

# THE DIAPASON

DEVOTED TO THE ORGAN

Second Year

CHICAGO, SEPTEMBER 1, 1911

Number Ten

## DEATH OF FILIPPO CAPOCCI

ITALIAN ORGANISTS' DEAN  
REACHED AGE OF 71 YEARS

Well-Known Composer and Instructor of Queen—Played Most Important Organ in Rome at Salary of \$250 a Year.

BY WILLIAM C. CARL.

Rome, Italy, Aug. 2.—Filippo Capocci, dean of Italian organists, died in his modest apartments in the Via Funari, Rome, July 25, after an illness of a few months, at the age of 71.

Gaetano Capocci, father of Filippo, was an excellent musician, as is also his brother Giovanni, who for many years sang in the Vatican choir.

Capocci, who was a Roman by birth, began the study of music at the age of 9 and at 20 was well known as a pianist and composer. Two of his compositions, "St. Anastasio" and "St. Louis de France," for full orchestra, were conducted by him at that time in the Chiesa Nuova (new church).

Capocci was the friend of Liszt and associated with him for a considerable time. The advent of Alexandre Guilmant in Rome was the turning point in the career of Capocci, who benefited largely from the influence of his association with the great French artist, and in seeing the possibilities in organ playing, improvisation and composition as revealed by Guilmant.

Capocci was a prolific writer and scholar. On his daily walks in Rome he always carried a book and read. His compositions cover a wide range, and include several sonatas, and works for the organ in large number, besides compositions for the church service.

Capocci was private organist and instructor to the Dowager Queen Margherita, for whom he wrote an organ method and dedicated it to her. When in Rome the queen would have him come to the palace twice weekly for lessons, and after his illness, dating from January last, she would telephone daily to inquire as to his health. He was the most modest of musicians. With all the honors bestowed, he always remained the same, and so much so that the press in speaking of his death mention it, as do all his friends.

Capocci was organist of the Basilica of St. John in Lateran, containing the most important organ in Rome, where his salary was 1,200 lire (\$250) a year. Although he received flattering offers from America, he could never be induced to leave, preferring to remain even for this pittance. He was a member of the commission for the reform of sacred music and a member of the examining board of the Academy of St. Cecilia. He taught for a long time in the Academy of St. Luca, where he had great success. Capocci appeared at the Paris exposition and gave concerts in England. In America his organ works are widely known and admired.

The funeral service in the Church

(Continued on page 4)

## M. P. MOLLER CELEBRATES

Gives Organ to Danish Home Church and Dines Friends.

Hagerstown, Md., Aug. 11.—M. P. Moller, the organ builder, has presented St. Ohl's church, at Bornholm, Denmark, his native town, with a pipe organ. This church, which he attended when a boy, was built in 1293. Five years ago Mr. Moller placed a window in the edifice in memory of his parents, both of whom are buried in the graveyard near by. Twenty years ago St. Ohl's was sent a large cabinet organ by the same donor and it was the first organ used in the church.

Tonight at his new hotel, the Dagmar, named for an ancient Queen of Denmark, Mr. Moller entertained at dinner a number of friends to commemorate his starting in business in Hagerstown thirty years ago. In that time 1,200 pipe organs have been built at his factory and sent to all parts of the world.

St. Ohl's is one of the oldest four churches in Denmark. It is of peculiar construction and is perhaps the only church of this style built anywhere, as the church in early history was used not only for worship but also for defense, and is circular, with one wing for chancel and altar and another for the entrance.

## BENNETT HAS CONTRACTS

Important New Ones Made and Organs Erected in Three Cities.

The Bennett Organ Company has made a contract for an organ with the Baptist Church of Oklahoma City, one with the Baptist Church of Fayetteville, Ark., and another with the Reformed Church of Zeeland, Mich., and is erecting organs in churches at Cheney, Wash.; Ludington, Mich., and Morris, Ill.

"Prospects for business look very good, and as we are getting our share of the best work, we have no reason to complain," writes Mr. Bennett to THE DIAPASON.

## TAKES ORGOBLO AGENCY

James Topp to Represent Organ Power Company in Chicago.

James Topp has secured the agency in Chicago and surrounding territory for the Organ Power Company, and will handle the Orgoblo in this section. Mr. Topp realizes the merits of this electric blower and the greatly increasing demands for it by organists and builders. As he is well known as a thoroughly experienced organ expert, he is expected to do much to make the Orgoblo still more popular.

## To Build for Lima Church.

George L. Newson and Robert L. Plate, acting for the organ committee of Trinity M. E. church, Lima, Ohio, have purchased a pipe organ for the new Trinity church. The organ is to be made by the Votteler-Hetteche Company, at Cleveland. It is expected to cost \$5,000 and is to be installed by Jan. 1, 1912. There will be two manuals and 1,500 pipes, with twenty-seven stops.

## CITY DEMANDS BIG ORGAN

Portland, Oregon, Auditorium Considered Failure Without It.

Portland, Oregon, Aug. 14.—"The public auditorium should by all means include a pipe organ," said Dr. Wetherbee, member of the public auditorium commission, yesterday. "Space for the organ will be included in the plans."

This statement will come to a score of Portland organizations and to many citizens as welcome news. Failure of the commission to plan definitely for the organ at its last meeting was disappointing. A tentative plan had been made to begin a campaign for the organ and to pay for it by popular subscription if its cost should not be included in the building budget.

"The organ will have a great use for Sunday afternoon concerts, for organ recitals, for great popular meetings," said Dr. Wetherbee. "It will give dignity and tone to the auditorium. It will be known all over the United States that Portland has a splendid organ in a magnificent auditorium, and that both have been added to the city's convention equipment of scenery and municipal energy and attractiveness. Such advertising for Portland could not be bought for many times the price of the organ. I am, therefore, heartily in favor of it, and I believe other commission members also will approve installing the instrument."

One of the leading arguments for the auditorium organ was advanced by Clement H. Congdon, organizer of the second world's Christian citizenship congress, which is to meet in Portland with delegates from every nation of the globe in July, 1913.

"We shall have one of the greatest organ and choir recitals in the musical history of the United States if the organ is installed," said Mr. Congdon. "If we do not have the organ we might almost as well get along without the auditorium."

## N. CHATELAIN IS DEAD

Well-Known Pipe Maker Was Connected With Kilgen Factory.

Nicholas Chatelain, formerly of Paris, France, died in St. Louis Aug. 11, after an illness of one year with kidney trouble. Mr. Chatelain was for the last eight years foreman of the metal works of the George Kilgen & Son organ factory and had been employed before that with Roosevelt, Hedges, Hutchings and Jardine & Sons.

Mr. Chatelain was born in 1860 in Alsace-Lorraine, then a part of France, but now German territory. When fifteen years old he became an apprentice in the Zimmerman organ pipe metal factory in Paris, learning the organ-builders' trade.

