

"STOP, OPEN AND REED"

A PERIODICAL PRESENTATION OF PIPE ORGAN PROGRESS

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Vol. I

SKINNER ORGAN COMPANY
BOSTON, MASS.

No. 2

The New Holyoke Organ

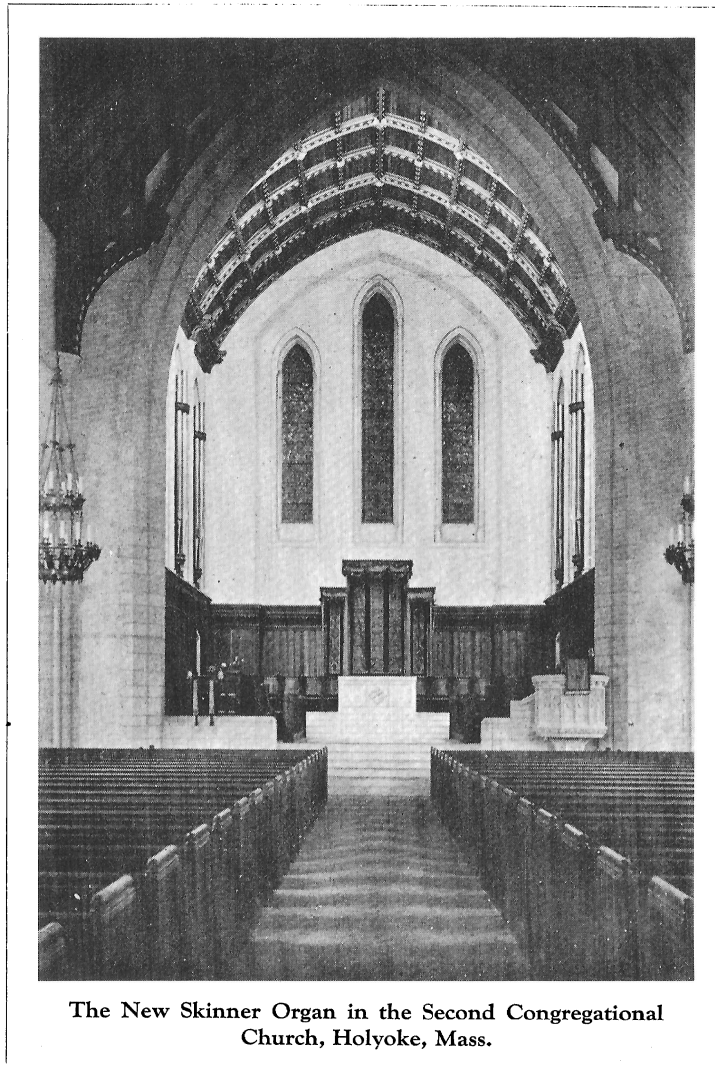
THE first recital on the new organ in the Second Congregational Church, Holyoke, Mass., was given on the evening of Jan. 27th by William C. Hammond.

The performance was marked by the elements that have made Mr. Hammond the most distinguished musical figure in his vicinity. His public organ recitals, continued over a period of thirty-seven years, have endeared him to his community and established a love of good music and a cultural musical foundation that is the crown of his life work.

The recital was characteristic in its varied composition, and the manner of its performance. The ancient, the intermediate and the present were represented in an harmonious group, well calculated for a consistent development. The Ravel, Lulli and Borodin are recommended for the organist who has a modern colorful instrument.

The use of the Nazard, Tierce and Septieme in combination with various other choir stops was full of charm and well understood for their precise intent by Mr. Hammond.

The character of the program and the manner of its presentation gave the New Organ a splendid hearing. There was nothing of obvious display. The tone in all its warmth, variety and tem-



The New Skinner Organ in the Second Congregational Church, Holyoke, Mass.

peramental characteristics found an adequate setting in the programme, and Mr. Hammond's sense of color and fine feeling brought them together as could be done only by one of his musicianship,—and Mr. Hammond had something to say for himself.

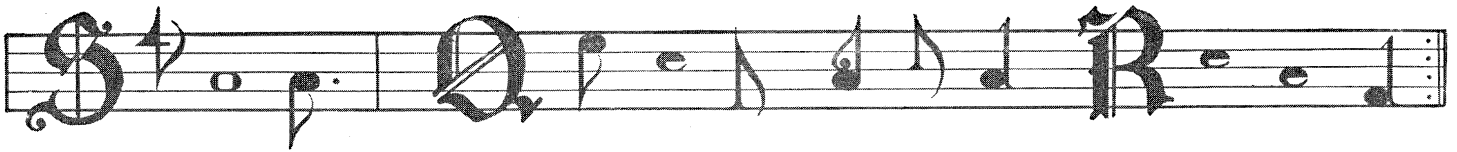
(See programme on next page)

The Craze for Felting Buildings

With regard to the present craze for felting buildings: When a felt expert is called in it is as natural for him to say felt as it is for him to breathe. He wouldn't be human if he didn't. It is undoubtedly natural for the acoustical expert to recommend felt and equally natural for the architect to be influenced by him.

Mr. Skinner doesn't charge a fee for his advice but rises to say that there is less echo in the Holyoke Church without the felt than the acoustical expert said there would be *with it*, by 60 per cent and that his strenuous protest not only prevented the wrecking of the wonderful acoustics of this church but saved the church several thousand dollars at the same time.

Mr. J. H. MacDowell, city architect of Cleveland, has just been



through a similar experience. It was proposed to felt a building so large that the problem was to get sound to reach far enough. But the felt man doesn't make any money unless he sells felt, so Mr. MacDowell became the object of various propoganda and a purpose to "get him." The experts said there would be over 10 seconds echo and the newspapers and business organizations joined in the cry and everybody had a real nice time bombarding Mr. MacDowell, but he kept just a little ahead of it all, even an injunction or two. Instead of felt he used an acoustic plaster of his own designing which was put on when nobody was looking, and then when the hue and cry was the loudest he invited the experts and the near experts and all the critics over to the Auditorium and a singer sang, a speaker spoke, a fiddler fiddled and a cornet cornetted and everybody allowed the acoustics were wonderful and they all went home and shut up. And the felt man swore and MacDowell laughed and so did yours truly who watched the whole business.

The way to get perfect acoustics in any building is to finish the building and try it. If it is too active acoustically, apply felt as needed until it is good for the speaker and for the singer. To apply felt in advance is about as sensible as to take medicine today because you may have indigestion tomorrow.

A fine church in the vicinity of Chicago was made absolutely dead acoustically by the application of felt before anything was known of the necessities of the case.

The felt remains because it will cost so much to take it down.

Do not felt buildings until you know they need it. Get testimony outside of that of the felt manufacturer or the professional acoustical expert.

Let us look at your plans. It don't cost anything. It means something to us to have good buildings to put organs in.

The New Organ in the Second Congregational Church, Holyoke, Mass.

"The present organ of 88 stops was built by the Skinner Organ Company and is a master work in every respect, and one of the finest instruments in the country. A number of favorable conditions have contributed to this result.

"First, the selection of the organ builders.

"Second, ample money was appropriated to insure a complete, modern, tonal equipment.

"Third, Mr. Ernest M. Skinner was given *carte blanche* to carry out his ideas in regard to the construction of the organ chambers in the chancel, the details in regard to the acoustical treatment of the building, and especially in keeping off the felt from the wood ceiling. The result is that we have a perfect building both for speaking and for music, and the organ is heard to the very best advantage.

"This organ includes the classic stops which were the foundation of the instruments of the past, and which must always be the dominant feature of every instrument of character. Upon this ancient foundation this organ has a complete equipment of modern orchestral voices which makes it so wonderfully colorful and interesting. There is nothing to be said in organ music, and arrangements for the organ, which cannot be expressed on this instrument in the precise way, and with the exact shade of meaning desired by the organist.

