part and it is a fact worthy of note that all of them are holding church positions in or near Philadelphia. These performers were Miss Eleanor L. Fields, organist of Trinity Reformed church, Norristown, Pa.; Miss Catherine Morgan of the First Presbyterian church of Conshohocken; Miss Verna M. Wilson of the First Presbyterian church of Ocean City, N. J., and N. Herbert Caley of Emmanuel Episcopal church, Philadelphia. The organ selections played were:

Fantasia in A minor, Faulkes; A Twilight Lullaby, Caley—Mr. Caley.

Prelude and Fugue on B-A-C-H, Bach; Idyll in D flat, Kinder—Miss Wilson.

Sonata, No. 3 (First Movement), and Berceuse in A flat, Guilman—Miss Morgan.

"Jour de Printemps" ("Spring Day"), Kinder; Postlude in D, Smart—Miss Fields.

**Hour of Music for Public.**

In accordance with the recent recommendation of P. P. Claxton, commissioner of education, a movement was launched Oct. 23 at Pittsburgh by the First English Evangelical Lutheran church, on Grant street, which its promoters hope will be adopted by other churches of the city. It is the opening of the church for an hour, when the organist will play an informal program of good music. Children on their way home from school are especially invited, but clerks, business men and any who pass that way may enter and rest and enjoy. Through Will Earhart, director of music in the public schools of Pittsburgh, Dr. Claxton's plan was laid before the Tuesday Musical Club, which has enthusiastically undertaken its promotion through its community music committee.

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**CONCERT ORGANIST**

RECITALS INSTRUCTION

Director Sherwood Music School

300 Fine Arts Building, Chicago

**With the Movie Organist**

By Wesley Ray Burroughs

Questions pertaining to this line of a movie 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 15th of the month will be answered in the succeeding issue.

NOTE—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

- O. S. = Organ Solo copy (three staves).
- P. = Piano solo copy.
- Acc. = Piano Accompaniment part for Orchestra.
- T. = Title.
- D. = Descriptive.

**Music for Swiss Scenes.**

Under this division it is possible to give the names of several pieces written by native-born musicians of Switzerland. Examples are "The Tyrolean" and "Edelweiss" by Zeller, and the "Fantasie-Pastorale" and "Tempest in the Alps" by Breitenbach, organist of Luzerne cathedral, which, to describe it briefly, contains a Swiss folk-song, interrupted by a storm, which after dying away gives place to the Swiss national hymn.

**Organ Solos.**

Alpine Fantasy and Storm, Flagler (Presser).  
Fantasie-Pastorale and Tempest in the Alps, Breitenbach.  
"Under the Leaves," Thome (Durand).

**Piano Solos.**

Swiss Song, Eggeling (Presser).  
"Alpine Echoes," Holzer.  
"Sunrise in the Alps," Schneider.  
"The Chapel in the Mountains," Wilson (Ditson).  
"The Shepherd Boy," Wilson (Ditson).  
Fifth Nocturne, Leybach.

**Piano Accompaniments (Orchestra).**

"The Tyrolean" (selection), Zeller.  
"Edelweiss," Zeller.  
Alpine Fantasia, Op. 452, Tobani.  
Swiss Song, Th. Hoch.  
Fantasia on a Tyrolean Folk-Song, Parlow.  
"The Herd Girl's Dream," Labitzky (Jacobs).  
"Shepherd's Morning Song, Suppe."  
"The Hermit's Bell," Maillart.  
"Violetta," Herman.  
"The Lorelei," Nesvadba (also published as O. S. by Ashmall).  
"The Fairy Lake," Auber.  
Intermezzo and Nocturne, "Midsummer Night's Dream," Mendelssohn.  
"Träumerei," Schumann.  
"By the Sea," Schubert.  
"Sweet Spirit" (Lurline), Wallace.  
Selection from "William Tell," Rossini.  
Note—All published by Carl Fischer, except as noted above.

**Overtures.**

Overture to "William Tell," Rossini.  
Fantasia and Variations, "William Tell," Rossini.  
"Raymond" Overture, Thomas.  
"Poet and Peasant" Overture, Suppe.

