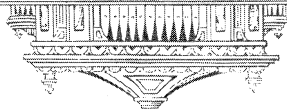


# “STOP, OPEN AND REED”



A PERIODICAL PRESENTATION OF PIPE ORGAN PROGRESS

Published by

SKINNER ORGAN COMPANY

BOSTON, MASS.

Vol. I

No. 3

## The Theatre Organ

THE Theatre manager who says his audiences demand a minimum of tone, and a maximum of traps, says at the same time that his public is, in point of musical development, closely related to the Aborigines, that their taste is crude and undeveloped, and they have no desire or liking for a sentimental tone or poetic musical effect.

I recently saw the Chaplin picture, "Pay Day." The musical setting was performed by a small orchestra with a clever director. The very humorous episodes were emphasized by funny passages on the Bassoon, Clarinet, Flute or charming combinations of instruments in quiet but very effective cuts from orchestral works, suitable to the purpose. The music was a true accompaniment to the picture, and was delightful in every way, and it was obvious that the audience thought so.

Later, I saw the same picture accompanied by an organ of the so-called unit type. It was made up of about 75 per cent drums, Xylophones, Chinese Blocks and very powerful reeds of indifferent quality, and a wood stop, out of which were borrowed a dozen or so other stops of higher pitch and completely out of balance, because they were borrowed, and could not be changed, because the original stop was supposed to be right.

The Organist had the idea common to many that because it was a comedy, an uproar was the logical setting, and so the usual din of Xylophones, Drums, and hoots was set up, a la Jazz. It was not an accompaniment to

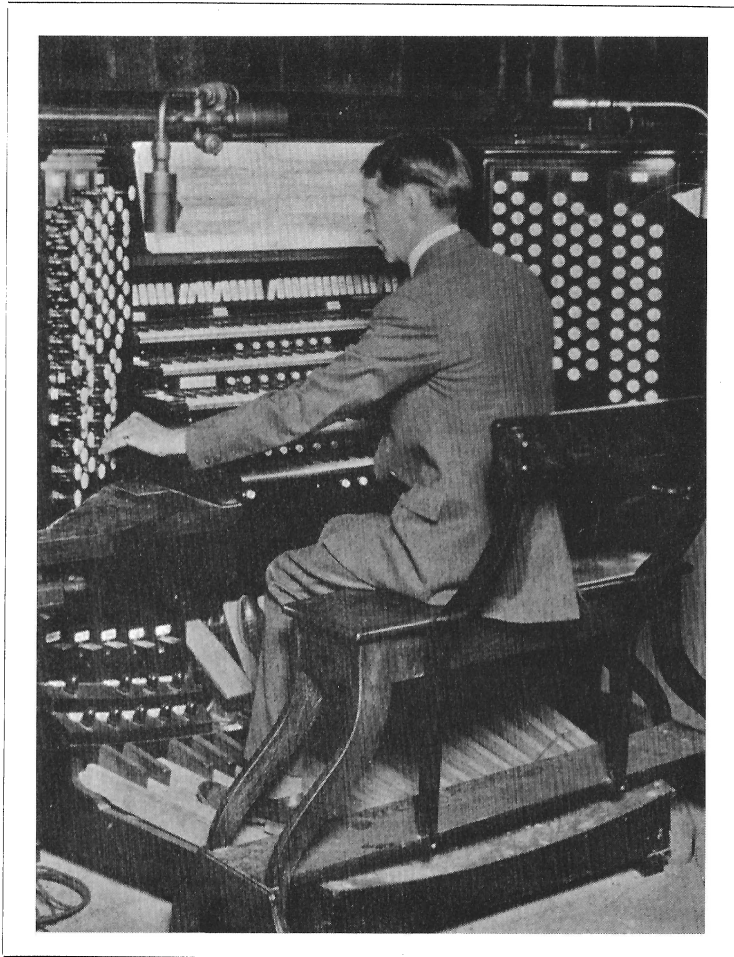
the picture. There was no wit nor subtlety in it. It was so boisterous that as far as I was concerned the picture was put out of business, completely lost in the discomfort sustained by my ears.

If the music in the Movie is not a help, contribution and servant of the picture, it fails entirely of its purpose. The manager who says the public want noise, has never tried anything else on them. If he had, he would know better.

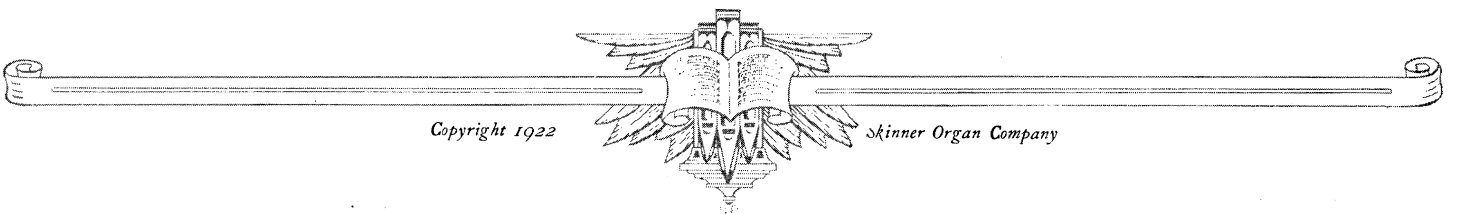
There are two kinds of organs made for Theatres, both of which are intended as substitutes for the orchestra, in the Theatre. Don't get this mixed. We are talking about the theatre.

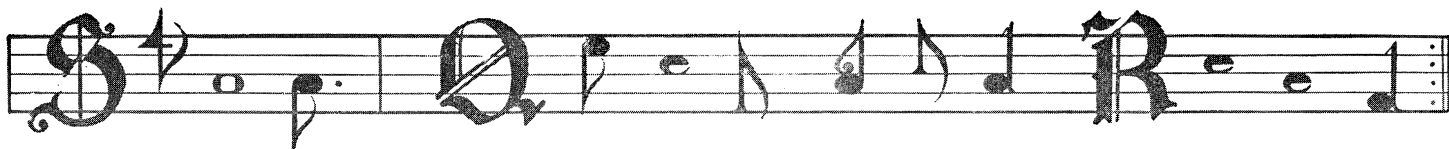
Now will you, Mr. Manager, go into the nearest large or small *first class* theatre, or Opera House, and take a good look at the orchestra? If said orchestra has twenty men, you will find nineteen of them playing stringed or wood, wind or brass instruments, that make tone, and *one man playing Traps*, and he is playing *rests* one-half the time. If it happens to be a large orchestra, like the Philharmonic of New York City, or the Metropolitan Opera House Orchestra, you will find one hundred men approximately of which ninety-eight are making *tone* and perhaps *two* are running the traps.

Now when certain organ builders look at the orchestra, they are immediately afflicted with a serious eye difficulty, I don't know what to call it; Metamorphopsia will do. He sees what isn't there. Nineteen men playing *traps* and one making *tone*. He, therefore, in his purpose



KRAFT AT CONSOLE OF CLEVELAND AUDITORIUM ORGAN





to make an organ in the orchestral manner, puts in a minimum of tone and a maximum of traps, and his Jazz organist joins his cry that the public demand it. My neighbors are all kicking at the noisy crude tone of the organ in my near vicinity, and the organist could not be persuaded that he is not "putting it over." He is clever with the lower octaves of the Vox Humana, but the reeds and traps in this organ are unspeakable.