The Skinner Memorial

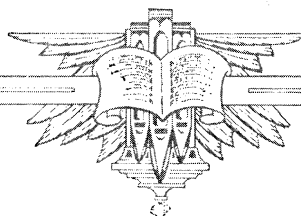
Chapel is connected with this church by cloisters. In this Chapel is a three manual organ of 26 stops, built by the Skinner Company in 1911. A contract has been placed with the Skinner Company to wire the organ in the church to the console in the Skinner Chapel, and this will give the player in the Skinner Chapel control of both organs. As the organ in the church is much larger than those destroyed by fire, and the new building is so much more resonant than the old one, the effects will far surpass the old arrangement, and the player will have under his control 114 stops. This makes an organ equipment which the Parish and City are most fortunate to possess."—*Recital Program, Second Cong. Church.*

PROGRAMME

First Recital on the New Organ of the Second Congregational Church, Holyoke, Mass.

SONATA No. 6 in E minor, Opus 137	<i>Merkel</i>
On the Choral Melodies	
"Out of the Depths I Cry to Thee"	
"How Brightly Beams the Morning Star"	
Grave (Moderato)	
Adagio Molto	
Introduction—Fugue—Finale	
PASTORALE	<i>Ravel</i>
RIGAUDON	<i>Lulli</i>
GAVOTTE	<i>Gluck</i>
TOCCATA and FUGUE in D minor	<i>Bach</i>
ANDANTE with VARIATIONS	<i>Beethoven</i>
BENEDICTION NUPTIALE	<i>Saint-Saens</i>
FANTASIA	<i>Saint-Saens</i>
TONE POEM, "At the Convent"	<i>Borodin</i>
DREAMS	<i>Wagner</i>
PRELUDE to "Parsifal"	<i>Wagner</i>

The prelude to Parsifal, the last and noblest of Wagner's music-dramas, is a musical illustration of the life led by the Knights of the Holy Grail, who dwelt in Monsalvat. The prelude draws upon the first and third acts for its material. Many of the most striking musical themes, such as the solemn peal of trumpets which summons the Knights to the castle to witness the unveiling of the cup, the "Dresden Amen," the "Faith" motive, and the "Grail" motive are used.





The Specifications of the Skinner Organ in the Second Congregational Church, Holyoke, Mass.

GREAT ORGAN	PIPES	SOLO ORGAN	PIPES	ECHO ORGAN	PIPES	CHOIR ORGAN	PIPES
16' Diapason.....	61	16' English Horn.....	73	8' Diapason.....	73	16' Gamba.....	73
16' Bourdon (Pedal Extension).....	61	8' Clarinet.....	73	8' Quintadena.....	73	8' Diapason.....	73
8' Diapason.....	61	8' Orchestral Oboe.....	73	8' Night Horn.....	73	8' Concert Flute.....	73
8' Diapason.....	61	4' Celesta.....	} .61 bars	8' Tromba.....	73	8' Kleine Erzähler.....	122
8' Claribel Flute.....	61	8' Celesta Sub } Tremolo		8' Tromba.....	73	8' Gamba (Mild).....	73
8' Wald Flute.....	61		8' Vox Humana.....	61	4' Flute.....	61	
8' Erzähler.....	61		Chimes interchangeable with Great Tremolo		2 2/3' Nazard.....	61	
4' Octave.....	61				2' Piccolo.....	61	
4' Flute.....	61				1 1/7' Septieme.....	61	
2 2/3 Twelfth.....	61				1 3/5' Tierce.....	61	
2' Fifteenth.....	61						
8' Tromba.....	61						
Cathedral Chimes.....	25 notes						
SWELL ORGAN		ECHO ORGAN		PEDAL ORGAN—Augmented			
16' Bourdon.....	73	8' Diapason.....	73	32' Bourdon.....	32		
8' First Diapason.....	73	8' Quintadena.....	73	16' Diapason.....	32		
8' Second Diapason.....	73	8' Night Horn.....	73	16' Violone.....	32		
8' Spitz Flute.....	73	8' Tromba.....	73	16' Bourdon.....	32		
8' Flute Celeste.....	61	8' Vox Humana.....	61	16' Gamba (Ch).....	32		
8' Clarabella.....	73			16' Echo Lieblich (Sw).....	32		
8' Gedeckt.....	73			10 2/3' Quint.....	32		
8' Salicional.....	73			8' Octave.....	32		
8' Voix Celeste.....	73			8' Cello.....	32		
8' Gamba.....	73			8' Gedeckt.....	32		
8' Aeoline.....	73			4' Flute.....	32		
8' Unda Maris.....	61			8' Still Gedeckt (Sw).....	32		
4' Octave.....	61			3 1/5' Tierce.....	32		
4' Flute.....	61			2 2/7' Septieme.....	32		
4' Unda Maris 2 rks.....	122			32' Bombarde.....	32		
2' Flautino.....	61			16' Trombone.....	32		
Mixture—3 rks.....	219			16' Posaune (Sw).....	32		
16' Posaune.....	73			16' Fagotto (So).....	32		
8' Cornopean.....	73						
8' French Trumpet.....	73						
8' Flugel Horn.....	73						
8' Vox Humana.....	73						
4' Clarion.....	61						
Tremolo							
CHOIR ORGAN							
16' Gamba.....	73						
8' Diapason.....	73						
8' Concert Flute.....	73						
8' Kleine Erzähler.....	122						
8' Gamba (Mild).....	73						
4' Flute.....	61						
2 2/3' Nazard.....	61						
2' Piccolo.....	61						
1 1/7' Septieme.....	61						
1 3/5' Tierce.....	61						

COUPLERS

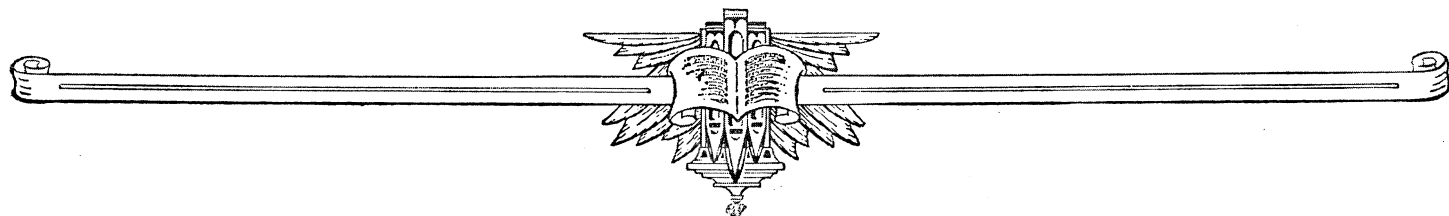
Swell to Great	}	Unison
Choir to Great		
Swell to Choir		
Solo to Great	}	Octave
Solo to Choir		
Great to Solo		
Swell to Swell 4'		
Swell to Swell 16'		
Swell to Great 4'		
Swell to Great 16'		
Swell to Choir 4'		
Choir to Choir 4'		
Choir to Choir 16'	}	Pedal
Choir to Great 16'		
Solo to Solo 4'		
Solo to Solo 16'		
Solo to Great 4'		
Solo to Great 16'		
Swell to Pedal		
Great to Pedal		
Choir to Pedal		
Solo to Pedal		
Swell to Pedal 4'		
Choir to Pedal 4'		
Solo to Pedal 4'		

COMBINATIONS ADJUSTABLE

- Swell—1, 2, 3, 4, 5, 6, 7, 8 Pedal to Manual on and off
- Great—1, 2, 3, 4, 5 Pedal to Manual on and off.
- Choir—1, 2, 3, 4, 5, 6 Pedal to Manual on and off.
- Solo and Echo—1, 2, 3, 4, 5, 6, 7, 8 Pedal to Manual on and off
- Pedal—1, 2, 3, 4, 5, 6

MECHANICALS

- Swell Expression
- Choir Expression
- Solo and Echo Expression
- Crescendo
- Sforzando by reversible piston and pedal
- Reversible Great to Pedal by piston & pedal
- " Swell to Pedal " " " "
- " Choir to Pedal " " " "
- " Solo to Pedal " " " "
- Octave couplers off
- General Cancel
- All swells to swell





A Well Known American Organist

WE take pleasure in publishing in this issue a likeness of William E. Zeuch, known to many of our readers as a musician and organist of ability, an experienced and competent organ architect and a Vice-President of the Skinner Organ Company.