**Songs.**

"Song of the Danube" ("Singing Girl"), Herbert.  
"Tyrolean Song" (from "Singing Girl"), Herbert.  
"Pretty Edelweiss" (from "Alone at Last"), Lehar.  
Selection, "The Singing Girl," Victor Herbert. Four orchestra playing the two excerpts "Song of the Danube" and "Tyrolean Song" from this opera, are recommended.

**Popular Song.**

"Over the Alpine Mountains," Fischer. (This can be used where the action is comedy or comedy-drama, but not for a drama alone.)

**Swiss National Anthem (Herdsman's Song).**

"To Swiss in Stranger's Land."

Note.—A number of the pieces given under the head of French music (see June Diapason) can be used for Swiss dramas.

**MUSICAL SETTING FOR THE RACING DRAMA, "THE WHIP," FROM THE STAGE SUCCESS OF THE SAME NAME.** Paragon film. Alma Hanlon, Irving Cummings, Paul McAllister and June Elvidge, Stars.

Reel 1—(1) Selection: "Madcap Duchess" (Acc.) by Herbert until (2) Moonlight and ocean breezes, "Improvise" (Alla Barcarolle) until (3) It is fine, "Jaime mon Amour" (Acc.) by Caryl to end of reel.

Reel 2—(4) Selection, "Girl of My Dreams" (Acc.) by Hoschna until (5) The Beverly Hunt, "Hunting Scene" (Acc.) by Bucalossi.

Reel 3—Continue above (pages 2 and 3) until (6) Here they come, "Wayside Inn" (P.) by Schumann until (7) D: Hubert drives auto away, "Agitato" until (8) Pale agony of anxious dawn, "At Daybreak" (O. S.) by Spinney.

Reel 4—Continue above until (9) The Hunt Breakfast, "Scherzo Pastorale" (O. S.) by Federlein until (10) The Un-invited Guest, "Legende" (Acc.) by Friml until (11) After Months of Effort,

Improvise (gaiop) (two scenes) and "Andante" (two scenes) to end of reel.

Reel 5—T: The Horse Show. (12) "Society Swing" (Acc.) by Frantzen (once through with repeats) and (13) "Selection Spring Chicken" (Acc.) by Carle until (14) Eight o'Clock, "Spring Dreams" (P.) by King until (15) Here is the jockey, "Berceuse" (O. S.) by Gillette to end of reel.

Reel 6—T: Alarmed by threats. (16) "Melodie" (Acc.) by Friml until (17) Closing time, Chamber of Horrors, "Mysterioso" to end of reel.

Reel 7—T: Sunday. The Whip leaves for Saratoga. (18) Repeat "Melodie" until (19) How far is Moorfield Junction? "Agitato" No. 1 (Acc.) by Lake (pp to ff) Lacc to action) until (20) D: Train hits car (wreck), Strains tremolo (coupled) until (21) At Beverly stables, "May Morn" (P.) by Sanford.

Reel 8—Continue above until (22) The Hathorne Handicap, "Electra" (P.) by Kern (At T: Saddling Bell, chimes) until (23) Bugle Call for Saratoga Handicap, Bugle Call (on tuba) and (24) "The Whip" (Acc.) by Holzman (increasing to vivace at race) until (25) The Whip Wins, Improvise (brightly) until (26) D: Two lovers, "Song: I Like Your Way," by Witt, to end.

**MUSICAL SETTING FOR THE AMERICAN DRAMA: "THE MESSAGE OF THE MOUSE." Vitagraph Film. Anita Stewart, star.**

Reel 1—(1) "Dreams" (O. S.) by Stoughton and (2) "Prelude to Prosperity" (O. S.) by Saint-Saens until (3) Wynn Winthrop, "Serenade" (O. S.) by Jores until (4) The first link, "The Optimist" (O. S.) by Maitland to end of reel.

Reel 2—(5) Improvise a short one-step and (6) Agitato (as explosion occurs) until (7) Unspoken recognition, "Cloister Scene" (O. S.) by Mason until (8) Never mind paper, "Mouse and Clock" (Acc.) by Whitney (mysterioso) until (9) Message of the Mouse, "Willows" (O. S.) by Diggle.