## St. Louis Church Has New Organ.

A new pipe organ recently installed in the Congregational church of Maplewood, St. Louis, was dedicated the first Sunday in August. The organ was built by the Estey Company of Brattleboro, Vt.

## GREAT 10-DAY CONVENTION

PAPERS ON MANY THEMES  
HEARD AT OCEAN GROVE

Standardization of Console Thoroughly Discussed—National Association Elects Clarence Eddy President.

Clarence Eddy was elected president of the National Association of Organists at the fourth annual convention of the organists at Ocean Grove, N. J., Aug. 1-10. His election was unanimous, as was that of all the other officers, as follows: Vice-presidents, Homer N. Bartlett and Mark Andrews; national superintendent, Tali Esen Morgan; national secretary, Nicholas de Vore; assistant to the secretary, Wilfred S. Boulton; national executive committee, Dr. J. Christopher Marks, chairman, Arthur Foote, Will C. Macfarlane, William C. Carl, Charles T. Ives, Dr. William A. Wolf, Chester H. Beebe, Rafael Navarro, Fred Schlieder, Charles S. Yerbury, Clarence Reynolds, Walter N. Waters, Dr. S. N. Penfield, Mrs. B. S. Keator, Edmund Jaques, J. Warren Andrews, and the national officers.

The organists assembled for their first session of the convention Aug. 1 in the auditorium, President Homer N. Bartlett in the chair. In the annual address of the president, Mr. Bartlett said, among other things:

"The church rightly expects us to use our grand harmonic forces in a fitting and serious manner, adorning meretricious rhythms and trivial devices, adhering strictly to ecclesiastical modes. It seems to me that in writing music for the worship of God there must be faith in something higher and better than ourselves; a reverent acknowledgment of our relation to the Deity."

At the afternoon session, Tali Esen Morgan, the national superintendent, made his annual report, under the title "The Past and Future of the National Association." Mr. Morgan outlined the growth of the movement since its inception three years ago, and laid emphasis on the importance of the movement and the possibilities within its reach, representing, as it does, the democracy of the profession.

The afternoon session adjourned at 3 o'clock, practically all of the delegates remaining for the organ recital by Clarence Eddy. The afternoon was devoted entirely to American composers, and the virtuoso was assisted by Mrs. Eddy.

In the evening an opening reception was held in the Hotel Arlington. Mrs. J. Christopher Marks and Mrs. Bruce S. Keator were assisted in receiving by Mme. Lillian Nordica, Mrs. Clarence Eddy and Harriet Ware. Rafael Navarro was the host.

At the Wednesday morning session there was a discussion upon questions of organ construction by George H. Ryder, one of the three oldest living

(Continued on page 6)

## IN CHAPEL AT WEST POINT

### FOUR-MANUAL BY MOLLER INSTALLED AT ACADEMY

**Specification of Instrument Which Is Attracting Great Attention—Maker Inspects It Before Sailing for Europe.**

M. P. Moller has built an organ of four manuals for the chapel at West Point, which is attracting great attention. Mr. Moller inspected it just before sailing for Europe in August.

The principal organ chamber is an elevated gallery along the entire side of the deep chancel or choir, with unobstructive arches opening into chancel and transept. The console is opposite, on the floor below, where it overlooks the choir and is forty feet from the nearest pipes. The echo division is above the doorway at the other end of the building, more than two hundred feet away. The blowing plant consists of two centrifugal electric blowers placed in the basement, with much of the electric action and the generator for action current, no batteries being used.

The swell boxes are built of steel terracotta blocks and concrete, with parabolic ceilings, and have an interior coating of adamantine plaster. The swell shades are electric, operating serially. They are wide and thick, but are noiseless and instantaneous in action. The degree of crescendo possible is said to be amazing compared with swell boxes of ordinary construction. Special study was given to the direction in which the tone is emitted. The tuba delivers its jubilant notes into the very apex of the lofty vaulted ceiling.

The echo organ at the end of the nave over the doorway has its stops interchangeably available on two manuals of the console, so that an echo melody accompanied by other echo stops is possible, as well as many combinations through the couplers that would be impossible without this feature. This is the only duplex action in the instrument. All the other divisions of the organ are complete in themselves and are not augmented by borrowing. The 32-foot stop in the pedal is a complete set of pipes and none of the tones are "quinted."

Following is the scheme of stops:

#### GREAT ORGAN.

- Feet.  
16 Double Open Diapason.  
8 Open Diapason.  
8 Viola D'Gamba.  
8 Doppel Floete.  
8 Gemshorn.  
2 Octave.  
2 Super Octave.  
3 Rks. Mixture.  
16 Tuba Major.  
8 Tuba Mirabilis.  
4 Tuba Clarion.

#### SWELL ORGAN.

- Feet.  
16 Bourdon.  
8 Open Diapason.  
8 Stopped Diapason.  
8 Salicional.  
8 Vox Celeste.  
8 Quintadena.  
4 Violina.  
4 Wald Flute.  
2 Flautina.  
8 Cornopean.  
8 Orchestral Oboe.  
Tremolo.

#### CHOIR ORGAN.

- Feet.  
8 Geigen Principal.  
8 Dulciana.  
8 Melodia.

- 8 Unda Maris.  
4 Flute Harmonique.  
2 Piccolo.  
8 Clarinet.  
Tremolo.

#### ECHO ORGAN.

- Feet.  
8 Echo Diapason.  
8 Viola Concerto.  
8 Viol Celeste.  
4 Echo Flute.  
8 Vox Humana.

#### PEDAL ORGAN.

- Feet.  
32 Contra Bourdon.  
16 Open Diapason.  
16 Dulciana.  
16 Bourdon.  
16 Lieblich Gelackt.

## CHURCH IS WELL EQUIPPED

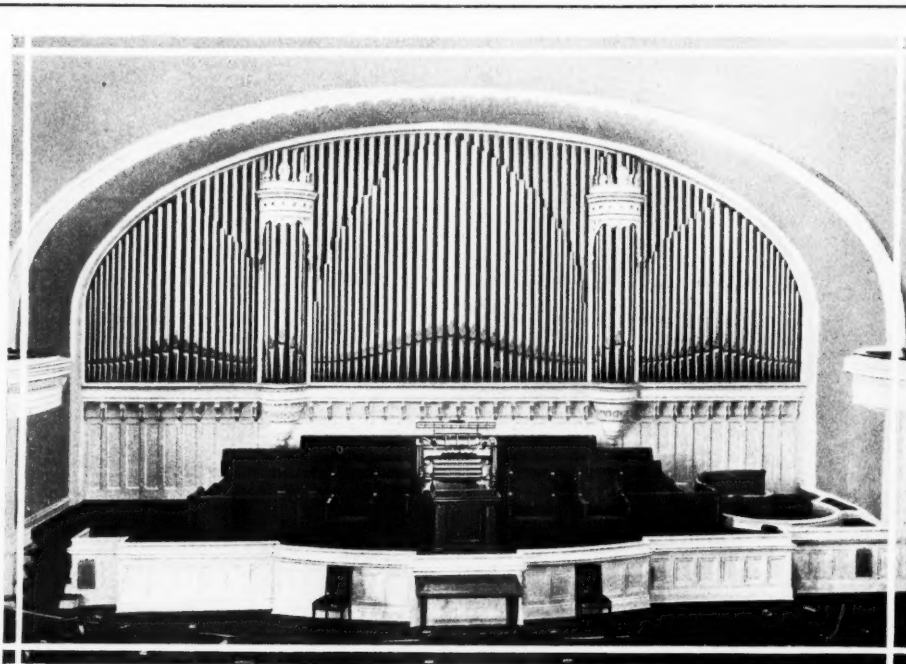
### THREE ORGANS PICTURED IN SOUVENIR BY KREISER