Mr. Zeuch was born in Chicago, son of William Zeuch and Emily Ederer Zeuch, a well-known Professional Soprano. He was educated in the Public Schools of Chicago and after pursuing a literary and musical course of four years was graduated from Northwestern University in 1902. His work attracted so much notice that he was invited to become a member of the faculty of the Northwestern School of Music, which post he filled acceptably for several years. His early instruction on the piano was received from a very competent and much beloved teacher, Gustave Gundlach. He later studied organ under Dr. P. C. Lukin of Chicago.

A few years later he went abroad taking a post in Paris as Organist and Choir Master of St. George's English Episcopal Church, having opportunity at this time to study under Alexander Guilmant of the Paris Conservatoire of Music. He also studied Harmony, Counterpoint and Composition under Georges Jacobs. At the end of two years he returned to America. He has been Organist of St. Peter's Episcopal Church, Chicago, Ill., later organist for the First Congregational Church, Oak Park, Ill., and then for the Second Church of Christ, Scientist, Chicago, Ill., finally moving to Boston where he now is the Organist for the South Congregational Church of that city. There an inter-

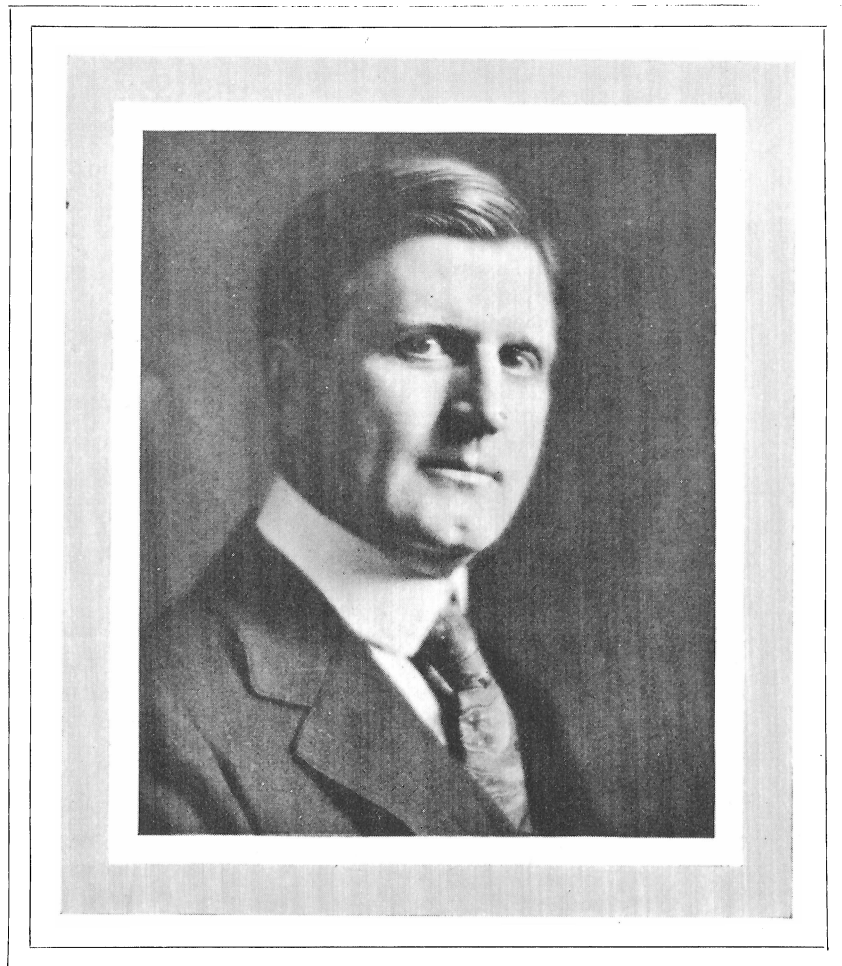
esting part of his day's offering is a one hour recital every Sunday after the Morning Service.

Mr. Zeuch appears to have been destined from the beginning to take an important part in the artistic development of the organ now

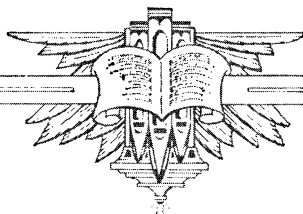
taking place so rapidly. His fitness for this work is unusual. Starting with a fine musical education, constantly, associating with distinguished organists all over the country and getting their view point, familiar with hundreds of organ installations from coast to coast, studying their good points and their defects, he has accumulated a constantly growing expert knowledge of the consensus of opinion of organists, a cultivated taste as to what is best, and a safe and sane judgment as to acoustics, arrangement and specification. Coupled with the technical skill of his associates these qualifications have invariably achieved distinguished success in the many organ installations of which he has been architect in the last fifteen years.

Like Ernest M. Skinner, Mr. Zeuch has a broad conception of the scope of the organ and organ music. Perhaps this has much to do with

his popularity as a recitalist and with the goodly audience which has steadily increased Sunday after Sunday for the last five years at his church in Boston. Mr. Zeuch's specifications are always sound in respect to fundamental organ tone and he insists on a big majestic full organ effect without neglecting those features mainly responsible for the awakened interest in organ music—expressiveness coupled with varied and lovely color. His results are never narrow, austere or anaemic.



WILLIAM E. ZEUCH





Why You Should Buy a Residence Organ

YOU doubtless remember with no particular enthusiasm the church organ music of your earlier days and your idea of the modern residence organ may be based on that recollection.

Perhaps you do not know that an organ has been so perfected for residential use that it is now the most entertaining feature in hundreds of the finest homes in the country.

When you plan your new home you desire to have everything that will add to its refinement and distinction and to make it as attractive as possible to your family and your guests. Nothing will contribute so much as a fine residence organ. It is a conclusive note of distinction and refinement, authoritatively placing the stamp of culture on its environment.

The solemn drone of the early organ has been replaced by vivacity and charm. Our library recorded by distinguished musicians, contains the most delightful music. You can have whatever you like, rendered with all the dash and charm of a big orchestra. If you want the simple southern melodies you can have them instantly—played with fine expression. The delightful melodious music of the old Italian operas is done superbly and the modern orchestral voices of our organ render the Wagnerian operas in a manner surpassed only by the most famous orchestras. For dance music this organ is not excelled and we are arranging the best of the recent orchestral selections for that purpose. Our organ places at your instant command all the world's best music from the daintiest and most sentimental melodies to the grandest overtures.

Obtained at the cost of a high grade automobile, endowed with a life of 100 years, equipped with such a variety of orchestral voices and such a variety of music, the organ will add more to your pleasure and to your resources for the enjoyment of leisure hours than anything else you can find. As a matter of course you have a piano and a phonograph but the organ so excels them in charm that they pass silently into oblivion when under the same roof. You never tire of it. Your six-year-old daughter will learn to operate it and to love it. Some member of the family starts a roll while you are dressing in the morning and you begin the day right. After dinner your guests want to hear the organ and you play the Quartet from Rigoletto, something from Butterfly, Fritz Kreisler's Caprice Viennois, the Meditation from Thais, The Ride of the Valkyries, Old Folks at Home and the End of a Perfect Day. Then some one suggests a dance and you put on a modern fox trot played with accent, rhythm and dash.

Perhaps there is a musician among your guests. He will find to his surprise that the Skinner Organ is not only a self player but also a perfectly appointed recital organ with all the finest mechanical equipment for effective hand playing. This organ is sturdy. Your children will use it, acquiring a taste for good music and a knowledge of it.

Some member of your family will want to take lessons in hand playing.

And if you are fortunate in really caring for music, regretting that you never learned to play a musical instrument, then our semi-automatic library is waiting for you and you need it to fill out your life.

It will give you as much fun as your first automobile or the toys of your childhood. You will never tire of it. The semi-automatic rolls will play the notes for you and you do the rest. You become the conductor of an orchestra of ten, twenty, fifty fine instruments.