Reel 3—Continue above until (10) Cavalcading, "At Evening" (O. S.) by Buck until (11) Within a week, "Romance" (O. S.) by H. A. Matthews and (12) "In the Garden" (O. S.) by Goodwin (introducing phrase of "Yankee Doodle" at T: Father, do not forget we are Winthrops), until (13) Wynn arranges reception, "Kiss of Spring" (Acc.) by Rolfe to end of reel (Last T: Moonlight album).

Reel 4—(14) "Stolen Moments" (Acc.) by Friedmann (twice, Mysterioso as Wynn sees Varrie write and she takes fan) and (15) "Serenade" (Acc.) by Rubinstein (twice) to end of reel.

Reel 5—(16) "Contemplation" (O. S.) by Lemalgre and (17) "Nocturnette" (Acc.) by Hope until (18) Spj escapes, "Allegro" (Overture Melodramatic) (Acc.) by Hardy until (19) D: Auto goes over cliff near end of reel, "Cantilena Pastorale" (O. S.) by Jores.

Reel 6—Continue above until (20) Take her away, "Idyll" (O. S.) by Becker until (21) Shinyards are safe, "Melodie" (Acc.) by Friml until (22) He is youngest member, Song, "A Little Love; a Little Kiss," by Silesu, to end.

**HINTS FOR OTHER FEATURES.**

"BABBLING TONGUES," a seven-reel Ivan production with James Morrison and Grace Valentine in the lead, is a dramatic film. It is easy to play.

"THE HEIR TO THE AGES," a five-reel Lasky film with House Peters is unusual. Reel 1 has to do with primitive man and the creation of the world, and we used Saint-Saens' Prelude to "The Debut" and "The Seal" (O. S.) by H. A. Smith. The remaining four reels constitute a western comedy drama.

"THE VARMINT," a Morosco production in five reels, is a sparkling school-boy comedy, with Jack Pickford and Louise Huff in the leading roles. On Reel 1 we played "College Overture" (Fischer) and other bright numbers, and on Reel 5 on the football game we played "Vale Boola" (Acc.) by Hirsch, using Page 1 only, as Page 2 is nothing more or less than "Watch on the Rhine."

"COUNTESS CHARMING" introduces the famous feminine impersonator, Julian Eltinge, in his first picture. Needless to say it is a straight comedy. A Lasky film in five reels. On the end of reel 4 and beginning of reel 5 a one-step is needed. A chance to play Gounod's comic "Funeral March of a Marionette" comes in the fifth reel on the title: The touching end of taking career.

A surfeit of comedies seems to have come of late. "BABY MINE," a six-reel Goldwyn film with Madge Kennedy, is the stage comedy of the same name produced in picture form, and "THE AMAZONS," the latest Famous Players film, which features Marguerite Clark, is also a rollicking comedy. On Reel 2 there is a short dance (one-step and waltz) and on Reel 5 at the end a short wedding scene.

**ANSWERS TO CORRESPONDENTS.**

Organist, Dover, N. H.—There is a very fine Russian Album published by Carl Fischer for piano solo. This contains several of Tschaiakowsky's pieces, his Romance in F being particularly effective on dramatic pictures. We expect to give a list of Russian music in this column soon. We have given a number of settings for Russian dramas (which, by the way, seem to be very plentiful) in The Diapason. See the back numbers. Rex, San Francisco, Cal.—We expect to give a classified list of the national music you mention in about three months. On account of the great number of pieces in this class of music, it is taking time properly to sub-divide it.

**Large Unit Orchestra Ordered.**

Sidney Graumann, lessee of the new theater under construction at Third street and Broadway, Los Angeles, has signed a contract for an immense unit orchestra with the Rudolph Wurlitzer Company. It is announced that this is to be one of the largest organs in any theater in the United States.