**Independence Boulevard Christian Edifice at Kansas City Has Excellent Provision for Music at Its Services.**

Edward Kreiser of Kansas City is artistic not in his playing alone, as a unique booklet received by THE DIAPASON amply shows. Mr. Kreiser, who

figures of the church and the instruments, all of which are the work of the Austin Company.

Through the generosity of one of its members, the church has an equipment of instruments possessed by few, if indeed, any other churches in this country. At a cost of about \$30,000 he has had installed these three modern organs—the large four-manual and echo organ, in the main auditorium and the two-manual organs, one in the Sunday-school room and the other in the prayer-meeting room in the annex. The last named is connected by



MAIN ORGAN, INDEPENDENCE BOULEVARD CHURCH, KANSAS CITY.



CONSOLE OF LARGE KANSAS CITY ORGAN.

- 8 Violoncello.  
8 Flute.  
16 Tuba Major.  
8 Tuba Mirabilis.  
4 Tuba Clarion.

is organist of the Independence Boulevard Christian church, rejoices in the three organs in that edifice, and has published a souvenir containing pic-

electric cable with the console of the main auditorium organ so that the smaller organ can be played from there or from its own keyboard.

**SKINNER BUILDS MEMORIAL**

**SCHOELLKOPF ORGAN OF 4 MANUALS AT KANSAS CITY**

**Western Center Shows by Purchases of Instruments Its Appreciation of Best in Music—Full Specifications Given.**

Dedication of the four-manual Schoellkopf memorial organ in the Grand Avenue Methodist Church at Kansas City, Mo., will take place next month, but the exact date has not been announced. This is the latest of a number of magnificent instruments in the western city which have shown the appreciation of the churches of that section for the best in music.

The Edward M. Skinner Company of Boston is the builder of the Schoellkopf organ and the full specification follows:

- GREAT ORGAN.**
- Feet.
- 16. Bourdon Interchangeable with Pedal, 73 pipes.
  - 8. First Diapason, 73 pipes.
  - 8. Second Diapason, 73 pipes.
  - 8. Wald Floete, 73 pipes.
  - 8. Erzähler, 73 pipes.
  - 8. Philomela (Solo), 73 pipes.
  - 4. Octave, 73 pipes.
  - 4. Flute, 73 pipes.
  - 8. Tuba, 73 pipes.
  - Chimes.
- SWELL ORGAN.**
- Feet.
- 16. Bourdon, 73 pipes.
  - 8. Diapason, 73 pipes.
  - 8. Spitz Floete, 73 pipes.
  - 8. Claribel Flute, 73 pipes.
  - 8. Salcional, 73 pipes.
  - 8. Voix Celestes, 73 pipes.

- 8. Unda Maris (2 rks.), 146 pipes.
- 8. Aeoline, 73 pipes.
- 8. Gedacht, 73 pipes.
- 4. Octave, 73 pipes.
- 4. Flute, 73 pipes.
- 2. Flautino, 73 pipes.
- 3 rks. Solo Mixture, 219 pipes.
- 16. English Horn, 73 pipes.
- 8. Cornopean, 73 pipes.
- 8. Oboe, 73 pipes.
- 4. Clarion, 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Feet.
- 16. Gamba, 73 pipes.
  - 8. Diapason, 73 pipes.
  - 8. Concert Flute, 73 pipes.
  - 8. Dulcet—2 rks., 146 pipes.
  - 8. Quintadena, 73 pipes.
  - 8. Gross Gamba, 73 pipes.
  - 4. Flauto Traverso, 73 pipes.
  - 2. Piccolo, 73 pipes.
  - 8. English Horn, 73 pipes.
  - 8. Clarinet, 73 pipes.
  - 8. Orchestral Oboe, 73 pipes.
  - 8. Vox Humana, 73 pipes.
  - Carrillons—Five Octaves.
  - Tremolo.

**SOLO ORGAN.**

- Feet.
- 8. Philomela, 73 pipes.
  - 8. Gamba, 73 pipes.
  - 4. Flauto Traverso, 73 pipes.
  - 2. Piccolo, 73 pipes.
  - 8. English Horn, 73 pipes.
  - 8. Clarinet, 73 pipes.
  - 8. Orchestral Oboe, 73 pipes.
  - 8. Vox Humana, 73 pipes.
  - Carrillons—Five Octaves.
  - 16. Ophicleide, 73 pipes.
  - 8. Harmonic Tuba, 73 pipes.
  - 4. Harmonic Clarion, 73 pipes.
  - Tremolo.
  - Interchangeable with Choir Organ.

**PEDAL ORGAN (Augmented).**

- Feet.
- 32. Diapason, 32 pipes.
  - 16. Diapason, 32 pipes.
  - 16. Violone, 32 pipes.
  - 16. Gamba, 32 pipes.
  - 16. First Bourdon, 32 pipes.
  - 16. Second Bourdon, 32 pipes.
  - 8. Octave, 32 pipes.

- 8. Gedacht, 32 pipes.
  - 8. Cello, 32 pipes.
  - 10 2/3. Quinte, 32 pipes.
  - 16. Ophicleide, 32 pipes.
  - 16. English Horn, 32 pipes.
  - 8. Harmonic Tuba, 32 pipes.
  - 4. Clarion, 32 pipes.
- COUPLERS**—Swell to Great, 4 foot. Swell to Great, 16 foot. Swell to Great. Swell to Swell, 4 foot. Swell to Swell, 16 foot. Swell to Choir. Swell to Pedal. Swell to Pedal, 4 foot. Choir to Great. Choir to Choir, 16 foot. Choir to Choir, 4 foot. Choir to Pedal. Choir to Pedal, 4 foot. Great to Great, 4 foot. Great to Pedal. Solo to Great, 4 foot. Solo to Solo, 16 foot. Solo to Solo, 4 foot. Solo to Pedal. Solo to Pedal, 4 foot.