Wave your hand and the Oboe, Clarinet, Bassoon, 'Cello, French Horn, the Flutes, the soft and loud Strings—anything you like—take up the pedal with your heel and they play softly. Press down with your toes and they increase gradually or instantly to fortissimo. Tempo and phrasing are under control of your right hand.

With no technical knowledge you can learn to play these beautifully arranged rolls in a few hours with orchestral brilliancy, absolute master of the expression, the tempo, the phrasing. You can experiment with the different instruments finding out what suits your taste and equipment best, re-marking the role to suit yourself. Then you have a score

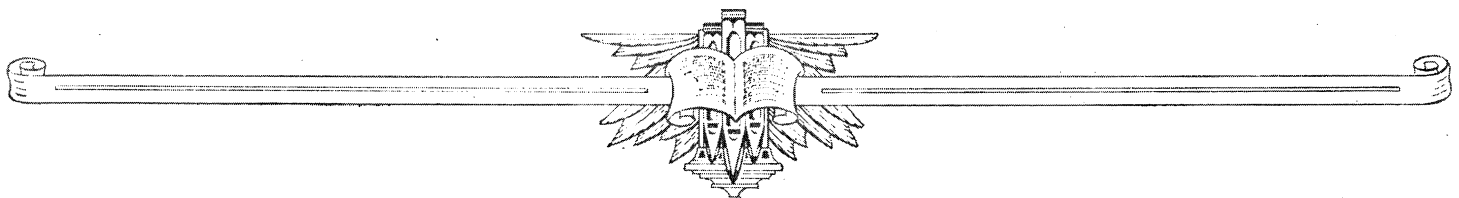
which has ceased to be mechanical. You are the artist and you have created individual expression. The full automatic rolls require no attention. Tempo, phrasing and stop drawing, are all done mechanically, exactly as played by the organist who recorded the selection. Our organs are equipped to play either semi-automatic or full automatic libraries by means of a two-way switch.

Why You Should Choose the Skinner Organ

Tonally and mechanically Skinner Organs have won first place in the esteem of organists of judgment. Nowadays when an organ of distinction is desired Skinner is first choice—more expensive than any other in the world, to be sure, but worth more tonally, mechanically in durability and reliability. If you will look at the list of installations undertaken by us last year you will realize the prestige which thirty



The Skinner "French Horn" and Its Prototype



The Modern



Skinner Organ in Residence of Arthur Curtiss James

years of uniformly fine work has created. The same qualities which make a church organ distinguished are needed in a residence organ. The acoustics of the famous cathedrals and auditoriums present greater problems in refinement than the ordinary residence. The essential difference lies in the selection of tone color and in voice regulation. Our residence organs are usually more orchestral in character, capable of rendering solemn pieces but especially equipped for light, melodious and orchestral music. Most of them contain the principal voices of the orchestra, the Strings, the Flutes, the Oboe, Clarinet, French Horn, English Horn, Bassoon, Flügel Horn, Piccolo, Violin, Vox Humana and these are voiced true to character with a refinement never accomplished elsewhere.

We have developed two libraries, a full automatic and a semi-automatic, playable on the same instrument by means of a two-

way switch. The automatic requires no attention. It plays, re-rolls, and stops ready to play again. The semi-automatic rolls are for those who desire to control the expression. They are an unfailing source of amusement and education. With these rolls a man with no technique but with musical feeling can play more entertainingly than any but the finest organists. Since our customers almost invariably desire to call in famous organists for occasional large functions our instruments are always equipped for fine recital work with all the mechanical devices necessary thereto. The installations are almost invariably in divided swell chambers which we consider fundamentally necessary to a first class performance, whether automatic or manual. Our rolls are all arranged for double expression, the melody and accompaniment being under separate control. So far as we know, this has never been attempted

in automatic music before and no one with a knowledge of music will dispute the overwhelming importance of double expression. Fancy an orchestra in which one instrument could not play a forte unless all the others played forte at the same time. It would be chaotic. You have seen many times, the conductor of an orchestra signalling the solo instrument for louder tone with his right hand and with the left subduing the violins. That is what we accomplish with our rolls through double expression. It is considered indispensable in hand playing and no automatic can compete with hand playing unless so equipped. To accomplish this double expression both the organ and the library have to be prepared especially. This is not an abstruse advantage. A novice will recognize instantly the superiority of a double expression player. It is only necessary to hear it.

Our library is in the hands of distinguished musicians. The orchestral selections are written from complex orchestral scores so as to get the full benefit of the ability of the roll to play passages of unlimited difficulty. Whenever desirable the tempo and phrasing are the actual records of the work of fine organists—made possible by our recording machine.

The shutters which control independently the volume of tone from the two divisions of the organ are very carefully fitted so as to insure an effective pianissimo. They may be opened very gradually or instantly to a full forte. This provides great freedom in expression. Every detail on the console has been studied to give the operator, whether expert or novice, absolute control of every pipe in the organ. The tempo lever is delicate and positive in its operation. The tracking device is simple and never fails. The comfort of the operator has been considered and everything is easily and conveniently reached.

The keys and stop knobs are not celluloid but No. 1 Elephant Ivory. All mechanical movements are silenced. When stops are drawn either automatically or by hand no noises are heard in the console or in the organ chamber. When the swells are moved no squeak is heard because the moving parts are all bushed. Nor is there any jump or lack of smoothness as the crescendo comes on, since it is under a sixteen point control, traveling only one-sixteenth of its full movement as each contact is made.

And then we come to the question of the Tremolo. As you know, the beauty of the human voice and the appeal of the violin are dependent on the vibrato. Without, neither the voice of the singer nor that of the violin would be tolerated. But there are good Tremolos and bad ones. A Tremolo which causes a tone to bleat like a sheep or which sets up a yammer-yammer-yammer in which a mechanical foundation is obtrusively

Residence Organ

evident brings no artistic contribution to the organ. So important do we consider the Tremolo that the whole design of the Skinner Organ is influenced by its requirements with the result that the Skinner Tremolo is substantially a true vocal vibrato adding a beautiful quality to all the voices, enriching the Vox Humana with a truly human quality and giving a delightful violin character to the upper register of the Oboe and Flügel Horn.

In tone, quality and balance Skinner Organs excel. Over a period of twenty years orchestral color has been developed which is unobtainable elsewhere. Since most of the rolls are prepared from orchestral scores and since all the voices of the orchestra have been successfully reproduced and are available in Skinner Organs real orchestral results are obtained. These results are entirely beyond the expectation of those who have not heard them.

Residence Organ—Planning

There is no residence in which we cannot find a fairly good location for an organ, but we are interested in producing results of distinction and wherever possible it is advantageous to consult us in the original plans. Our smallest residence organ has ten stops composed of about five hundred pipes and occupies a space eleven feet long, seven feet wide and eight feet high. The space should be larger than this if possible to permit of easy and convenient inspection. An organ of forty stops containing about twenty-five hundred or more pipes would be considered a large and impressive installation, suitable for the largest residence and containing everything necessary for very distinguished effects, audible wherever desired in the house and in the adjacent gardens. Such an organ should be placed in two chambers either adjacent or near each other. Each space should have about one hundred and fifty square feet of floor area and not less than ten feet in height. Installations are possible in less space but more is preferable for fine results. Crowding not only results in inaccessibility for maintenance but in loss of refined tone color and brilliancy. Mediocrity should be avoided. Installations may be placed in a dry basement speaking into the music room through grills in the floor, of forty square feet area in a big organ and twenty in the small ones. The installation may be in the hall or music room through sound ducts of similar area. The simplest and best location is adjacent to the auditorium and approximately on the same level whereby the sound enters the room directly at or near one end. In general, the larger the area of the sound opening the better the result.