**Fills Place of Wilbur Miles.**

Professor C. Walter Wallace, the well-known blind organist of Williamsport, Pa., will fill the place of

Wilbur Miles, organist of the Reformed church. Mr. Miles, who left with the drafted men, has been given an indefinite leave of absence by the consistory of the church. Professor Wallace was engaged to fill the position for the time being. Professor Wallace proposes to have a Sunday evening recital about once a month.

Walter Heaton, the Reading, Pa., organist, has received word from the British war office that his nephew, Lieut. Herbert Heaton, was killed in action in the recent fighting in France.

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**OPENED BY GORDON GRAHAM.**

**Three-Manual Felgemaker Heard by 900 at Portsmouth, Ohio.**

Gordon Graham of Cincinnati, organist of Grace church, Avondale, in that city, is giving a number of recitals this season. He opened a three-manual organ built by the A. B. Felgemaker Company in the Bigelow Methodist church of Portsmouth, Ohio, Oct. 8. The organ proved a decided success and an audience of 900 persons heard Mr. Graham give the following program: Polonaise Militaire, Chopin; Adagio from Sextet, Beethoven; Two Monologues, Rheinberger; Prelude in C sharp minor, Rachmaninoff; Sketches of the City, Nevin; "Saki," from Persian Suite, Stoughton; Evening Bells and Cradle Song, Macfarlane; "Ase's Death," Grieg; Gavotte from "Mignon," Thomas; "The Evening Star," Wagner; Festival Toccata in C, Fletcher.

On Oct. 2 Mr. Graham gave a recital at the First Baptist church of Winchester, Ky., and his offerings were as follows: Prelude to third act, "Lohengrin," Wagner; Adagio from Sextet, Beethoven; Prelude in C sharp minor, Rachmaninoff; Two Monologues, Rheinberger; Sketches of the City, Gordon B. Nevin; "Saki" (from Persian Suite), R. S. Stoughton; Polonaise Militaire, Chopin; "Ase's Death," Grieg; Gavotte from "Mignon," Thomas; "To the Evening Star," Wagner; Festival Toccata in C, Percy E. Fletcher.

In a Sunday evening recital at his own church Oct. 7, Mr. Graham played: Sketches of the City, Gordon B. Nevin; Evening Bells and Cradle Song, Macfarlane; Larghetto, Guilman; Prelude in C sharp minor, Rachmaninoff.

**EIGHTY AUSTIN CONTRACTS**

**Record of Firm During Nine Months Ended with October.**

Announcement comes from the Austin Organ Company, that in the nine months ended with October, 1917, the firm won eighty contracts, in a territory covering twenty-four states of the Union, from the Atlan-

tic to the Pacific coast and from Canada to the Mexican borders.

The large four-manual divided organ in the First Presbyterian church of Wilkes-Barre, Pa., one of a large group in that music center, is about to be opened and a series of monthly recitals is planned. That city will also have weekly recitals during Lent as before on the large St. Stephen's four-manual, and weekly recitals from December to May on the Irem Temple organ, a three-manual and echo. All of these are Austin instruments.

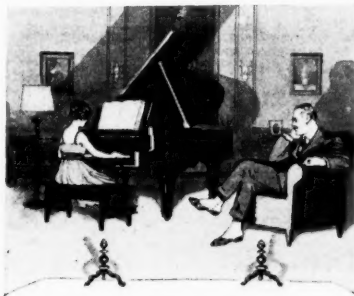
The magnificent organ of 126 stops for the First Presbyterian of Germantown, including a gallery organ of three-manual size, is to be erected in the church during November and December and will probably be heard about the first of next year.

**Decatur Choir's Good Work.**

The Oratorio Choir of Decatur, Ill., with eighty voices, began its third year of work this fall under the direction of D. M. Swarthout. On Dec. 18 it will present Mendelssohn's "Elijah" with Genevieve Clark Wilson, soprano; Esther Muenstermann, contralto; John B. Miller, tenor, and Burton Thatcher, bass, as soloists. The concert will be given as a Red Cross benefit, all proceeds after expenses are paid being turned over to this organization. The Oratorio Choir has already become one of Decatur's foremost organizations, offering each year some big choral work with distinguished soloists from the Middle West. Last year it presented Elgar's "King Olaf" and before that "The Messiah." Mr. Swarthout as chorister of the Second Presbyterian church begins his fourth year of work with a choir of forty voices.