**COMBINATIONS** (Adjustable from the Console and Visibly operating the draw stop knobs.)—Swell, 1, 2, 3, 4, 5. Great, 1, 2, 3, 4. Choir, 1, 2, 3, 4. Solo, 1, 2, 3, 4. Pedal, 1, 2, 3, 4. General, 1, 2.

**MECHANICALS**—Balanced Swell. Balanced Choir and Solo. Balanced Crescendo. Sforzando.

The action is electro pneumatic and the console is detached.

**OPENING AT GALVESTON**

**Estey Organ Costing Over \$4,000 Is Dedicated by Baptists.**

Galveston, Texas, Aug. 14.—The organ installed in the First Baptist church was used for the first time yesterday morning, when, in connection with the regular services, a special program of sacred music was rendered. Choirmaster J. J. Blood, formerly with Trinity and Grace Episcopal churches, presided at the organ and directed the music. The program was as follows:

- First Movement, Sonata No. 1.....Merkel
- Barcarolle.....Bennett
- Violin solo, "Bionbina".....Papini

Seraphic Song.....Guilmant  
March for a Church Festival....Best

At the evening service, special music was rendered, the numbers being as follows:

- "Pilgrims' Chorus and Evening Star".....Wagner
- Humoresque.....Dvorak
- "The Angelus".....Massenet
- Soprano solo, "Abide With Me"....
- .....Liddle
- Finale in D.....Widor

The new organ cost over \$4,000 and is one of the finest organs in the state. It was installed by B. T. Pettet, the Estey Organ Company's expert. The instrument is above the pulpit in what was originally intended as the choir loft. The keyboard is to the right of the pulpit. The organ has 902 pipes.

**Contract Won by Schuelke.**

The contract for the new organ for St. Francis' church, Father Fabian, of Newburg, N. Y., was let to the William Schuelke Organ Company of Milwaukee. This firm writes to THE DIAPASON that it is doing a fine business and is receiving orders at the rate of one a week.

**Lightning Wrecks Organ.**

Lightning demolished the organ in the First Church of Christ, Scientist, at Topeka, Kan., Aug. 7. The pipes were melted and twisted into grotesque shapes. The organ was insured for only \$1,000. The church edifice was saved.

**Useful If Not Tuneful.**

Citizen—"You don't make very good music with that drum."  
Drummer—"No, but I drown a heap of bad."—Chicago Daily News.

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# THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

CHICAGO, SEPTEMBER 1, 1911

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

Address all communications to THE DIAPASON, 520 West Monroe Street, Chicago. Telephone, Franklin 1102.

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

## THE ORGANISTS' CONVENTION

As we review the work of the ten-day convention of the National Association of Organists at Ocean Grove, N. J., we cannot but be struck by the true ring of all the papers there presented. The organists and the builders of organs are in earnest in elevating their profession, little as it needs it. Strict attention to the duty owed the church was the keynote struck by the retiring president, Mr. Bartlett. That is the first great object. Improvement in the mechanical part of the organ and education of the public to a greater appreciation of good organ music were urged by Ernest M. Skinner, Clarence Eddy and other builders and musicians. A commission to plan standardization of the keyboard was appointed, indicating a concrete move toward the needed reform of uniformity, outside of mere discussion. With its aims set forth as they were at this convention, which Tali Esen Morgan, the founder of the association, writes us was a thoroughly enthusiastic one, THE DIAPASON joins in congratulating this body of sincere musicians.

## DURANT, OKLA., AND ITS BOON

Durant, Okla., has a pipe organ—the first in its history. That would not be more than half the pleasure to record that it is if the community of Durant were not so glad over it. As the local paper is, no doubt, the accurate mirror of the feeling of the town, we should let it reflect the situation in its own words. Here it is: "The biggest show, the best show, the most musical show—that's what that to-do Thursday evening at the Methodist church will be. The occasion will mark the dedication of the first instrument of its kind in this city, and the affair will be one enjoyed by the uneducated, musically speaking, as well as by those who have spent years in the study of Orpheus' art."

Then it gives the opening recital program and adds:

"In addition to what has been named others will be played, of course, on encore. They likely will consist of old favorites. Rev. Rippey stated yesterday that he intended having the gentlemen giving the recital play some pieces while not strictly funeral dirges, would be in keeping with the occasion.

"Anything can be played on a pipe organ as large as this, from an anthem to the fastest rag time, and all with the greatest effect. The flute sound is worked in with very pleasing results in rendering the more popular pieces, some of the most acceptable of which will likely be used in the course of Thursday evening's recital.

"The tickets are selling at a dollar

for children not older than fifteen and fifty cents for those under. The price is very conservative compared with what is frequently charged for admission to such recitals, five dollars a ticket being the usual amount asked. It is calculated to be well worth the money; and the funds derived will go entirely towards paying on the organ. It is for the public good; it is not an affair whereby any individual or set of individuals profit. The organ belongs to the church, and the church to the people."

We do not quote this to make fun of it. It indicates to us an encouraging condition. Durant may still have some crude ideas about the organ, but it is on the right road and it is bound to learn. Western towns and cities are buying organs as never before, they are learning to appreciate them and they are really nurturing an art. Whereas some blase communities do not consider an organ recital of interest even when the organist gives it scot-free, or for the uncertain remuneration of a "silver collection," Durant, Okla., realizes that for one dollar it is getting a five-dollar concert. And, best of all, "the organ belongs to the church, and the church to the people." It sees in the new organ not a necessary piece of ecclesiastical furniture, but a public possession of benefit to the whole community. Our sincere congratulations to Durant.

## LITTLE ROCK DEDICATION

### Edward Kreiser Opens Kimball Organ—Has Automatic Player.

Edward Kreiser of Kansas City played before an enthusiastic audience July 20 when he dedicated the Kimball organ erected in the First Christian church of Little Rock, Ark. This instrument cost \$3,000. Mr. Kreiser played the following: Fantasia and Fugue in F Minor. . . . . Gibson "In Springtime" . . . . . Hollins Marche Funebre et Chant Seraphique . . . . . Guilmaut Fantasia on Themes from "Tannhaeuser" . . . . . Wagner Cradle Song . . . . . Kreiser Concert Caprice . . . . . Kreiser Menuetto . . . . . Boccherini "Evensong" . . . . . Johnson Overture to "William Tell" . . . . . Rossini

J. B. Mayer gave an exhibition of the automatic player, a novel feature of this church organ. The organ has twenty-one stops and 999 pipes.