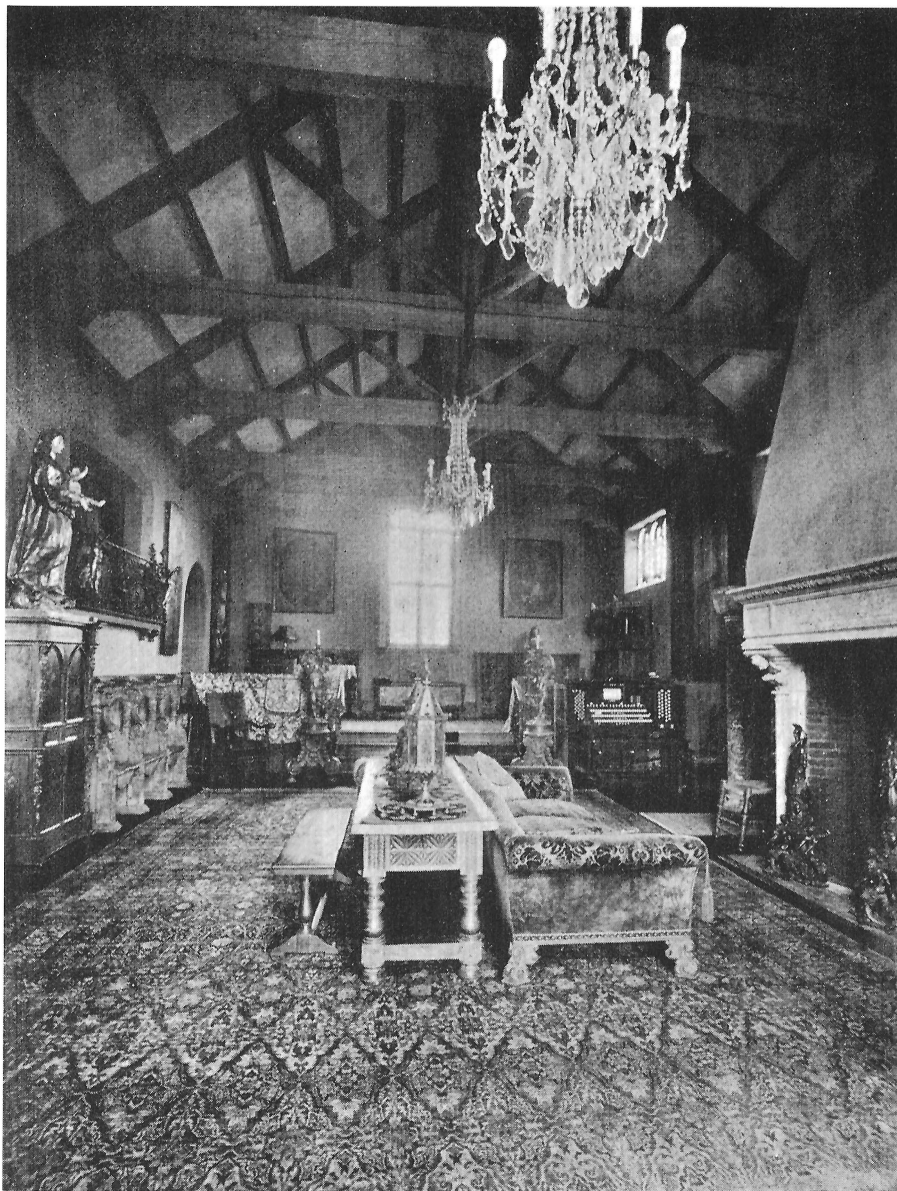
In most instances echo organs are desired. Excellent effects may be obtained from them if properly located. They are of little value unless so arranged that the sound reaches the ear from a direction opposite to that of the main organ. We always voice them for

soft, mysterious and distant effects. We do not advise large echo organs for residences. Three or four stops—Vox Humana, Chimney Flute, Flute Celeste and a soft vibrant String—containing from two hundred to three hundred pipes will produce all the desirable effects at a moderate cost and in a small space. This echo organ will require a minimum space eight feet by four feet and seven feet high. It may be located in the basement, in a closet or in the attic, speaking through the floor or ceiling or through a grill placed in a closet door. The echo is sometimes placed in a special piece of furniture—an antique cabinet for example in which case an echo organ of three stops can be arranged in a cabinet 80" x 24" x 60" high, inside dimensions.

The location of the console is important. If the organ is never to be played except with the full automatic rolls the console may be anywhere. But this is never the case. The organ is sure to be used in recital work and the semi-automatic rolls will be used more than the automatic by some member of the family. It is obvious that if the performer is seated adjacent to the sound opening every

tone will sound loud; if he is in another room or shut off in any way, he will be playing loud when he thinks he is playing soft. To produce the exquisite effects of which the equipment is capable, he should be so placed that he hears the music exactly as most of his audience hears it. Nothing should be interposed between his ear and the sound opening. The console should be, if possible, fifteen feet or more distant from the sound opening, occupying a space from 5' to 6' in length, 4' in depth and 4' 6" in height. It may be set into a recess in the wall. It is a great convenience to be able to get at the back of the console without moving it, but this is not essential.

That organs sound well only in large rooms is a mistaken idea. Some of the best effects we have ever heard have been in small installations in rooms of not over 4,000 cubic feet capacity. A room 20' x 20' and 9' high is not too small. The organ is voiced to suit the room. A room 30' x 20' with 9' or more in height, with the sound entering at or near one end and with the console at or near the other end will give admirable results even with large organs.



Skinner Organ in Residence of Arthur Hudson Marks



Organ Location in Theatres and Auditoriums

March 21, 1922.

Editor STOP, OPEN AND REED:

This is written with a hope that it will result in an improvement in the positions allotted to the organ in such public buildings as are now coming to find the organ a valuable and necessary part of their equipment; namely, the moving picture theatre and the civic auditorium.

In a moving picture theatre in my neighborhood the organ is placed in what would be, in an ordinary theatre, an upper box directly adjacent to the end of the balcony. This organ has a wretched blatant tone so that people sitting anywhere near the organ in the balcony are put under great discomfort. This is the case almost without exception in moving picture organ installations.

The auditorium installation is usually confronted by an equally awkward problem. The organ is usually put behind the proscenium and curtain on one side of the stage.

The drawings herewith shown offer a solution to the vexed question of the location of the organ in both the auditorium and the moving picture theatre. It is placed within the proscenium itself on either side behind grilles which form the splay of the proscenium. The proscenium grille is placed at an angle of about 45 degrees which makes the wall of the organ chamber next the curtain considerably longer than the wall next to the balcony. This extra length of wall tends to prevent the tone of the organ from going back into the stage when the curtain is up. The organ chambers go straight to the top of the building and across the centre portion of the proscenium, thereby forming a very useful resonance chamber which serves to tie the chambers together acoustically. The effect of the tone from an organ is never offensive to those seated in the balcony. The general effect of the tone as to location is about the same as that of a speaker in the centre front of the stage. The acoustic chamber assists in making the tone general to the entire building. It is perfectly agreeable to anyone sitting near the grille on one side of the house. The effect of the organ is precisely the same whether the curtain is up or down. The stage appurtenances in no way concern or interfere with the organ. The organ chamber should be no less than

11 feet in depth reckoned on a line parallel with the side of the building. The organ can be used with orchestra or opera whether the orchestra is on the stage or in the orchestra pit.

This position is the one existing in the case of the Portland, Oregon, Auditorium and is a solution of the problem which has been met with in so many theatre installations and which has remained, in most cases, permanent cause of dissatisfaction.

I would appreciate the publication of these drawings in order that architects of public buildings may have the benefit of them.

Very truly yours,
ERNEST M. SKINNER.

The Skinner Organ in the Cameo Theatre

The organ in the Cameo Theatre, New York City, is a complete refutation of the idea that the fundamental characteristics of the Classic Organ are not suitable to the Moving Picture Theatre.