Control of the Wicks Organ Company, whose plant is at Highland, Ill., has been taken over by the American Photo-player Company, and the Wicks factory is manufacturing organs for the Photo-player company in the central western territory.

The Bennett Organ Company of Rock Island, Ill., has completed an organ of two manuals and fifteen speaking stops for the Huffman Memorial Methodist church at St. Joseph, Mo.



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## THE DIAPASON

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Chicago

**OPENING IS HEARD BY 2,000**

**G. Howard Freed Plays Haskell Organ in Historic Church.**

More than 2,000 people heard two recitals given recently by G. Howard Freed of Lansdale, Pa., on a new organ built by C. S. Haskell, Inc., of Philadelphia for the New Goshenhoppen Reformed church of East Greenville, Pa. The consecration services were held Oct. 7 in the church, one of the historic ones of the Reformed faith, this church having been founded and the first services held at New Goshenhoppen Oct. 12, 1727, by the Rev. George Michael Weiss, the first ordained minister of the German Reformed church in the United States. Mr. Freed gave two programs in addition to the services, and these programs were as follows:

Afternoon—Festal March in C, Calkin; Andante Cantabile from Fourth Organ Symphony, Widor; "Burlasca e Melodia," Baldwin; "The Harmonious Blacksmith," Handel; "Chanson de Joie," Hailing; "Dreams," Stoughton.

Evening—Concert Overture in C major, Hollins; Allegretto, Wolstenholme; Fantasia on Church Chimes, Harriss; "Nearer, My God, to Thee," Baldwin; Minuet in A, Boccherini; Processional March, Rogers; Barcarolle from "Tales of Hoffman," Offenbach.

The Haskell organ supersedes an organ parts of which belonged to the original pipe organ, which was placed into the church in 1769 by David Tannenberg of Litzitz, Pa. The new organ is electro-pneumatic and contains seventeen speaking stops.

**Wheatley Goes to Florida.**

Bertram T. Wheatley, the well-known organist and composer, has resigned his posts in Austin, Texas, to become organist and choirmaster of the Church of the Good Shepherd, Jacksonville, Fla. For the last three years he has been organist and choirmaster of St. David's Episcopal church and Temple Beth Israel, official organist and director of music of the Scottish Rite Cathedral, organist of the Masonic Temple and a member of the Ben Hur Shrine band. All of Mr. Wheatley's musical education was received in this country. His successor has not been chosen. Mrs. Wheatley has been one of the prominent singers and teachers of the city.

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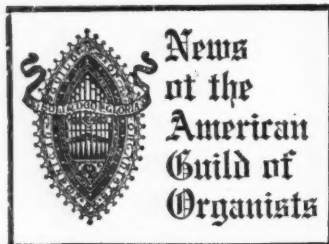
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## News of the American Guild of Organists

### Illinois Chapter.

Unusual activity this season is assured as a consequence of the plans formulated by the committee on guild services, headed by Albert Cotsworth. Mr. Cotsworth has been preparing a list which will take in churches and organists not heard for a long time, if ever, at such services, and the idea is to bring in every organist in the chapter as far as possible. Another new plan is to bring out of town Illinois and Wisconsin organists to Chicago to take part in these services. Many excellent performers outside the city and suburbs are thus to receive a hearing in Chicago. Still another innovation is an address at each service on the objects and ideals of the guild. These addresses are made by Rossetter G. Cole and Mr. Cotsworth, who will alternate at the services.

The first service of the season is that at the Kenwood Evangelical church, Oct. 30. Mr. Cole speaks, Palmer Christian plays the service and his choir sings. The visiting organists are Max Miranda of South Bend, Ind., and Mrs. Sarah Wildman Osborn. Mr. Miranda will play Bach's Toccata and Fugue in D minor and the Adagio and Scherzo from Guilman's Fifth Sonata. Mrs. Osborn will play Faulkes' Fantasia on "Ein' Feste Burg," the Pastorale by Wachs and Cole's "Fantaisie Symphonique." The anthems are Spicker's "Fear Not Ye, O Israel" and "Show Thy Loving Kindness," by Federlein.