The most prominent characteristics of the unit type of organ are not orchestral, or of the orchestra large or small. They are more properly vaudeville specialties, and have little or no place in the organ, unless used in a witty way, never as noise. A loud noise ruins the picture, under any circumstances, whatever, and several theatre men and real movie organists agree with me, and by and by when the art becomes a little older, they will all agree with me, because my opinion is founded on putting the picture first, and making the music, whatever it is, absolute *servant* to the picture, and to the end that the attention of the audience be not divided between the picture and the music, they must be brought together and kept together. If the ear is overwhelmed by a hopelessly obvious noise, the eye plays second fiddle, and the picture suffers. Have traps if you must but have the organ complete first.

Delicate sentiment, pathos, anger, fear, may all be given a dramatic intensity by the orchestral tones of a modern organ if it is well designed for movie work, or to put it otherwise along operatic lines. The movies and the Opera tell similar stories. You wouldn't enjoy an opera to the tune of half traps and half tone.

The organ in the Cameo Theatre, New York City, is a perfect example of what tone will do for a picture, and here again comes in another element. The chief organist at the Cameo is an artist of the first water; both with the orchestra and with organ alone his musicianship is never at fault. But he is not a Jazz organist. He has been through the mill and is a real musician. When the orchestra quits, and the organ begins, you will have to listen carefully to be aware of it. The same elements that make up the orchestra are present in the organ in the same proportion. There are sixteen stops in the organ and a piano connection, and the team work between the orchestra and the organ is impeccable. The organ is very orchestral in character. It is not of the unit type. It is designed on traditional lines as regards its fundamental make up. Its tonal composition is, however, more orchestral in character. We are making the orchestral tradition for the organ, the past had little.

The resources of an organ are limited to its pipes. In the unit or extension type of organ octave couplers take the place of pipes. While the Cameo organ is a small organ, it has many more pipes than the average unit type organ, and consequently more tone color.

The unit type of organ has severe musical handicaps. The normal pitch of any keyed instrument is 8', the same as the piano, and its quality and strength should be suitable to the 8' pitch. When a 4' pitch is borrowed from it, the organ builder has no discretion as to power or quality of said 4' pitch. He takes pot luck and pays more for it because it costs more to electrify a stop so it can be borrowed than it does to put in a real stop. Organs the size of the Cameo organ and built upon the same principles have many more pipes than the unit organ of twice the number of knobs on the console.

Fine movie music will become more common when it dawns upon the managers that music for the movies is not as now something outside the pale of all human experience, and that progress is not built upon the ruins, but upon the foundations laid down in past experience, and that all music worthy the name, is made upon the

same general principles that time has made sound; namely charm, distinction, expressiveness, purity of tone, a flowing smoothness, made possible by skillful arrangement and mechanical perfection of control. Everybody likes Old Black Joe, but there are no drums or Xylophone effects in it that I have noticed.

The more often the characteristics of a fine human voice appear in the various tone colors of an organ, the more certain its appeal to the public.

The traps are superficial; Octave couplers are superficial. Insure first, as complete a tonal equipment as your money will allow and add traps as a side show. The Movie organ should be distinguished for its richness in orchestral color, for there is a close analogy between the Opera and the Moving Picture, musically.

When you think of the Moving Picture organ think strings, French horn, Bassoon, Clarinet, English Horn, Orchestral Flutes and Trumpets, Muted Violes; *not* Xylophone, Castanet, Chinese Block, Tom Tom, none of which are found in an orchestra except as they are rarely called for in a particular composition.

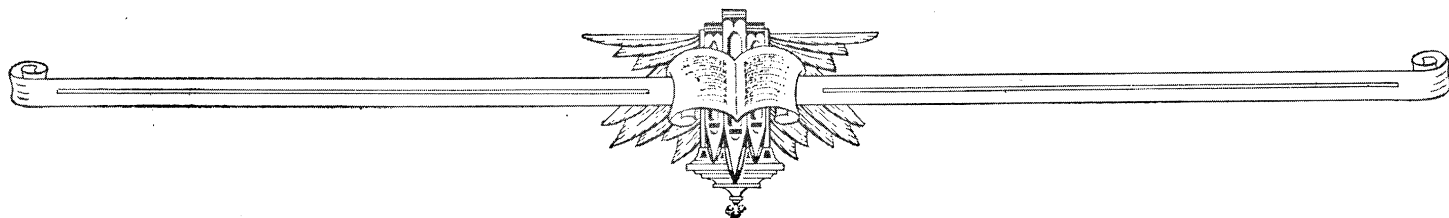
ERNEST M. SKINNER.

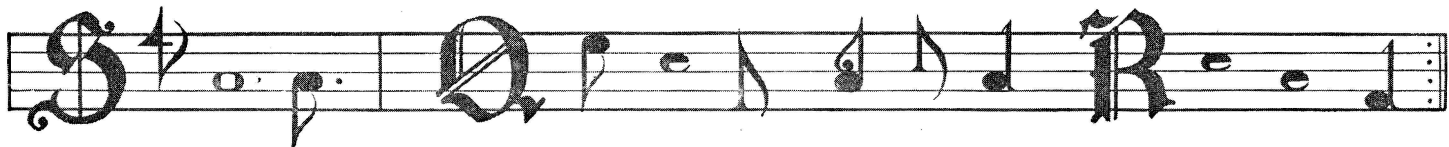
## Recent Skinner Organ Installations

	Manuals	Stops
First Church of Christ, Scientist, Orange, N. J.....	3.....	26
First Presbyterian Church, Little Rock, Ark.....	3.....	26
King Avenue M. E. Church, Columbus, Ohio.....	3.....	26
First Baptist Church, Greenfield, Mass.....	2.....	10
First Methodist Church, Hamilton, Ohio.....	2.....	13
First Lutheran Church, Decatur, Ill.....	2.....	9
St. Mark's Church, New Britain, Conn.....	3.....	25
First Presbyterian Church, Chicago, Ill.....	4.....	44
New York Studio Organ, Skinner, New York City.....	3.....	39
First Church of Christ Scientist, Erie, Pa.....	3.....	16
Trinity Episcopal Church, New Rochelle, N. Y.....	3.....	22
Central Presbyterian Church, Montclair, N. J.....	4.....	34
Lincoln Theater, Troy, N. Y.....	2.....	20
St. George Episcopal Church, Flushing, L. I.....	3.....	34
Central Park M. E. Church, Buffalo, N. Y.....	4.....	59
Robert Law, Jr., New York City (Residence).....	3.....	27
First Baptist Church, Oak Park, Ill.....	4.....	42
Mt. St. Mary's Convent, Fall River, Mass.....	2.....	11
United Baptist Church, Lewiston, Me.....	3.....	25

### LYNNWOOD FARNAM

LYNNWOOD FARNAM was born at Sutton, Quebec, January 13, 1885. His childhood was spent at Dunham, Quebec. His teachers in pianoforte until 1913 were successively his mother, Miss M. L. Jackson and Mr. George W. Cornish (the latter two at Dunham Ladies' College). In 1900 he won the Montreal Scholarship donated by Lord Strathcona and Lord Mount Stephen, which gave him four years of study at the Royal College of Music, London, England. Here his teachers were Franklin Taylor and Herbert Sharpe for pianoforte and Dr. James Higgs, F. A. Sewell and W. S. Hoyte for organ. Associate Royal College of Music, 1903, (pianoforte playing); Associate Royal College of Organists, 1904 (organ and kindred subjects). His first organ appointments were St. James' Methodist Church, Montreal, 1904 1905, and St. James the Apostle, Montreal, 1905-1908. His appointments as organist and choirmaster have since been: Christ Church Cathedral, Montreal (5 years), Emmanuel Church, Boston (5 years), Fifth Avenue Presbyterian Church, New York (1 year).