## FILIPPO CAPOCCI DEAD

(Continued from page 1)

of Santa Maria in Campitelli was attended by many of the leading artists. In the procession, which extended through the Corso Vittorio Emanuele, the pallbearers were: Sig. Perosi, maestro of the Sistine chapel; Sig. Falchi, president of the St. Cecilia Academy; Sig. Terziani, representing Sig. Mascheroni; Sig. Sgabanti, the well known composer; Sig. Boezi, maestro of St. Peter's, and Sig. Pinelli. The requiem was from the works of Palestrina and Anerio, conducted by Maestros Perosi, Falchi and Boezi. The choristers of St. Cecilia sang with wonderful effect and made a profound impression. The organ was not used.

Capocci did much to advance organ music in Italy, and leaves behind him a name which will live for all time in the history of the country.

## SPEECH OF CLARENCE EDDY

### VARIETY OF SYSTEMS HELD CONFUSING TO ORGANISTS

### Tide Turning in Favor of More Expensive Instruments, He Says—Public Found Enthusiastic Over Recitals.

Clarence Eddy read a paper before the National Association of Organists at Ocean Grove, N. J., Aug. 3, which contained statements of interest to every organist and organ builder. He said in part:

"I venture to say that never before in the history of the organ has so much interest been taken in organs and organ recitals as at the present time. This is true particularly in America, where the advancement in organ building for the past ten or fifteen years has been most remarkable. Our organ builders are trying to co-operate with the organists in reaching something like a standard, and to a certain extent they are succeeding, but there is still a long distance for each side to go in order to reach an ideal condition.

"Ideas regarding stop systems vary to such a remarkable degree that the role of concert organist has become a most difficult and trying one. I say 'trying' for the reason that he is obliged very often to spend an enormous amount of time in merely 'trying out' and familiarizing himself with the peculiarities of an instrument; for instance, while on a concert tour he is called upon to give a recital one day upon an organ where good old-fashioned draw stops of convenient size are comfortably arranged on each side of the manuals in their proper places, the next day where they are as large as door knobs and distributed in vertical rows right and left. These rows sometimes extend so high that a stepladder is needed to reach them. The next day he finds no draw stops at all, but in place a keyboard of alternating natural and sharp keys just back of the upper manual.

"The great variety of systems in stop action is another bugbear to the itinerant organist, and whenever the time is short for examining a new organ before the recital, he actually sweats blood, especially when the organ is out of tune, when there are ciphers, or keys which are out of commission, a tremulant which either shakes everything to pieces or will not tremble at all, and a squeaky swell pedal in the bargain. If the combination action happens to be one which moves the stops, the coast is fairly clear, for a glance at the stops shows at once the exact tonal condition of the instrument, and a slight alteration then will bring about any desired change of registration.

"For a long time all progress in the art of organ building in America seemed to be in the direction of mechanical development, and the one aim was simply to turn out a perfect machine. Fortunately, however, the tide is turning in favor of a better and more expressive musical instrument by employing larger and fuller diapasons, varied pressures, etc., and the accomplishing of greater individuality and character of tone by means of superior voicing throughout the different departments. During my recent tour of the United States I found greater interest than ever in the organ and a keener appreciation for the best class of organ mu-

sic. The audiences were very large and in many instances surprisingly so.

"Dr. Frank Wright, warden of the American Guild of Organists, has recently organized several new chapters of the Guild on the Pacific coast, and while in Portland, Ore., he wrote to one of the New York papers a glowing account of his success. The following extract will be of special interest to the National Association of Organists: 'The enthusiasm out here is contagious. Every one is working for a high standard of musicianship. The demands are fully as high here as in the east and the chapters will not accept any application for membership save the most competent. I have found men of great attainment in every city I have visited.'

"This enthusiasm is, I think, the keynote of success in everything, be it building organs or playing organs, and the reason why it is contagious in the west is because there is so much of it that it may be said to be actually in the air. I wish that this air might blow a little harder here in the east.

"One other matter which I would like to offer to the members of this association for their consideration and encouragement is the cultivation of paid organ recitals. I never could understand why organists should devote their money, their time, their strength, to perfecting themselves in their art, and then be expected to give the public the benefit of their experience and talent, with no form of remuneration. If their work is of no value whatsoever, then why inflict it upon the public?

"In returning to our initial subject, do not think for a moment that I would condemn all organs as freaks, or designate a concert tour across the continent as one grand nightmare. There are many beautiful instruments to be found and some lucid moments, not to mention a few 'joy rides.'

"Whenever I open a new organ and find that it is constructed upon national lines, absolutely finished in time for the recital (which is a great rarity), in perfect tune and condition, with no useless complications of action, that the pallets open and close promptly, that the pipes speak quickly, that the diapasons are full and round, the flutes pure and clean, the strings vibrant and expressive, that I do not need the assistance of anybody to draw the stops or turn my pages, then I rejoice that I became an organist and always feel like celebrating."

## ZEUCH PLAYS AT OPENING

### Shows Possibilities of Hook-Hastings Organ to Scientists.

William E. Zeuch played the opening service on the new Hook-Hastings organ in the Eighth Church of Christ Scientist, Michigan avenue and East forty-fourth street, on the second Sunday in August. Mr. Zeuch exhibited the possibilities of this large organ to excellent advantage with Mendelssohn's "War March of the Priests," the D Flat Offertory by Salome, the Berceuse by Dickinson and the Finale from Vierne's First Symphony.

A complete description of the organ was published in THE DIAPASON several months ago.

### Kimball Organ Installed.

Grace Baptist Church at Spokane, Wash., has a new Kimball organ of two manuals. There are twenty speaking stops and 1,100 pipes. Miss Ethel Widener, a graduate of the Toronto Conservatory of Music, has been engaged as organist.

# ACTIVITIES OF THE ORGANISTS

## HENRY M. DUNHAM RESTS

### Boston Organist Takes First Long Vacation in Thirty Years.

Having let thirty years slip by without taking a real, substantial vacation, Henry M. Dunham, of Brookline, Mass., decided to halt the negative record. Over a month ago he and Mrs. Dunham went to Lake Rangeley, Maine, where, according to his own word, he is having a splendid time of it outdoors, and is in the best of health.

Mr. Dunham is the oldest member of the organ faculty at the New England Conservatory of Music at Boston. In May Mr. Dunham resigned his position at the Harvard Church, Brookline, where he had been organist and choir director for six years. Hereafter he will devote his time, apart from his conservatory work, to composition and concerts.

When Mr. Dunham was a boy he was organist and musical director at the Porter Church in Boston, which position he resigned in 1878 to take up the work at Ruggles street. That was the year also in which he was graduated from what was then the college of music, of Boston University.

It was the intention of Mr. Dunham to take at least a year's training in Europe, but just at that time Professor George E. Whiting of the college resigned to go to the new conservatory then established in Cincinnati, and because of his remarkable organ work while in the school Mr. Dunham was invited to fill the position. He accepted and has held it ever since then. He has seen the struggling school in the old music hall downtown develop into one of the greatest music schools of the world, housed in its own magnificent building on the avenue.