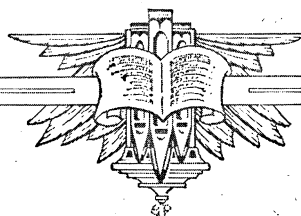
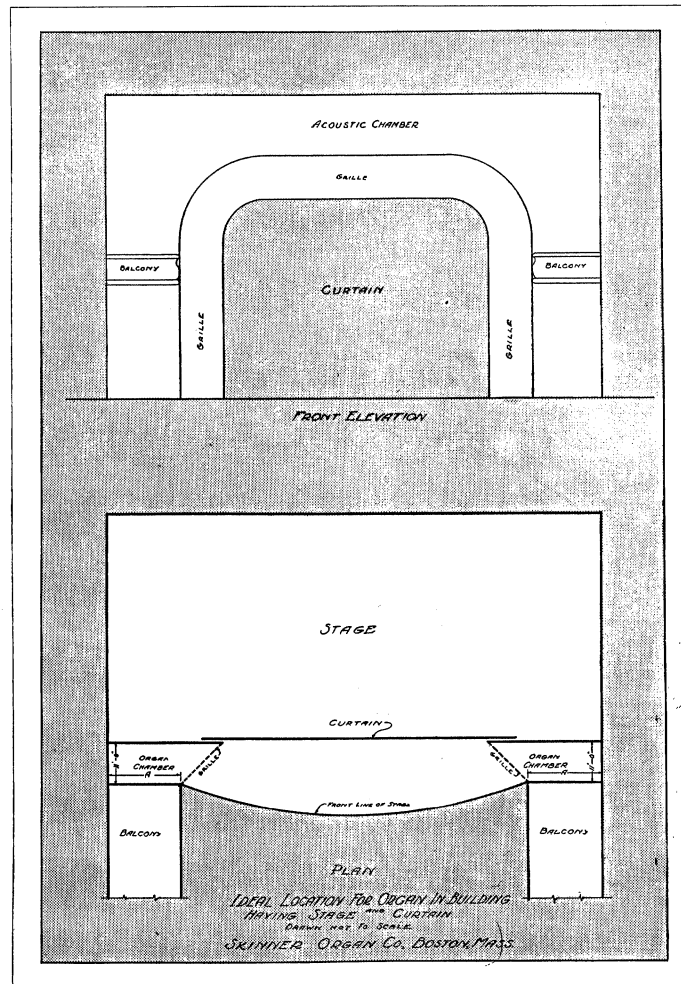
This is not a so-called "unit" organ. It is not built on the extension principle. Its stops of 8' pitch are voiced with a particular view of making them normal 8' stops. The 4' stops are perfectly independent of the 8' stops; they are made of the precise strength and character desired. In the extension or unit principle the organ builder has no discretion with regard to any stop borrowed out of an 8' stop as its lower four octaves are one with said 8' stops and any modification of a 4' stop that is borrowed must at the same time affect the 8' stop which undoes what has already been done to the said 8' stop.

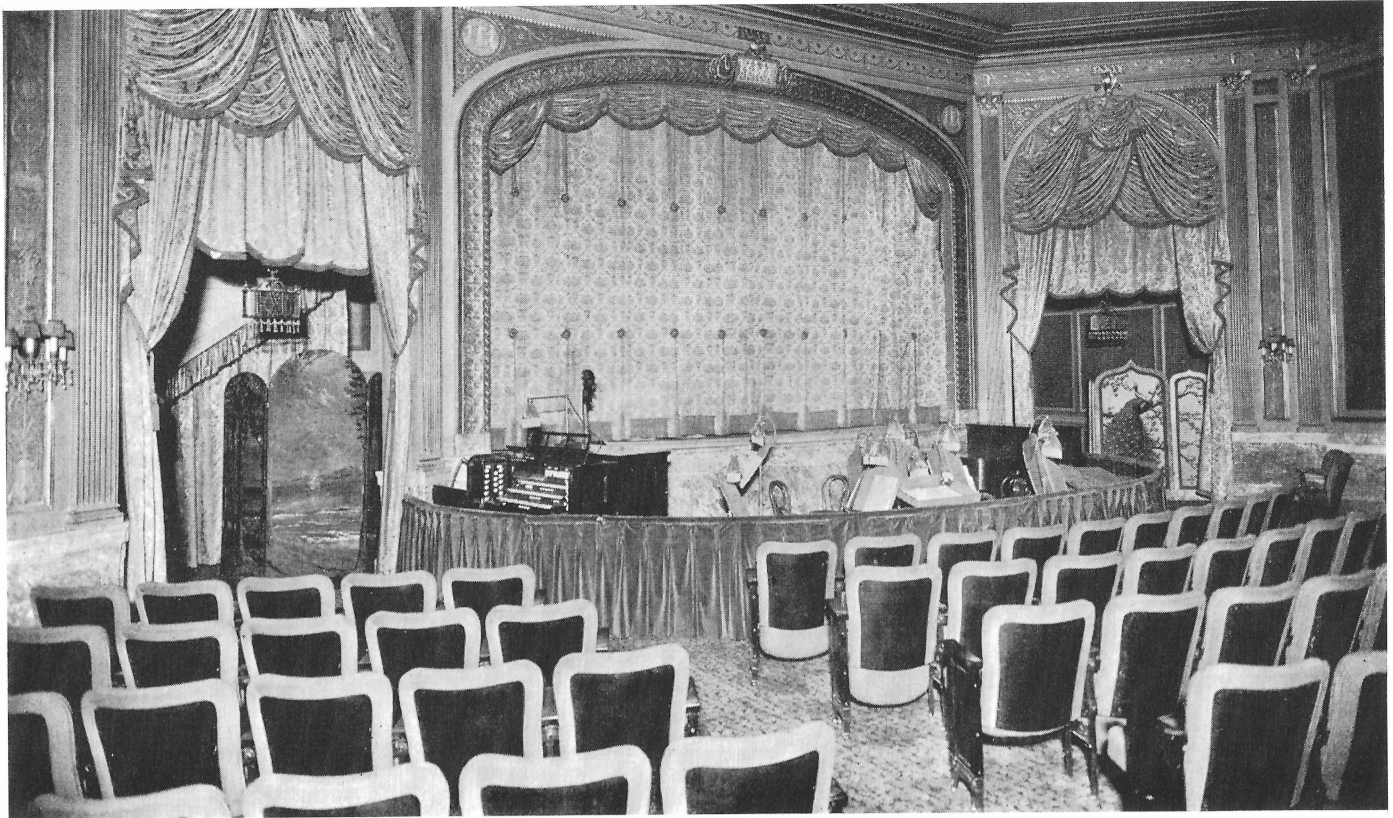
The unit organ is one in which octave couplers take the place of pipes. The tonal resources of an organ are limited by its pipes.

The organ in the Cameo Theatre has sixteen stops plus a harp and piano connection. It is fortunate in having an artist at the keyboard, Mr. John Priest, a player of exquisite rhythmic sense and technical resource.

When the Orchestra ceases and the organ takes up the story there are no regrets. The organ maintains the level of musical excellence where the orchestra leaves it.

It is a good Orchestra.
With regard to the organ: The





The Skinner Organ in the Cameo Theatre, New York City

swells are fine and responsive. The strings do not scratch. You will have to give close attention and note when the transition takes place from orchestral strings to the strings of the organ. It fooled me, when I was listening to the singer. I saw the orchestra leaving and thought I "had 'em," for the tone had not stopped. It was difficult for me to believe I had been so deceived but I had to accept the fact.

The full organ is not mostly growl as in the unit organ where the lack of normal 8' pitch makes it necessary to use the 16' and 4' to get any punch.

The Cameo organ never growls. It sings and sparkles and will impress you with its violinistic qualities. Always in a proper compass determined by the keyboard and not shoved up or down by the ubiquitous octave coupler because there is nothing else for variety.

Go and hear the beautiful toned Organ in the Cameo Theatre between 2 and 5, and 7:30

and 11 P. M. The singing voice of lyric quality, the Corno d'Amour, which you will hear in vocal parts is on the left as is also the French Horn.

The Cornopean, Strings and Vox Humana are on the right with the Flute Celeste and Harp. The third manual is made up of transferred stops out of the other two manuals—to give freedom in contrast, but the pitch is unchanged by the transfer and the quality is in no way changed.

The piano is in the orchestra pit on the right hand side.

The organ has 8' wood, 4' wood Flutes and a 16' Manual Bourdon all independent. There are diapasons in each organ of good scale and all is on a 7½" wind.