## Four Well Known American Organists

In October, 1920, Mr. Farnam commenced his engagement at the Church of the Holy Communion, New York.

### HAROLD GLEASON

HAROLD GLEASON was born 30 years ago in Jefferson, Ohio. Went to Pasadena, California, with his parents, and while completing a course in Civil Engineering at the California Institute of Technology became interested in the organ.

First professional appearance was as a concert pianist. Soon, however, began his career as an organist, holding several important posts in Southern California, giving five recitals on the Exposition Organ at San Diego.

Came east in 1917 as Director of the Boston Music School Settlement, and studied organ with Lynnwood Farnam. After a year in Boston became Organist-Director at the Fifth Avenue Presbyterian Church in New York.

In 1919 he went to Rochester as private organist to George Eastman, the Kodak manufacturer, and to head the organ department of the Eastman School, then the Institute of Musical Art. He also held the position of organist at Central Church, giving a series of twenty

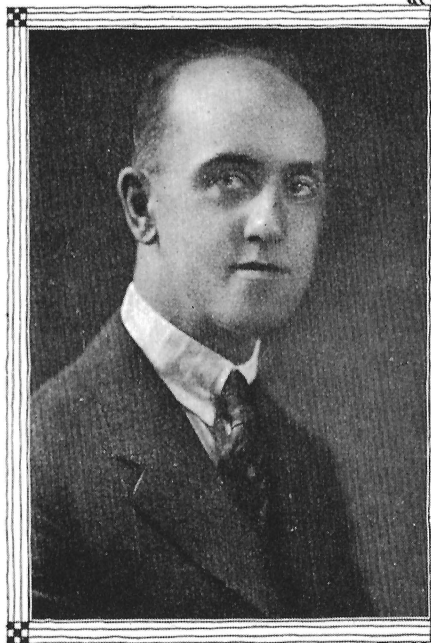
under the excellent musical scholar, Mr. Henry Hauseley, Organist of St. John's Cathedral, he was trained as a choir boy becoming choirmaster and organist of St. Peter's Church at age of thirteen. Came to New York as organist of Grace Chapel in 1910. Studied under Clement Gale. Later went abroad for three years taking instruction from such masters as Deceaux, Gastoué, Vierne, D'Indy and Widor. Returned to the Church of Holy Communion where he remained from 1914-1916. In 1916 he joined the Canadian Artillery, 10th Siege Battery. Saw service until 1920 when he came back to the Church of Holy Communion for about six months and then became organist of St. Bartholomew's which position he now occupies. He is also head of the Organ Department of Columbia University and the David Mannes School.

### CHARLES HEINROTH

CHARLES HEINROTH, born in New York City, 1874. Pupil of A. Friedheim and M. Spicker (1891), at Nat. Cons. of John White (org.) and V. Herbert (Comp.) In 1896 studied at the Kgl. Akademie de Tonkunst in Munich with Otto Hieger and J. Rheinberger. In 1893 he was organist and choirmaster at St. Paul's P.



HAROLD GLEASON



LYNNWOOD FARNAM

recitals during the year, and is at present at First Church of Christ, Scientist, Rochester. In addition to his other duties, Mr. Gleason is Director of the David Hochstein Memorial Music School, affiliated with the Eastman School. During the summer of 1920 Mr. Gleason studied with Joseph Bonnet in Europe, and was Mr. Bonnet's colleague during the latter's engagement at the Eastman School in 1922.

### DAVID McK. WILLIAMS

DAVID McK WILLIAMS was born in Carnaivonshire, Wales. At early age removed to Colorado and there

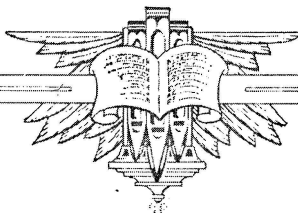


CHARLES HEINROTH



DAVID McK. WILLIAMS

E. Church, Brooklyn. In 1897 became organist at Church of the Ascension and Temple Beth El, New York, and was also instructor of organ, harmony and counterpoint at the Nat. Cons. In 1907 he succeeded E. H. Lemare as organist and director of music at the Carnegie Institute, Pittsburgh, and is organist and choirmaster at the Third Presbyterian Church. He gives annually about 70 recitals at the Institute and many more throughout the country. At the Panama Exposition of 1915 he gave five recitals, has opened many large organs and played many hundred recitals.





## The Skinner Organ in Kilbourn Hall Eastman School of Music

**T**HIS organ is being installed and the opening is expected to take place early in the fall. It is one of the most interesting as well as one of the largest organs of the last few years. It has four manuals and a total of ninety-four complete stops. There are forty-five couplers and sixty combination pistons. These pistons are all adjustable at the key-desk and move the stopknobs. There are five expression pedals for controlling the pedal, choir, swell, great and solo organs, and a crescendo pedal adjustable to three different crescendos—an unusual feature. A separate group of orchestral strings is playable from any keyboard, at sixteen-, eight- or four-foot pitch, as also is the harp. A special set of twenty-seven chimes has been installed, playable from any keyboard.

The pistons under the swell and great manuals are double touch, the second touch bringing on appropriate pedal stops. There are six combination pistons, visibly affecting the entire organ, including couplers, and five pistons affecting the entire organ, but not moving the stops. The latter may be used with the registers drawn or the registers drawn may be cancelled. Three pistons under the solo manual cancel respectively the sixteen-foot couplers, the sixteen-foot pedal stops and the sixteen-foot manual stops. There are three four-foot couplers which divide the pedal above DD and enable the player to play the ordinary bass with the left foot and a solo with the right.

There is a coupler for reversing the order of the great and choir manuals, which will make the order of manuals read from the lowest to highest as follows—great, choir, swell, solo—which is the same as found in French organs, giving the opportunity for the player to perform French music more easily. The harp and string organs are not affected by the couplers of the manual on which it is placed, but has its

individual couplers; so that it can be played at sixteen-, eight- or four-foot pitch. A choir pedal fifth gives a useful effect. There are five indicators over the solo manual to show the position of the various swell pedals. There are also two adjustable pistons under each manual which affect the couplers of that manual and all pedal couplers.

Tremolo cancel and general cancel pistons for the entire organ complete that part of the mechanical equipment.

The string organ will be coupled to the expression pedals of the manual on which it is drawn, or it may be placed on the choir or swell expression pedals.