Immediately upon his resignation from the Brookline church Mr. Dunham was asked to give the annual recital at Yale University, and he since has been besieged to give the time he has heretofore been obliged to devote to the church work to concerts and recitals.

## DR. W. C. CARL VISITS ROME

### Plays at Academy of St. Cecilia—Attends Capocci's Funeral.

Dr. William C. Carl, the New York organist, spent three weeks in Rome in July and August. He played at the famous Academy of St. Cecilia and was invited to the Vatican, where he heard the Sistine choir, under Abbe Perosi, and saw the pope and the papal court.

Mr. Carl was present at the funeral of Filippo Capocci, the famous Italian organist, concerning whom he writes most interestingly to THE DIAPASON.

Dr. Carl will return to New York this month and shortly thereafter will begin a tour of concerts.

### Mason Slade on Vacation.

Mason Slade has returned to Chicago from Phantom Lake, Wis., where he spent two weeks with the choir of St. Andrew's church in encampment. The musical activities at the church are not resumed in full measure before Sept. 1, after which a series of fine programs will be given.

## DAVIS GOES TO ST. LOUIS

### English Organist Succeeds H. H. Darby at Cathedral.

Arthur Davis, the new organist of Christ Church Cathedral, arrived in St. Louis early in August. Mr. Davis is an Englishman, about 35 years old, and has spent nearly all his life in the atmosphere of Episcopal church choirs. In England he studied under C. W. Perkins, organist of the corporation of the City of Birmingham, and under Dr. W. John Reynolds, with whom he was associated as assistant organist at old St. Martin's, the parish church of Birmingham. He also studied under Professor W. F. Memey of the Leipsic Conservatory. His work has been of such merit that he has the degree of Fellow of the Royal College of Organists. He has been organist at several important churches in the north of Ireland.

Mr. Davis has been in America not quite one year. During that time he has been organist of Christ Church Cathedral at Salina, Kan.

Mr. Davis succeeds H. H. Darby, who had served for a quarter of a century. The boy choir which Mr. Darby made famous will be continued. A procession of choir boys and former choir boys ranging from 10 to 50 years old shook hands with Professor Darby at Christ Church after he finished playing the benediction at his last service.

## KRAFT TO TOUR COUNTRY

### Organist Will Give Recitals in Many Cities Next Season.

Edwin Arthur Kraft, the young American organist, is to undertake an extensive recital tour of the United States during the coming season. Mr. Kraft has studied abroad and among his masters were Grunieke, Guilmant and Widor, while such composers as Faulkes, Bonnet, Rogers and Gaul have dedicated works to him. Mr. Kraft's programs have always been broadly catholic, ranging from the polyphony of Bach to the orchestral tone paintings of the moderns. In Cleveland he gave about three hundred recitals, including a series of seventy programs without a repetition, and played some 700 pieces. During the last season he dedicated many new organs in different parts of the country.

This year he will give recitals at the City College and in Columbia University, New York; at Cornell University, at Rochester, N. Y., at Toronto, at Ann Arbor, Mich., at Cleveland, at Columbus, O., at La Porte, Ind., and at a large number of other music centers in the east and middle west.

## HONOR S. WESLEY SEARS

### Organists of European Cathedrals Welcome Philadelphian.

S. Wesley Sears, organist of St. James' Episcopal Church, Philadelphia, and head of the St. James Choir School, who is visiting the cathedrals of Europe to study choir training methods and music upon the continent, has been cordially received by leading choirmasters and directors of choir schools of Great Britain and Germany.

Mr. Sears has been the guest of several organists of leading English cathedrals. He has given a recital in St. John's Church, Westminster, London, and July 16 was invited by Carl Stranke to play the famous old organ of the Thomas Church, Leipsic. In this church a special rehearsal was arranged for Mr. Sears by Gustav Schreck, cantor of the Thomas School, whose choir is perhaps the most famous in Europe.

## ALLEN W. BOGEN ON TRIP

### Organist of Central Church Plays at Council Bluffs.

The following recital was given Sunday evening, August 6, at the Broadway M. E. Church, Council Bluffs, Iowa, by Allen W. Bogen, organist of Central Church, Chicago:

Marche Religieuse	Guilmant
Idylle in D-flat	Faulkes
Slumber song	Schumann
Largo	Handel
Andantino	Lemare
Hallelujah chorus ("Messiah")	Handel
Pilgrims' chorus	Wagner
Andante cantabile, fourth symphony	Widor
March from third symphony	Widor

### Six Plays in Iowa Town.

Ralph Mason Hix, the Waterloo, Iowa, organist, gave a recital July 20, at the Methodist church of Brooklyn, Iowa, on the new organ built by the Burlington Organ Company.

### Jews Appoint Boy of 17.

At a meeting of the United Hebrew Congregation, King's Highway and Morgan street, St. Louis, Herbert J. Cohn was elected organist. He is 17 years old and a pupil of Charles Gallo-way.



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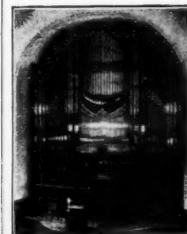
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# ACTIVITIES OF THE ORGANISTS

## HOLD GREAT CONVENTION

(Continued from page 1)

organ builders; Edward Young Mason, of Ohio Wesleyan University; Arthur H. Turner, Springfield, Mass.; Dr. J. Christopher Marks, New York and Orwin Allison Morse, Morningside College, Sioux City.

Ernest M. Skinner, the organ builder, of Boston, made the address of this session, his subject being "Standardization of the Console." He opened his remarks with the statement that he had decided that people universally like the organ, but do not care for organ recitals, and he directly attributes this to the organists themselves. In the first place, the concert organists of the country who have even an adequate technic, in his opinion, can be numbered on the two hands. When an audience is continually subjected to broken rhythms (to permit of mechanical adjustments), turning of pages and such things, it is natural that interest should lag. The organist, he believes, needs far more technic than even the concert pianist, for the reason that in addition to the demands of his notes he must have tone, color, interpretation and repose—"and more repose—and still more repose."

The discussion as to the preference between draw-knobs and stop-keys was interesting. Mr. Skinner placed himself on record as ready to build his organs after any design representative of the preferences of the majority of the organists in the concert field. Looking toward the possible attainment of some degree of standardization in the console and its mechanical accessories, the following resolution was presented and passed unanimously:

"Resolved, That the chair appoint a committee of three to select a permanent standardization commission of twenty-five of the leading concert organists of the country who shall investigate the comparative merits of each proposed change from the conventional type of construction, and shall make report of the recommendations to the next convention."

President Bartlett announced his appointment of Clarence Eddy, Mark Andrews and Nicholas de Vore, with instructions to select twenty-two additional members to make up this permanent standing commission.