The tremolos are perfect examples of the vibrato made in the tone itself, as is the case with the violinist or the singer. It is not a yammer-yammer-yammer made in the air outside the tone by a wobbling fan as in the ancient cabinet organ.

A real tremolo is a part of the tone itself or it isn't a real tremolo.

The Cameo Organ is a speaking witness that the classic organ is still supreme as the basis for the moving picture organ or any other.

It is a fearful misfortune that the universally-heard moving picture organ has been in the hands of makers who do not understand anything whatever of its fundamental nature.

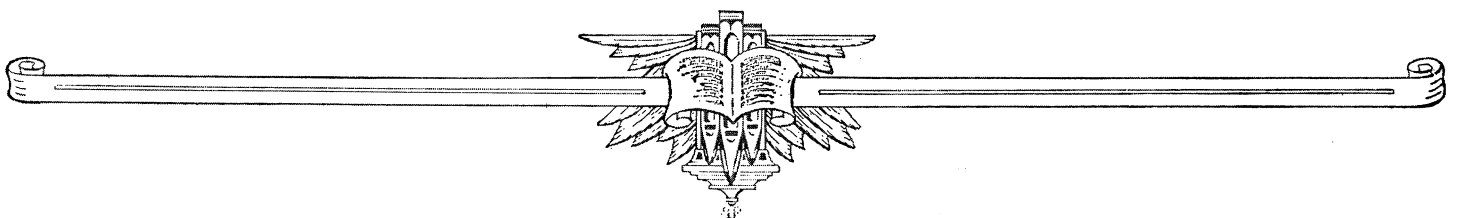
For example:

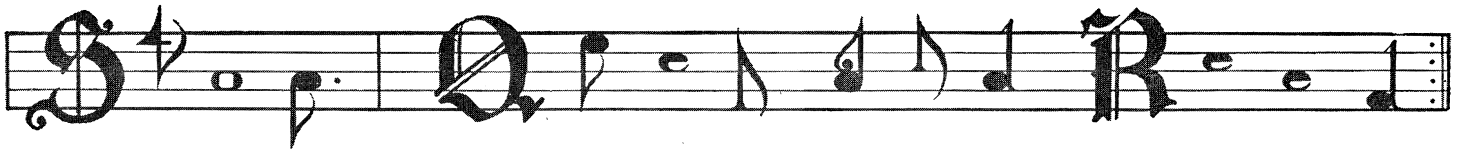
You look at an orchestra and you see, for illustration—

Twenty musicians plus one who plays all the traps.

Then why does the organ builder as specified above propose to imitate that same orchestra this way:

Twenty men playing traps plus one musician. I say that this is the case, correctly stated and I am prepared to defend this statement. Also that more is charged for the unit organ than for a real organ of three or four times the number of pipes.





Stop, Open and Reed

A Periodical Presentation of Pipe Organ Progress

Published by

THE SKINNER ORGAN COMPANY
BOSTON, MASS.

NEW YORK STUDIO 677 FIFTH AVENUE
At 53d Street

Organ Architects and Builders
Churches—Auditoriums—Theatres—
Residences

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F. L. FAUROTE, *Editor*

Address all communications to
Publication Department, Skinner Organ Company
677 Fifth Avenue, New York City

Vol. I APRIL, 1922 No. 2

CORRESPONDENCE

KALMAN, WOOD & CO.
Investment Bankers
ST. PAUL, MINNEAPOLIS
Endicott Building, Ground Floor

St. Paul, Minn., Nov. 23, 1921

J. W. Woodley, Chairman
Organ Committee, First M. E. Church
Elizabeth City, N. C.

Dear Sirs:

Replying to your telegram of November 22nd, beg to say that I wrote to the Oliver Ditson Company, H. W. Gray & Company and to the American Guild of Organists, and asked each of them to send me a list of the leading organists in the United States, which they did. There were, of course, some duplications in these lists, and I addressed one hundred letters to the organists, stating the character of organ we contemplated building and asking them to name three best builders in the order of their choice.

Out of one hundred letters the Skinner Organ Company was mentioned in 75% of them as first choice. In several of the letters the organist named Skinner as first choice and did not mention any other builders, saying that Skinner was in a class by himself.

As stated in my telegram, we have no reason to regret our choice, for the results have, in our opinion, confirmed our judgment in selecting the Skinner Organ Company, and it seems to be the general opinion of organists and experts that we have one of the best, if not finest, instruments in the United States.

In conclusion, would say that, in my opinion, you could not make a mistake in giving the contract to the Skinner Organ Company.

Yours very truly,

C. O. KALMAN

Mr. Kalman was Chairman of the Committee that bought the organ for the St. Paul, Minn., Auditorium.

B. S. MOSS THEATRICAL
ENTERPRISES, INC.
PALACE THEATRE BUILDING
1564 Broadway
New York, January 26, 1922

Skinner Organ Company,
Boston, Mass.
Gentlemen:

We know that you will be interested to learn that our new theatre-de-luxe, "The Cameo," is now open, and that the clear, colorful tones from the fine Skinner instrument which you installed are doing their part to create that "quality atmosphere," which the public is kind enough to say permeates the house.

We wish to thank you for the excellent service which you have given us from the time the contract was signed until the organ was in actual service.

The installation is entirely satisfactory in every respect, and acoustically it is perfect. Your system of organ construction is certainly the best, and although your price is higher than others, this difference is more than made up by the quality of tone, precision of speech and the remarkable imitative color of the stops.

Sincerely yours,
B. S. MOSS.

CLARENCE EDDY
Organ Recitals
3970 ELLIS AVE.
CHICAGO

January 3rd, 1922.

My dear Skinner Organ Company:

I thank you for your royal Christmas and New Year wishes and I take great pleasure in congratulating you upon your unique record as the highest type of organ builders. I shall be glad to "stop, open" and read your "periodical presentation of Pipe Organ Progress," and hope that you will consider me a *life subscriber*. I have never believed that the "Swell Box" should "swallow the organ whole"—Theoretically it may be a happy idea—but practically it would be fatal to "the physical limitations" of the organ—as well as "the organist!"

Your list of installations for 1921 is a notable one, for it means a wonderful addition to the truly artistic organs of this country, and in that I take naturally *great pride*. Let me add the hope that 1922 will be for you a Banner year!

Your friend and admirer,
/s/ CLARENCE EDDY

THE COLLEGE OF WORCESTER

Conservatory of Music

NEILL ODELL ROWE, DIRECTOR
WOOSTER, OHIO

January 9, 1922.

Publication Dept.,
Skinner Organ Company,
Boston, Mass.

Gentlemen:—

I received the copy of "Stop, Open and Read" and have enjoyed it very much. It is charmingly gotten up and offers interesting and helpful reading material, as well as presenting some lovely, well-printed cuts.

Although our college chapel is not equipped with a Skinner organ, I have, never-the-less been recommending your organs to committees who have consulted me about "what organ shall we buy" for our church.

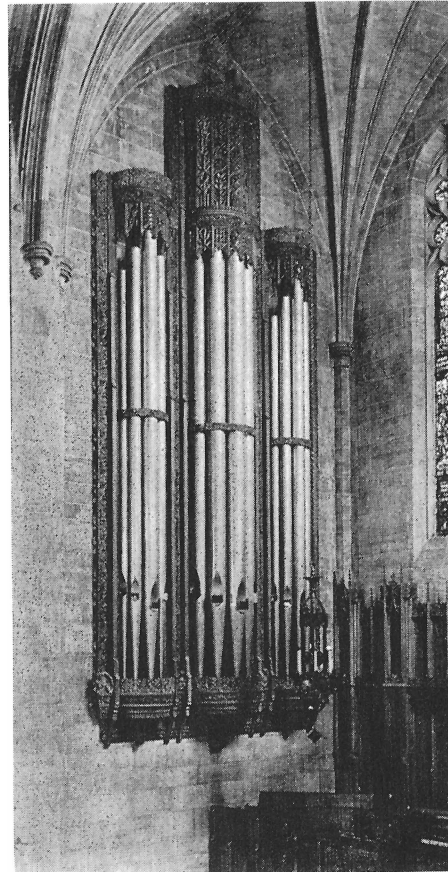
I shall anticipate the pleasure of subsequent copies of the paper, and thank you for the one already "Piped" over and the "Console" action received. Very truly,
/s/ N. O. ROWE