Tonally the organ is built on sound lines, containing, as it does, the true foundation tones of the organ as a historic instrument, and the added tone colors of the modern organ. The organ is rich in string tones and solo stops, such as the French horn, orchestral oboe, clarinet, musette, English horn, Heckelphone, the last named stop being the most recent development of Mr. Skinner's genius. An unusual variety of tonal color can be obtained from the mixture stops, which may be drawn separately. There is some interesting duplexing in using the choir sixteen-foot English horn on the solo at eight-foot pitch.

A thirty-five horse-power blower is required to furnish the air supply at six to twenty inches pressure.

The beautiful console is made of Italian walnut, designed by the architects of the Eastman School of Music. The organ is placed over the stage and will speak through the grill and through a large opening into the paneled ceiling.

Following is the complete specification:

### GREAT ORGAN

(First Enclosed Section.)

Double Diapason, 16 ft., 73 pipes.

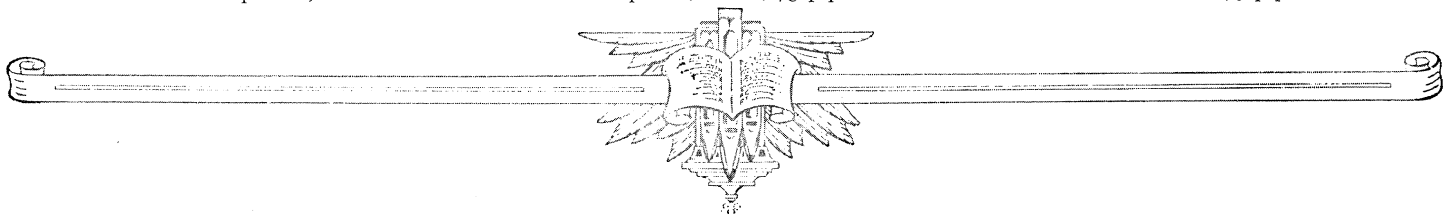
First Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.

(Second Enclosed Section.)

Quintaten, 16 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Bourdon, 8 ft., 73 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Third Diapason, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Twelfth,  $2\frac{2}{3}$  ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Seventeenth,  $1\frac{3}{5}$  ft., 61 pipes.  
Nineteenth,  $1\frac{1}{3}$  ft., 61 pipes.  
Septieme,  $1\frac{1}{7}$  ft., 61 pipes.  
Mixture, 4 ranks.  
Double Trumpet, 16 ft., 73 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
Harmonic Clarion, 4 ft., 73 pipes.  
Chimes (from Solo), 8 ft.  
Harp (from Choir), 8 ft.  
Orchestral Strings.  
Tremulant.

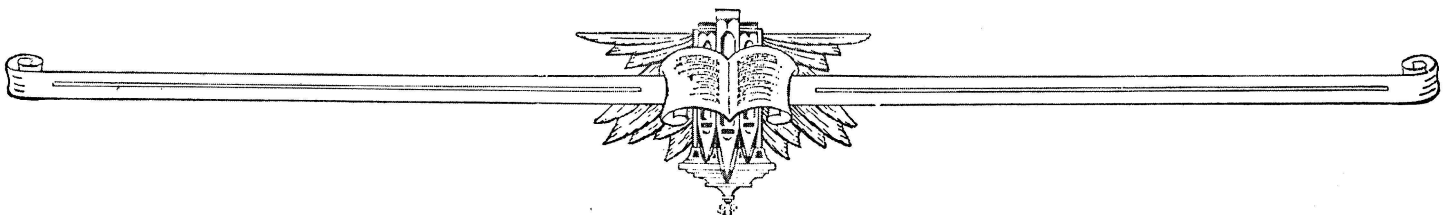
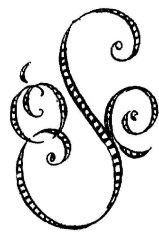
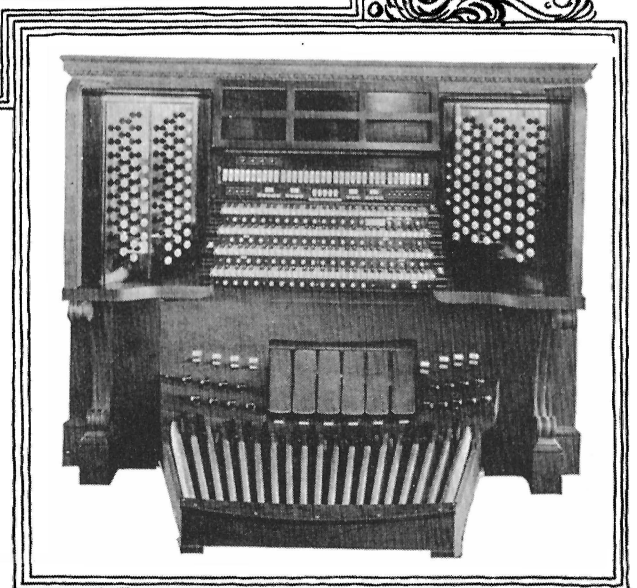
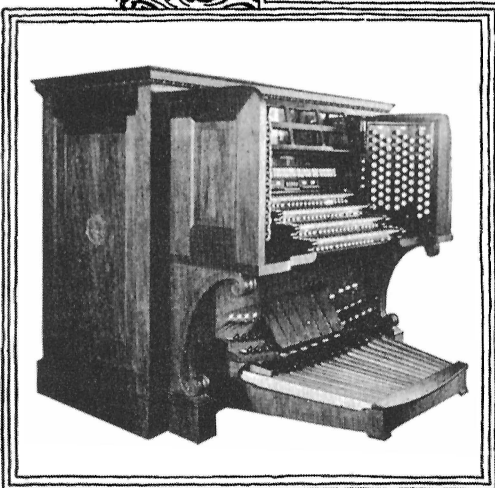
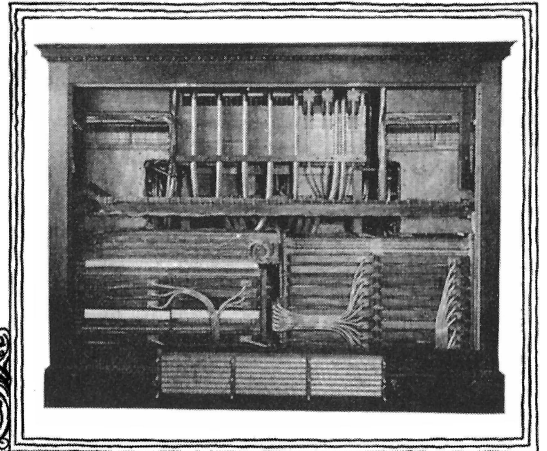
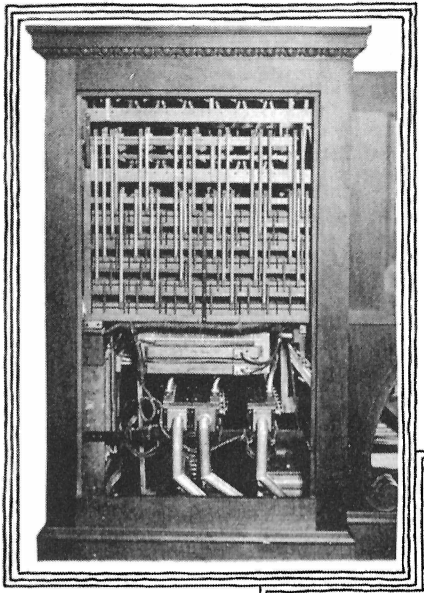
### SWELL ORGAN