Sunday, Nov. 18, at 4 p. m., a service will be held at St. James' Episcopal church, with John W. Norton playing the service. Dr. James S. Stone, the rector, at that time will deliver the address. Lester W. Groom and William Lester will play and Margaret Lester will sing.

The evening of Nov. 21 at the First Methodist church of Urbana, Ill. J. Lawrence Erb will play the service and Lloyd Morey's chorus will sing. Albert Cotsworth will go down from Chicago to make the address and the visiting organists will be Charles F. Hansen of Indianapolis, Mrs. C. N. Wells of Urbana, and Dr. J. Lewis Browne of Chicago.

Thursday and Friday, Nov. 22 and 23, the guild will be well represented on the west side, at the First Congregational church. Miss Alice R. Deal, the new organist at this church, will play the service and the chorus will sing Gounod's "Messe Solennelle." Harrison M. Wild, Arthur Arneke of Milwaukee, Emil Larson and Albert Cotsworth will play.

The first dinner of the season was held at the Kuntz-Remmler restaurant on the evening of Oct. 23. Eighteen were present, despite a heavy and long-continued rain. Dean Browne brought up a number of interesting subjects for informal discussion and the feature of greatest interest was a report from the chairman of the service committee, Albert Cotsworth, showing the plans for the season.

### Pennsylvania Chapter.

The Pennsylvania chapter of the American Guild of Organists opened the season with a social evening in the rooms of the Musical Art Club, Philadelphia, on Tuesday evening, Oct. 16. There was a most gratifying attendance of members and guests. Andrew Wheeler, secretary of the Philadelphia Orchestra Association, and well known as an amateur organist, gave an informal address; Dr. John McE. Ward, president of the American Organ Players' Club, being called on for some impromptu remarks, gave very interesting information on the history and development

of the electric action, and Ralph Kinder spoke straight from the shoulder (if a mixed metaphor may be excused) on the importance of the exchange of ideas among organists and of upholding the dignity and standing of the profession. Mrs. Russell King Miller, contralto, sang several songs in her usual admirable style and Stanley Addicks gave several piano selections. Light and harmless refreshments brought the evening to a very successful close.

### Central New York.

The opening meeting of the Central New York chapter was held in Utica Monday evening, Oct. 8. A banquet was served to about twenty of the members in the Hotel Martin, the guests of honor and speakers of the evening being the warden, Clifford Demarest, F. A. G. O., of New York, and Walter H. Carter, I. S. M., dean of the Western New York chapter. In introducing the warden, Dean Gerald F. Stewart announced that he intended to do all in his power to increase the number of candidates for guild examinations from the Central New York chapter.

Mr. Demarest in his interesting talk on "Looking Forward," covered the ground of guild activities thoroughly, and proved that he has a large vision of the future of the whole organization. Much informal discussion was introduced, at the close of which Mr. Carter read a most interesting and erudite paper, presenting his original ideas on the subject of "Touch" in a practical and convincing manner.

The meeting was adjourned to Nov. 12, on which date Charles M. Courboin of Syracuse and Springfield will give one of his fine recitals in the Tabernacle Baptist church of Utica. This will be under the joint auspices of the Central New York Chapter and the B Sharp Club of Utica, and will be open only to members of these two organizations.

### Northern Ohio.

Harvey B. Gaul of Pittsburgh, assisted by Master Dixon Fulton, solo boy at Calvary church, Pittsburgh, gave a recital under the auspices of the Northern Ohio chapter Oct. 22 at Emmanuel church in Cleveland. He played "Rhapsodie Guerriere" (War Rhapsody), Sinding; Tone Poem, "Orpheus and Eurydice," Gaul; Minuet from "Samson," Handel; Overture to "Alicia," Handel; Three Chorales ("Allein Gott in der Höh"; "Alles ist an Gottes Segen"; "Aus tiefer Not schrei ich zu Dir"), Karg-Elert; "La Brume," Gaul; "April," Gaul; March, "Pomp and Circumstance," Elgar.