50 WILLARD ROAD
BROOKLINE
MASSACHUSETTS

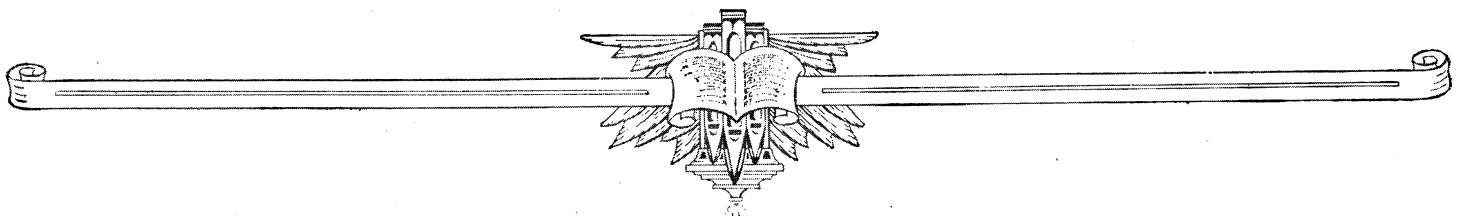
January 3, 1922.

Skinner Organ Company,
Crescent Avenue,
Dorchester, Mass.
Gentlemen:

I want to thank you for the first number of your most interesting periodical. I hope I may be on the subscription list and receive it regularly. I do not see any subscription price anywhere on it but will gladly remit if you will advise me what the rate is. I want particularly to commend Mr. Skinner's interesting and sensible article about the Swell Box. It is common sense, and forcibly put. I think it will do a lot of good in setting right many people who may be on the fence in the matter



One of the Skinner Organ Screens, Fourth
Presbyterian Church, Chicago, Ill.





or perhaps have not had wide enough experience with various organs to judge correctly. There is such a thing as getting an organ altogether *too complicated* and really the results obtained, so far as the audience is concerned, are not enough greater to make the cost and study of the organist worth while. The illustrations in this number are interesting and the one of St. Thomas Church alone is worth a year's subscription.

With many thanks and best wishes for the New Year, I am,

Very truly yours,

CDI/S /s/ C. D. IRWIN

EVANS, BAYARD & FRICK
1335-43 LAND TITLE BUILDING
PHILADELPHIA

December 8, 1921

Skinner Organ Company
Crescent Avenue
Dorchester, Mass.

Gentlemen:

. . . I cannot close this letter without expressing to you the very great satisfaction which all of us connected with the Church have in the organ which you installed. It has a beautiful and rich tone and is thoroughly adequate for the needs of the Church in every way.

Mr. Zeuch favored us with a very interesting recital, which brought out the delicacy and richness of the tone of the organ. Quite a crowd of Philadelphia organists were present and all expressed themselves as very much pleased with it.

As I said to Mr. Zeuch, I feel I owe a special debt to Mr. Geo. Alexander A. West, the Organist of St. Luke's Church, Germantown, who first discussed the choice of organ builders with me and to whose very strong recommendation of your work was due the fact that I was able to persuade our Vestry to give you the contract at a higher price than that offered by your competitors on substantially the same specifications.

Yours very truly,

/s/ J. W. BAYARD.

CITY OF CLEVELAND
DEPARTMENT OF PARKS AND
PUBLIC PROPERTY

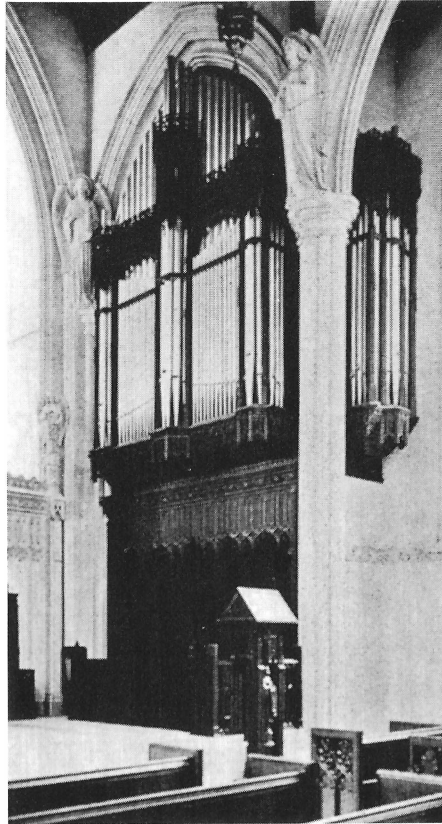
Office of Chief Architect Nov. 23, 1921

Mr. J. M. Woodley
Chairman, Organ Committee
First M. E. Church
Elizabeth City, N. C.

My dear Sir:

In further reply, wish to say that I made a very thorough and careful investigation of all organs before we purchased our instrument for the City of Cleveland, and had a great deal of advice on all parts and construction of the numerous organs that are on the market today.

Not satisfied that I was getting the information that would satisfy the public of Cleve-



Skinner Memorial Chapel, Holyoke, Mass.

land, I wrote to two of the largest music publishing houses in the country and asked them to give me the names of the best organists in the United States, and from them I received 125 names of the most prominent organists located in all parts of this country. To each one I wrote a letter stating what the City of Cleveland intended to do and asked them to give me their confidential 1st, 2nd, and 3d choice of builders whom they thought to be the best in the country. From these 125 organists I received 118 voting replies and 5 non-committal replies. The other two gentlemen were abroad and did not get my letter in time for the decision. However, out of the 118 replies I received 87 first choice for the Skinner Organ Company. This seemed to be conclusive, and we immediately placed the order with the Skinner Organ Company. We know that we are going to get the best organ that is possible to be purchased from any organ concern in existence.

The Skinner Organ Company is also building a large organ in our Cleveland Museum of Art Building and I can assure you, if you are contemplating the purchase of an instrument, that you will not go wrong by placing your order with the Skinner Company. You will find that their price is higher than the rest of the builders, but I know you will get the maximum value for your money.

In my mind the tonal qualities of the Skinner Organ is unsurpassed, and the mechanical and technical parts of the instrument are worked out to a fineness that will eliminate a maximum of trouble in the years to come.

In closing, I wish to say that I cannot speak too highly of this concern as I know what they are doing for us—also what they have done for others, and every Skinner Organ owner that I have talked to voices their highest appreciation and admiration for the instrument and the personnel of the company.

Hoping that this will be of service in aiding you to select your instrument, I beg to remain

Very truly yours,

JHM:S J. H. MacDOWELL,
Chief Architect.

ST. PAUL ATHLETIC CLUB

ST. PAUL

February 1, 1922

Dear Mr. Skinner:

Played a recital on your Eau Claire organ Monday. I have never heard the "Love Death" from Tristan sound more magnificent than on that small three manual organ. The stops have most wonderful individuality, and I told the people there, right in the middle of my program, that it was the most beautiful medium-sized organ I had ever played.

Had a tremendous audience last Sunday. Auditorium is now being repainted, and will be very beautiful. Now that I am thoroughly familiar with your consoles, I can really do great things on them.

Always yours,

/s/ CHANDLER GOLDTHWAITE.

THE McCREERY-PRESSLEY CO.

Real Estate

14-16-18-20 ARCADE
COLUMBIA, S. C.

February 1, 1922

Skinner Organ Company
Boston, Mass.

Gentlemen:

This is to certify that the Organ Committee of the Washington Street Methodist Church, Columbia, S. C., are very much pleased and thoroughly satisfied in every respect with the splendid organ which your representative has just completed.

In this connection please permit us to commend your representative most highly for his excellent work, courteous manner and attention to the smallest detail, and to say that it has been a matter of sincere gratification to all of us that you have sent him here to install the organ.

Yours very truly,

/s/ G. T. PRESSLEY.

Chairman Board of Stewards of Washington Street Church.





The Skinner Organ in the Second Congregational Church, Holyoke, Mass.