Bourdon, 16 ft., 73 pipes.  
Contra Viöle, 16 ft., 73 pipes.  
Ethereal Celeste (2 ranks), 8 ft., 146 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Salicional, 8 ft., 73 pipes.  
Gedeckt Flute, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Claribel Flute, 8 ft., 73 pipes.  
Viöle de Gamba, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Unda Maris (2 ranks), 4 ft., 122 pipes.  
Traverse Flute, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Twelfth,  $2\frac{2}{3}$  ft., 61 pipes.  
Harmonic Piccolo, 2 ft., 61 pipes.  
Seventeenth,  $1\frac{3}{5}$  ft., 61 pipes.  
Nineteenth,  $1\frac{1}{3}$  ft., 61 pipes.  
Contra Tromba, 16 ft., 73 pipes.  
Corno d'Amour, 8 ft., 73 pipes.





THE EASTMAN  
SCHOOL OF MUSIC  
AT  
ROCHESTER, N. Y.  
AND  
THE CONSOLE OF THE  
SKINNER ORGAN RECENTLY  
INSTALLED THEREIN





Cornoepen, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Tromba (from Contra Tromba), 8 ft.  
 Clarion, 4 ft., 73 pipes.  
 Harp (from Choir), 8 ft.  
 Chimes (from Solo), 8 ft.  
 Orchestral Strings.  
 Tremulant.

#### CHOIR ORGAN

Contra Dulciana, 16 ft., 73 pipes.  
 Dulciana (from 16 ft. Dulciana), 8 ft.  
 Unda Maris, 8 ft., 61 pipes.  
 Kleiner Erzähler (2 ranks), 8 ft., 146 pipes.  
 Chimney Flute, 8 ft., 73 pipes.  
 Viole d'Amour, 8 ft., 73 pipes.  
 Viole Celeste, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Octave Dulciana (from Dulciana), 4 ft.  
 Flute d'Amour, 4 ft., 73 pipes.  
 Nazard,  $2\frac{2}{3}$  ft., 61 pipes.  
 Flageolet, 2 ft., 61 pipes.  
 Super Octave (from Dulciana), 2 ft., 61 pipes.  
 Tierce,  $1\frac{3}{5}$  ft., 61 pipes.  
 Dulciana Cornet, 3 ranks, 183 pipes.  
 English Horn, 16 ft., 73 pipes.  
 Orchestral Trumpet, 8 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Orchestral Oboe, 8 ft., 73 pipes.  
 Musette, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Harp.  
 Celesta.  
 Chimes (from Solo).  
 Orchestral Strings.  
 Tremulant.

#### SOLO ORGAN

Orchestral Flute, 8 ft., 73 pipes.  
 Cello, 8 ft., 73 pipes.  
 Cello Celeste, 8 ft., 73 pipes.  
 Stentorphone, 8 ft., 73 pipes.  
 Forest Flute, 4 ft., 73 pipes.  
 Heckelphone, 8 ft., 73 pipes.  
 Corno di Bassetto, 8 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.  
 Tuba Mirabilis, 8 ft., 73 pipes.  
 Tuba Clarion, 4 ft., 73 pipes.  
 Orchestral Oboe (from Choir), 8 ft.  
 Clarinet (from Choir), 8 ft.  
 Orchestral Trumpet (from Choir), 8 ft.  
 English Horn (from Choir), 8 ft.  
 Musette (from Choir), 8 ft.  
 Chimes (27 notes), 8 ft.  
 Harp (from Choir), 8 ft.  
 Orchestral Strings (4 ranks) enclosed in



DR. WILLIAM C. CARL

separate box and playable from all manuals.  
 Tremulant.

#### PEDAL ORGAN

Contra Bourdon, 32 ft., 32 pipes.  
 Dulciana (from Choir), 16 ft.  
 Second Bourdon (from Swell), 16 ft.  
 Viole (from Swell), 16 ft.  
 Quintaten (from Great), 16 ft.  
 First Bourdon, 16 ft., 32 pipes.  
 Second Diapason (from Great), 16 ft.  
 Violone, 16 ft., 32 pipes.  
 First Diapason, 16 ft., 32 pipes.  
 Octave Dulciana (from Choir), 8 ft.  
 Soft Flute (from Swell), 8 ft.  
 Soft Viole (from Swell), 8 ft.  
 Octave Bourdon, 8 ft., 32 pipes.  
 Octave Violone, 8 ft., 32 pipes.  
 Octave Diapason, 8 ft., 32 pipes.  
 Quint Octave,  $5\frac{1}{3}$  ft., 32 pipes.  
 Super Octave Bourdon, 4 ft., 32 pipes.  
 Super Octave, 4 ft., 32 pipes.  
 Twelfth,  $2\frac{2}{3}$  ft., 32 pipes.  
 Quint,  $10\frac{3}{4}$  ft., 32 pipes.  
 Piccolo, 2 ft., 32 pipes.  
 Contra Bombarde, 32 ft., 32 pipes.  
 Trombone, 16 ft., 32 pipes.  
 English Horn (from Choir), 16 ft.  
 Contra Tromba (from Swell), 16 ft.  
 Trombone, 8 ft., 32 pipes.  
 Tromba (from Swell), 8 ft.  
 Clarion, 4 ft., 32 pipes.  
 Tympani.  
 Orchestral Strings.

## Dr. Carl Presides at New Four-Manual

NEW YORK WORK IS FINISHED

Skinner Instrument in First Presbyterian Church Heard by Large Congregation Has Seventy-five Speaking Stops

The four-manual organ built by the Skinner Organ Company for the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York City, is completed. During May Dr. William C. Carl, organist and director of the music, has displayed the new instrument with a series of interesting programs at the morning services each Sunday before congregations which have taxed the capacity of the historic church.

The organ is placed on the north side above the new chancel, with the music library underneath, and the echo organ is in the belfry. The console is in the chancel behind a magnificent hand-carved screen, and is hidden from view.

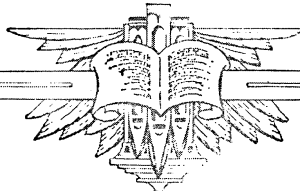
The instrument contains seventy-five speaking stops, in addition to a full equipment of combinations, couplers, etc. In addition to a large amount of new material, it also contains portions of the Roosevelt organ formerly in the First Church, and the Hutchings organ of the Madison Square Presbyterian Church (Dr. Parkhurst's). The latter recently was consolidated with the First Church.

This organ is a valuable addition to the large and important instruments of this country. Dr. Carl is planning some interesting events for the coming season.

The specifications follow:

#### GREAT ORGAN

Diapason, 16 ft., 73 pipes.  
 First Diapason, 8 ft., 73 pipes.  
 Second Diapason, 8 ft., 73 pipes.  
 Third Diapason, 8 ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 Wald Flöte, 8 ft., 73 pipes.  
 Erzähler, 8 ft., 73 pipes.  
 Octave, 4 ft., 61 pipes.  
 Flute, 4 ft., 61 pipes.  
 Twelfth,  $2\frac{2}{3}$  ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Mixture, 3 ranks, 183 pipes.  
 Trumpet, 8 ft., 73 pipes.  
 Chimes.