Thursday afternoon, Herbert Brown, of the Austin Organ Company, gave a talk illustrating the best ways in which organists may tune or repair their instruments in emergencies. He cautioned the organists that the real trouble is frequently to be found in the wind supply or the valves, rather than in the tuning of the pipe itself. A plan is under consideration of having a working model of different varieties of pipes installed permanently in the national headquarters at New York, to which organists may have access at any time.

At the Friday morning session the Rev. Scott Kidder read a paper on "Organ Stop Nomenclature," prepared by Philip James, who was unable to be present.

Orwin Allison Morse, of Morningside College, Sioux City, Iowa, read an address on the "High Calling of

the Organist and His Relations to the Minister." An interesting reply from the minister's standpoint was made by the Rev. B. E. Dickhout, who suggested that as the organist wishes the minister to have some understanding of music, the organist might as well have some knowledge of theology. His real desire was that there be greater co-operation between the organist and the minister.

The final afternoon session was called to order by President Bartlett, who introduced Grant Colfax Tuller, of New York, who delivered an address on "The Mission of the Gospel Hymn." Replying to this address, Charles I. Ives and Mark Andrews presented in part the viewpoint from which the organists voiced their dissent from many of the principles Mr. Tuller laid down. The discussion was continued Saturday morning in the tabernacle. I. H. Meredith, a writer of gospel songs, was invited to give an illustration of the manner in which he thought gospel hymns could be made effective. Before the closing announcements and adjournment a motion, presented by Myron C. Ballou, of Providence, R. I., and seconded by Rafael Navarro, was passed unanimously, to the effect that "it is the sense of this convention that the banal, the meretricious, and the jigttime in the so-called gospel hymn tunes should be eliminated from all religious services."

Saturday afternoon brought an immense excursion from New York, carrying the singers of the "Messiah" chorus and many visitors, most of whom arrived in time for the organ recital by Mark Andrews.

The Monday session of the convention found the best attendance thus far. The paper of Abraham Ray Tyler, Detroit, Mich., on "Some Substitutes for Gospel Hymns," was read by Arthur H. Turner, of Springfield, Mass. W. D. Armstrong, of Alton, Ill., followed with "Church Music, Ancient and Modern," from the standpoint of a man well versed in the history of ecclesiastic music. Henri W. Parquer, of Tremont Temple, New York, followed with his paper on the "Volunteer Choir." The address of Edmund S. Lorenz on "Some Psychological Aspects of Church Music," went deeply into the subject of music in its psychological effects.

### Play at Durant, Okla.

Edward A. Hanchett, organist of the Gaston Avenue Baptist Church of Dallas, Tex., and Will A. Watkin, organist of the First Baptist Church, gave an organ recital July 27 at the First Methodist Church of Durant, Okla., on the new organ built by Hillgreen, Lane & Co., Alliance, Ohio. The following program was rendered: Grand Chorus, Dubois; Introduction and Melody, Read; Salut d'Amour, Elgar; Vocal solo, "My Heart at Thy Sweet Voice," Saint-Saens; Serenade, Schubert; Alceste, Saint-Saens; vocal solo, "The Rose," Strelitzki; Offertory, E flat, Wely, Pilgrims' Chorus, Wagner; vocal solo, "M'Appari Tutto Amor," Flotow; March in G, Henry Smart; Arcadian Idyll, Lemare; Gavotte from "Mignon," Thomas; Recessional March, Guilmant.

## CALLED TO HUTCHINSON

### A. O. Anderson, Formerly of Berlin, To Be Organist in Kansas.

Albert O. Anderson, concert organist and tenor, for several years organist of the American church at Berlin, Germany, whose home is at Rochester, Minn., has been called to the position of organist at the First Presbyterian church of Hutchinson, Kan.

Shortly after his arrival in Berlin, Mr. Anderson was engaged as organist of the American church there, and later he took the organ at St. George's. He was choirmaster at that church until he returned to America. During two seasons he played the musical services of the great Jewish holidays in Berlin, under general direction of the Berlin Jewish congregations.

### Palmer Christian at Paxton.

Palmer Christian, organist of the Kenwood Evangelical Church in Chicago, gave a very successful recital in the First United Presbyterian Church of Paxton, Ill., Aug. 10. The program follows:

- Andante Maestoso—Allegro risolutto (First Sonata).....Salome
- Elegie.....Borowski
- "The Answer".....Wolstenholme
- Intermezzo (Sixth Symphony).....
- .....Widor
- Discant on the Choral, "Rejoice Beloved".....Ducias
- Gavotte.....Martini
- Toccata, Adagio and Fugue.....Bach
- Prayer and Cradle Song.....Guilmant
- Entree (Seventh Sonata).....Guilmant
- In Paradisum.....Dubois
- Berceuse.....Dickinson
- March Militaire.....Schubert

### Herman H. Fleeer Marries.

Herman H. Fleeer, organist and director of the choir at the Shadyside Presbyterian church of Pittsburg, Pa., and Edith S. Morrow were married two weeks ago at the home of the bride's mother in Pittsburg. The church closed during August and Mr. Fleeer took his bride on a tour of the Great Lakes. He will visit New York and the east before resuming his duties.

### Plays for Chicago Club.

Out of courtesy to 250 members of in Salt Lake City July 15, a special organ recital was given in the tabernacle by Professor J. J. McClellan. The Kimball company issued an elaborate program for the recital. Professor McClellan was assisted by Joseph Kneer, violinist of St. Joseph, Mo. Professor Kneer played "Meditation" from "Thais," by Massenet. The program for the recital follows:

- Excerpts from "Tannhauser".....Wagner
- (a) Romanza in D Flat.....Lemare
- (b) Communion in G.....Batiste
- (c) An Old Melody.....
- .....Arranged by Performer
- Prelude and Siciliano from "Cavalleria Rusticana".....Mascagni
- Andantino.....Lemare
- Toccata in F.....Widor

It is easy to understand the other fellow if you know what you would do under the circumstances.

## NEW FELGEMAKER ORGAN

### Woodside M. E. Church, Buffalo, and Washington Church Buyers.

The Felgemaker Organ Company of Erie, Pa., has just installed a two-manual organ in the Woodside M. E. church, at Buffalo, in accordance with the following specifications:

- GREAT ORGAN.
  - Feet.
    - 8. Open Diapason.
    - 8. Dulciana.
    - 8. Melodia.
    - 4. Flute d'Amour.
  - SWELL ORGAN.
    - 8. Open Diapason.
    - 8. Salicional.
    - 8. Aeoline.
    - 8. Stopped Diapason.
    - 4. Harmonic Flute.
    - 8. Orchestral Oboe.
  - PEDAL ORGAN.
    - 16. Bourdon.
- COUPLERS (Operated by Tablets over Manuals)—Swell to Great, Swell to Great Octave, Swell to Great Sub, Swell to Pedal, Great to Pedal. All Couplers OFF.
- PEDAL MOVEMENTS—Forte combination great organ, double acting. Piano combination great organ, double acting. Forte combination, swell organ, double acting. Piano combination swell organ, double acting. Reversing pedal for Coupler No. 5. Balanced Swell Pedal. Balanced Crescendo.
- ACCESSORIES—Tremolo. Crescendo indicator. Wind indicator. Electric Blower.

Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, Ohio, will give a recital on this instrument Sept. 12.

The Felgemaker Company is installing a large two-manual organ in Ingram Memorial Congregational church, Washington, D. C. The action is electro-pneumatic throughout, and almost every accessory possible has been used in the equipment of the organ. The console is especially noticeable on account of the easy access to all its parts. There will be a number of recitals during the coming winter on the instrument, as the church is one that is visited by all visitors to Washington, and the pastor, the Rev. Dr. Frizzell, will make use of the organ to carry out his plan of an institutional church.

## AUSTIN MEN IN EVANSTON

### New Organ in the First Methodist Church, Ready by September, 20.

Work of installing the \$20,000 pipe organ in the new First Methodist church of Evanston, Ill., is under way. Calvin Brown and Fred Nelson, experts for the Austin Organ Company, are doing the work. They expect to have it finished about Sept. 20.

There will be 3,639 speaking pipes in the organ and fifty-seven stops and twenty-six couplers, with electro-pneumatic action. The stops will be in the form of keys. There will be 400 wires and ten miles of wiring for the electric manipulation of the instrument.

The "screen" or that part of the organ visible to the congregation, is being made in the mill of the Original Manufacturing Company at Evanston.

### Erb Plays at Beloit, Wis.

J. Lawrence Erb, director of the Conservatory of Music at Wooster University, in Ohio, gave a recital at the First Congregational church of Beloit, Wis., Aug. 9.

### Bartholomew at Cologne,

H. B. Bartholomew of Chicago and Batavia gave a recital on the great organ at the cathedral of Cologne, Aug. 3—an unusual privilege for an American.

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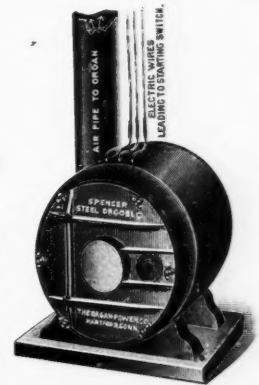
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**AMID FLUES AND REEDS**

George Kilgen & Son, of St. Louis, report forty organs under construction at their factory this month. They will be distributed among fifteen states.

"In Dr. Starnes and your Auditorium organ Atlanta has the finest combination it has been my privilege to hear in America," said Gatty Sellers, the English organist, who is on an American tour, when he visited Atlanta and heard one of the regular concerts there a few weeks ago.

The Presbyterian church of Cumberland, Ohio, has bought the old pipe organ of the Central Presbyterian church of Zanesville.

Mr. Carnegie has given \$1,250 to the Ladies' Aid Society of the First Baptist church of Terrell, Texas, as half the cost of an organ.

The Lutheran church at Funkstown, near Hagerstown, Md., is to install an organ toward which Andrew Carnegie has made a contribution.

Broadway M. E. church at Indianapolis, Ind., is another of Mr. Carnegie's organ beneficiaries. He gives \$1,250 towards a fund of \$3,500.

The First Christian church of Valdosta, Kan., is about to install a \$3,000 organ, toward which Andrew Carnegie gave \$1,000.

A stringed musical instrument which resembles in tone a church organ and can give forth every note known to the musical world is the claim for a lyric harp, the invention of C. I. B. Hendricks, 119 East Erie street, Chicago. The feature of the instrument is an effect produced by a transforming mechanism. The instrument in a general way resembles the common harp, with a transposing arm affixed. In the arm are inserted twenty keys tipped with cushions which press on the strings and effect the sustained tone. There are eighty-eight strings tuned to a concert pitch. Mr. Hendricks is a graduate of the New England Conservatory of Music.

Miss Frances L. Wood, organist of the First Presbyterian Church, of Joliet, Ill., was married in Chicago, Aug. 17, to Hugh H. Carson, of Joliet.

J. V. Schiffer, organist of the cathedral at Leavenworth, Kan., has prepared a book of music given at the cathedral during the last year.

Walter Keller played at the Mandell Hall, University of Chicago, concert Aug. 1, a new composition by Samuel Bollinger, dedicated to Mr. Keller, by the St. Louis composer.

M. P. Moller has built for Trinity Lutheran, Church at Johnstown, Pa., an organ costing \$3,000, of which amount Mr. Carnegie gave one-half.

**CHENEY, WASH., OPENING**

**Bennett Organ Costing \$2,250 Provided with Help of Carnegie.**

Cheney, Wash., Aug. 7.—The new Bennett pipe organ has just been installed in the First Methodist church of this place and was dedicated yesterday. Half of the cost of the organ was met by Andrew Carnegie.

The dedicatory sermon was preached by the Rev. Mr. Marvin of Spokane. J. Riley Chase of the Vincent Methodist Episcopal church of Spokane gave the following program: Prelude, "Pilgrims' Chorus," Wagner; offertory in G. Johnson; postlude, march from the "Queen of Sheba," Gounod. In the evening Mr. Chase gave a sacred concert. The organ has been installed at a cost of \$2,250.

**BUILDING FOR CHURCHES**

**A. J. Schantz, Sons & Co. Install Instruments in Number of Cities.**

A. J. Schantz, Sons & Co., of Orrville, Ohio, have just installed a two-manual organ in the Methodist Episcopal Church of East Palestine, Ohio, for \$2,650 and are installing a \$2,500 two-manual organ in the Methodist Episcopal Church of DeGraff, Ohio. They are also placing a \$3,000 two-manual in the Central Methodist Episcopal Church of Mansfield, Ohio, and are building a two-manual for Plymouth Congregational Church, Toledo, and a \$5,000 two-manual for Holy Angels' Church, Sidney, Ohio.

**Pilcher Organ in Alabama.**

Bessemer, Ala., Aug. 10.—The congregation of the Baptist church will have one of the handsomest pipe organs in the city when the instrument recently purchased by it will be ready for use. The task of unloading and assembling the many parts began today under the supervision of W. F. Stadler of Pilcher's Sons, of Louisville, Ky.

**Ernest Graham Appointed.**

Ernest Graham, associate organist of St. Ann's on the Heights, has been appointed to take the organ of the First Place M. E. church, Brooklyn, N. Y., and will begin his duties this month.

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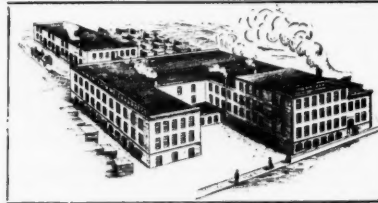
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SALEM, OHIO

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of the  
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## Austin Organ Company

171 Woodland Street

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