The foregoing remarkably interesting program was supplemented by Master Fulton's work, which included the singing of "The Homeland," composed by Mr. Gaul. "Orpheus and Eurydice" is the work of Mr. Gaul, awarded the 1917 prize for organ compositions in the competition of the Federated Musical Clubs of America.

### Nebraska.

Nebraska is to have a chapter of the American Guild of Organists. The chapter will include the following charter members: James H. Simms, Ben Stanley, Vernon C. Bennett, Martin W. Bush, Mrs. Louise Zabriskie, Mrs. Carol Marhoff Pitts, Miss Eloise West, Miss Nora Neal, Miss Grace Slabaugh, Miss Henrietta Rees, Kenneth Widenor, Henry W. Thornton and Albert Sand of Omaha; J. Frank Frysinger, Dr. J. M. Mayhew and Willard Kimball of Lincoln and Professor Karl Haase of Seward.

### West Tennessee.

The first meeting of the fall of the West Tennessee chapter was held in the guild room on Thursday morning, Oct. 18, with the dean, Ernest F. Hawke, in the chair. A letter of greeting was read from the new warden, Clifford Demarest. Mr. Demarest urged that new interest be aroused in guild examinations. The number of candidates the past year surpassed all previous records, but greater numbers are desired for the future. A "get-together" dinner will be held at

the Marie Antoinette and certificates of the newly-elected fellows and associates will be presented at that time.

Mrs. Charles W. Anderson read a paper on the life of Lemare, and at each meeting the study will be taken up of the life of some organist and composer.

The chapter expressed gratification that John B. Norton will be with us permanently and that the work of Ernest F. Hawke will no longer cause him to be out of the city.

The first recital of the season will be given at the Christian Science church on Tuesday evening, Oct. 30.

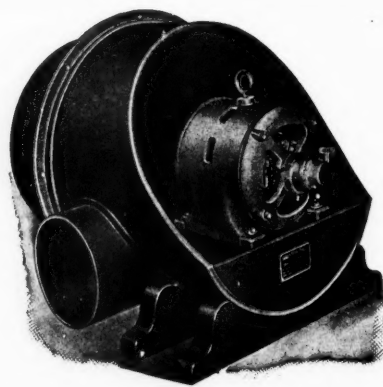
### Southern California.

The Southern California chapter held its first dinner and meeting of the season Monday evening, Sept. 10, at Timmons', 449 South Broadway, Los Angeles, Dean Frank H. Colby presiding. A good-sized attendance was present. A resolution was passed requesting each member to see that the American composer was represented in the music of the church

services to the extent of at least one composition each Sunday.

### Farewell Honors to Organist.

Harry Russell Evans of Calumet and Laurium, Mich., has gone to Ann Arbor to continue his studies with Earl Moore in the university organ department. Previous to his departure a farewell recital was given by him at the First M. E. church of Laurium, Sept. 19, and there was a reception in his honor at which the esteem in which the organist was held was further shown when a purse was presented to him. Herbert J. Polglase assisted at the organ and the opening number was a Prelude and Fugue in G minor by Mr. Polglase, written for the occasion and dedicated to Mr. Evans by his teacher. The other organ selections were: Prayer from "Rienzi," Wagner; Sonata, Op. 30 (for two performers), Gustav Merkel; "At Twilight" (by request), J. Frank Frysinger; Sonata Cromatica, Pietro A. Von; Andantino in D flat, Lemare; Variations de Concert, Bonnet.



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RESOLVED, THAT the Vestry,  
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ter and Congregation of Grace  
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(Signed) STUART R. MILLER,  
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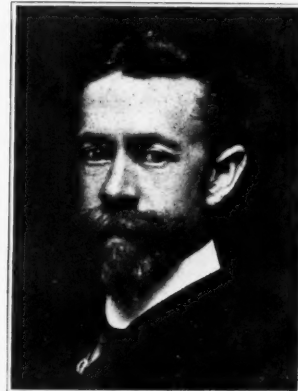
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