### SWELL ORGAN

Bourdon, 16 ft., 73 pipes.  
 First Diapason, 8 ft., 73 pipes.  
 Second Diapason, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Spitz Flute, 8 ft., 73 pipes.  
 Flute Celeste, 8 ft., 61 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 Clarabella, 8 ft., 73 pipes.  
 Octave, 4 ft., 61 pipes.  
 Flute, 4 ft., 61 pipes.  
 Flautino, 2 ft., 61 pipes.  
 Cornet, 3 ranks, 183 pipes.  
 Trumpet, 16 ft., 73 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Clarion, 4 ft., 61 pipes.  
 Tremolo.

### CHOIR ORGAN

Bourdon, 16 ft., 73 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Viola, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Fugara, 4 ft., 61 pipes.  
 Flute, 4 ft., 61 pipes.  
 Nazard, 2 $\frac{2}{3}$  ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Flügel Horn, 8 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Celesta.  
 Celesta Sub.  
 Tremolo.

### SOLO ORGAN

Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 73 pipes.  
 Hohl Pfeife, 4 ft., 61 pipes.  
 French Horn, 8 ft., 73 pipes.  
 English Horn, 8 ft., 73 pipes.  
 Orchestral Oboe, 8 ft., 73 pipes.  
 Tuba Mirabilis, 8 ft., 73 pipes.  
 Musette.  
 Tremolo.

### ECHO ORGAN

Diapason, 8 ft., 73 pipes.  
 Viol d'Orchestre, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 Aeoline, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Flute Harmonique, 4 ft., 73 pipes.  
 Chimes.  
 Tremolo.

### PEDAL ORGAN (Augmented)

Diapason, 32 ft., 32 pipes.  
 Diapason, 16 ft., 32 pipes.

Violone, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Echo Lieblich (from Swell), 16 ft., 32 notes.  
 Quinte, 10 $\frac{2}{3}$  ft., 32 pipes.  
 Octave, 8 ft., 32 pipes.  
 Gedeckt, 8 ft., 32 pipes.  
 Still Gedeckt (from Swell), 8 ft., 32 notes.  
 Cello, 8 ft., 32 pipes.  
 Super Octave, 4 ft., 32 pipes.  
 Bombarde, 32 ft., 32 pipes.  
 Trombone, 16 ft., 32 pipes.  
 Posaune, 16 ft., 32 pipes.  
 Tromba, 8 ft., 32 pipes.

### Four-Manual for Oak Park

Another large four-manual organ is to be added to the equipment of the churches of Chicago and suburbs. The Skinner Organ Company has won the contract for an instrument of forty-three full sets of speaking stops to be installed in the new edifice of First Baptist Church of Oak Park as soon as the building is ready for it. There will be seven borrowed stops, in addition to the forty-three complete sets of pipes, and the total of pipes, bars and tubes in the instrument will be 2,562. In addition there are to be thirty couplers and thirty-nine combination pistons. The console will be prepared for the addition later of fifteen stops. Among the toe pistons provided is one to lock all the other expression pedals to the swell pedal. There will also be toe pistons to bring on all reeds, all strings and all diapasons and flutes, and a cancel piston for all stops.

The scheme of stops is as follows:

Great (Six-inch Wind): 1. Bourdon (Pedal Extension), 16 ft., 5 pipes. 2. First Diapason, 8 ft., 61 pipes. 3. Second Diapason, 8 ft., 61 pipes. 4. Claribel Flute, 8 ft., 61 pipes. 5. Erzähler, 8 ft., 61 pipes. 6. Octave, 4 ft., 61 pipes. 7. Flute, 4 ft., 61 pipes. 8. Twelfth, 2 $\frac{2}{3}$  ft., 61 pipes. 9. Fifteenth, 2 ft., 61 pipes. Chimes (from Echo). Harp. Celesta (from Choir).

Swell (Seven and One-half Inch Wind): 10. Bourdon, 16 ft., 73 pipes. 11. Diapason, 8 ft., 73 pipes. 12. Gedeckt, 8 ft., 73 pipes. 13. Salicional, 8 ft., 73 pipes. 14. Voix Celeste, 8 ft., 73 pipes. 15. Spitz Floete, 8 ft., 73 pipes. 16. Flute Celeste, 8 ft., 61 pipes. 17. Flute, 4 ft., 61 pipes.

18. Flautino, 2 ft., 61 pipes. 19. Dolce Cornet, 3 rks., 183 pipes. 20. Cornopean, 8 ft., 73 pipes. 21. Flügel Horn, 8 ft., 73 pipes. 22. Vox Humana, 8 ft., 61 pipes. Tremolo.

Choir (Six-Inch Wind): 23. Diapason, 8 ft., 73 pipes. 24. Concert Flute, 8 ft., 73 pipes. 25. Dulciana, 8 ft., 73 pipes. 26. Flute, 4 ft., 73 pipes. 27. Clarinet, 8 ft., 61 pipes. 28. Orchestral Oboe, 8 ft., 61 pipes. 29. Harp, 8 ft., 61 bars. Celesta, 4 ft. Tremolo.

Solo (Expressive—Nos. 30, 31, 32. Ten-inch Wind, No. 33, Fifteen-inch Wind): 30. Gamba, 8 ft., 73 pipes. 31. Gamba Celeste, 8 ft., 73 pipes. 32. French Horn, 8 ft., 73 pipes. 33. Tuba Mirabilis, 8 ft., 73 pipes. Tremolo.

Echo (Playable on Solo Manual, Six-inch Wind): 34. Cor de Nuit, 8 ft., 61 pipes. 35. Vox Humana, 8 ft., 61 pipes. 36. Chimes, 25 tubes. Tremolo.

Pedal (Five-Inch Wind): Diapason (lower 12 notes resultant). 32 ft., 32 notes. 37. Diapason, 16 ft., 32 notes. 38. Octave, 8 ft., 44 pipes. 39. Bourdon, 16 ft. 40. Gedeckt, 8 ft. 41. Flute, 4 ft., 56 pipes. Echo Bourdon (from Swell), 16 ft. Still Gedeckt (from Swell), 8 ft. 42. Trombone, 16 ft. 43. Tromba, 8 ft., 44 pipes.—*The Diapason.*

### THE CHARLES A. PRYCE CO.

145 N. High Street  
 Columbus, Ohio

July 20, 1922

Skinner Organ Company  
 Boston, Mass.

Gentlemen:

I have the honor, and it is with a great deal of pleasure I assure you, to advise you officially, as Organist and Musical Director of King Avenue M. E. Church, Columbus, Ohio, that the Organ built by your Company is hereby accepted by King Avenue M. E. Church, and I wish to say that the instrument is a master-work in every respect and one of the finest instruments in the country. The tones are wonderfully colorful and interesting and according to the universal sentiment of everybody who has heard the instrument, it is most satisfactory, in every respect.

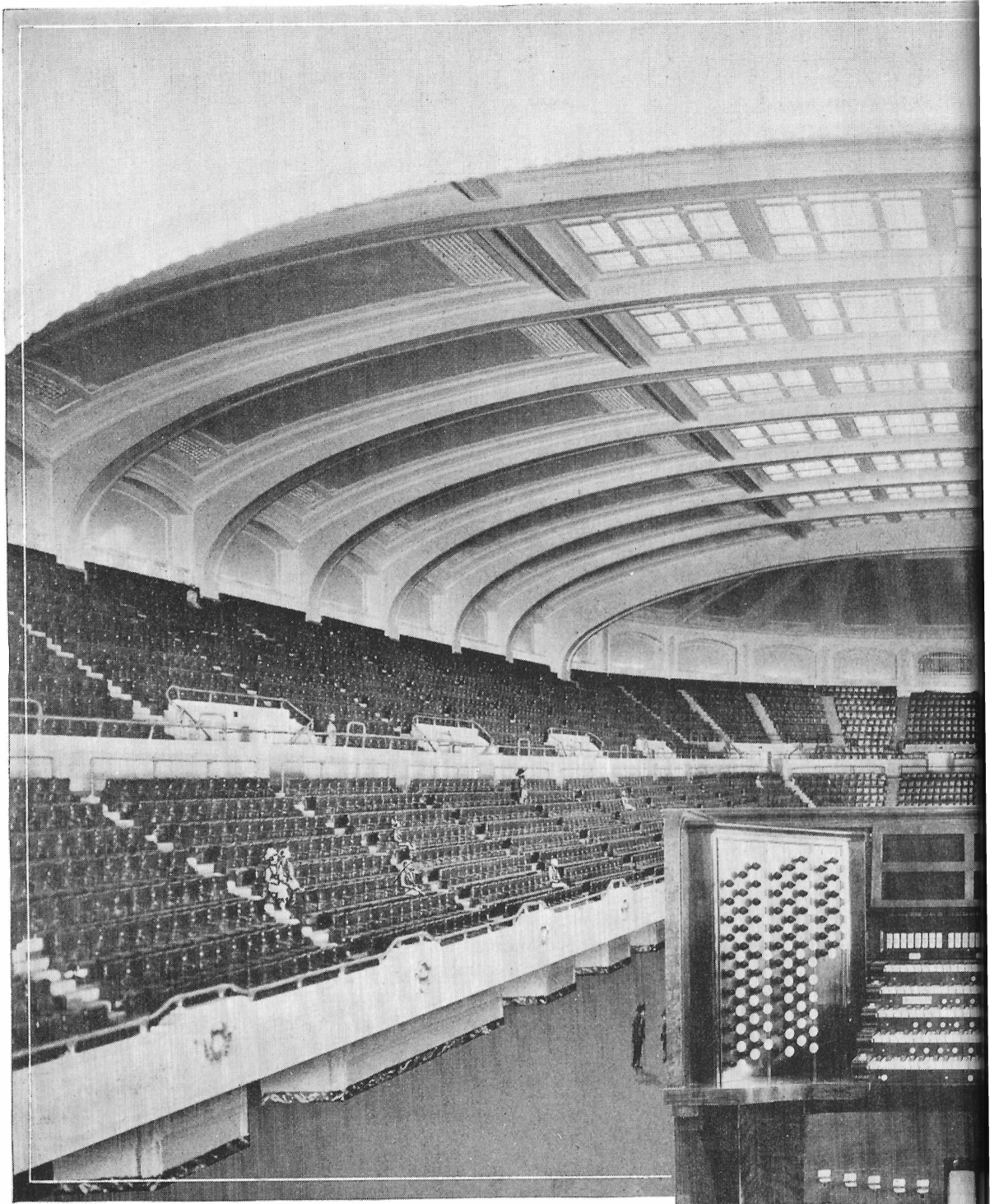
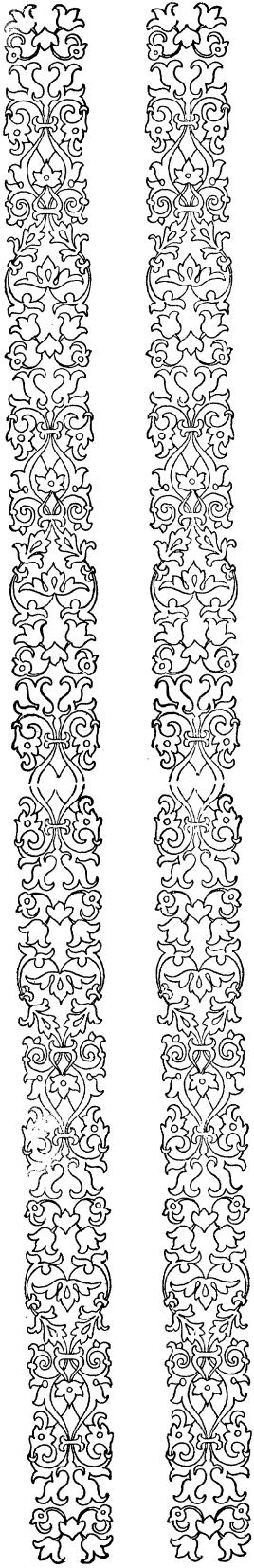
Yours very truly,

KING AVENUE M. E. CHURCH

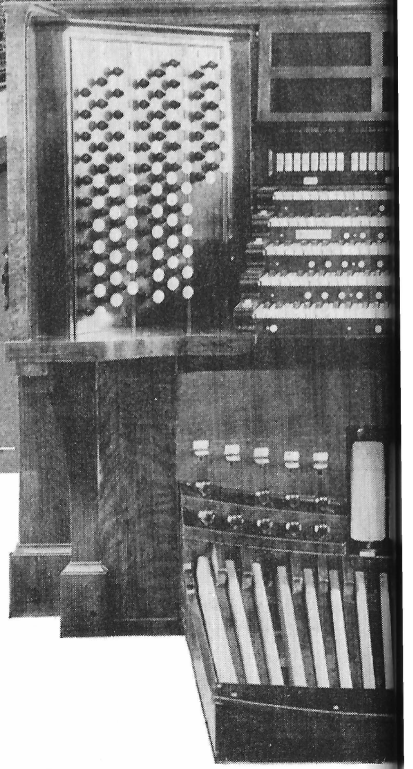
By C. A. Pryce

Organist and Musical Director

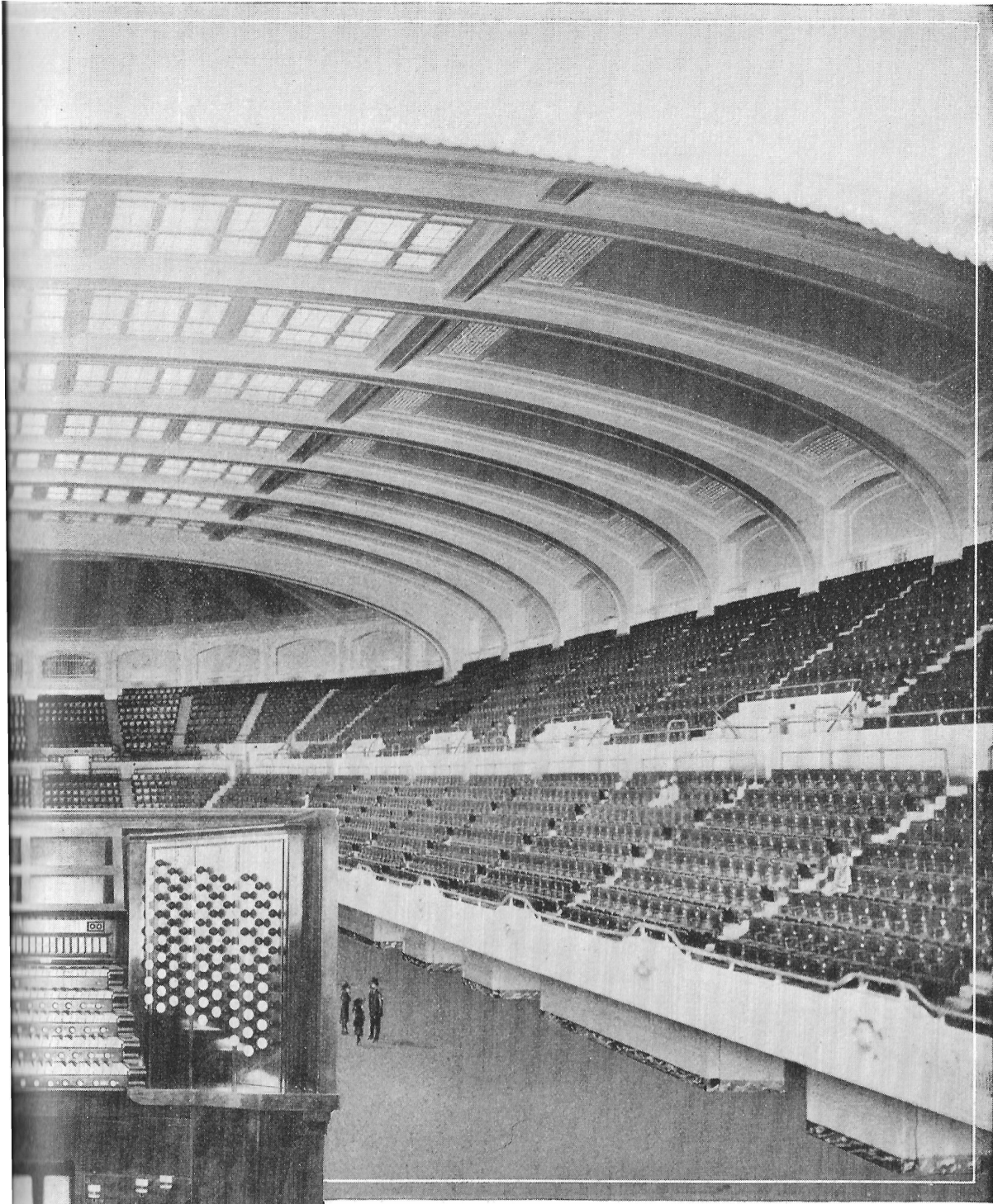




“The Finest Musical Instrument  
ever built by man.”

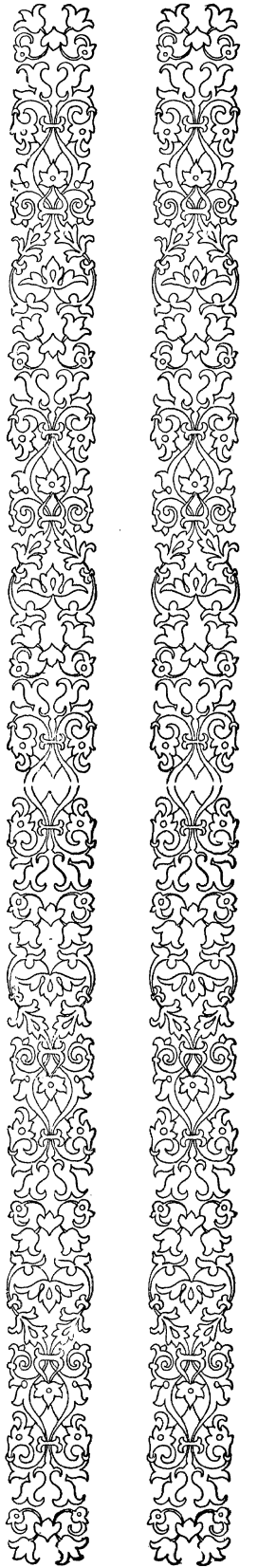






THE SKINNER ORGAN  
IN THE  
CLEVELAND MUNICIPAL AUDITORIUM  
CLEVELAND, OHIO

Capacity, 13,000 people

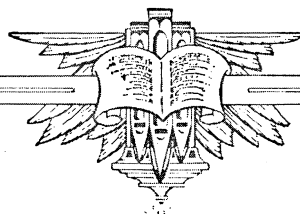




THE SKINNER SMALL RESIDENCE ORGAN

This instrument is the product of an extended study in minimizing dimensions and selecting stops of limited number with maximum effectiveness.

This does not mean that the quality of tone or workmanship is cheapened. In point of fact, this organ is built with the same uncompromising insistence upon flawless workmanship and material, that obtains with respect to our largest and most expensive instruments. Its whole design and composition was undertaken with a serious purpose to make an organ that should be a work of art, perfect in every detail, tonally and mechanically, in no sense a toy and adequate for the performance of any music available for the larger organs. This purpose is fully accomplished.





## The Skinner Small Residence Organ

In these days of the radiophone and aeroplane, limitations which our grandfathers deemed adamant are giving way with such simple ease and so swiftly that opinions held today are hardly criterions for tomorrow.

So when we suggest the desirability and possibility of your maintaining a symphony orchestra in your home don't jump hastily at the conclusion that it can't be done. It can, and easily, too, even if your music room is limited in size and your musical education has led you to expect and demand only the true tones and color which come from fine instruments themselves.

The modern Skinner Residence Organ will surprise you. Unless you have kept abreast of organ progress during the last few years you will have little idea of the tremendous strides which have been made in this art—in the successful production of orchestral tonal color. How alike, for example, are the Skinner Horns, Flutes and Strings to their orchestral prototypes. These plaintive wood winds and resinous strings float out through the organ screen in character so true to type that nothing of their mystic and delicate quality is lost and back of them the booming of the pedal pipes and the insistent notes of the trumpet supply all that is needed to complete the orchestral background.

It matters not whether you desire the crash and stormy quality of a Wagnerian Opera or the simple melody of a Folk Song, your orchestra is ready to play when you say the word, to vary its character of music at a wave of your hand: A perfect companion, ready to speak or be silent, to be glad or to be sad—charming always. You will never tire of it. Even if you are not able to play by hand or have no knowledge of musical technique you can in a few hours by experimenting with the different stops and becoming acquainted with the mechanism of the music rolls play the fine orchestral selections of even the most difficult measures with an ease that will make it a joy and inspiration.

This organ is both "full automatic" and "semi-automatic" or it may also be played by hand.

"Full automatic" means that you may place a roll of music in the instrument, start it and go away and leave

it and listen to the performance of a noted organist who has recorded his interpretation of an orchestral selection for us by means of our recording machine. The selection will be rendered with all the subtle phrasing of hand playing by a master artist, and at the end the organ will stop itself and re-roll the roll.

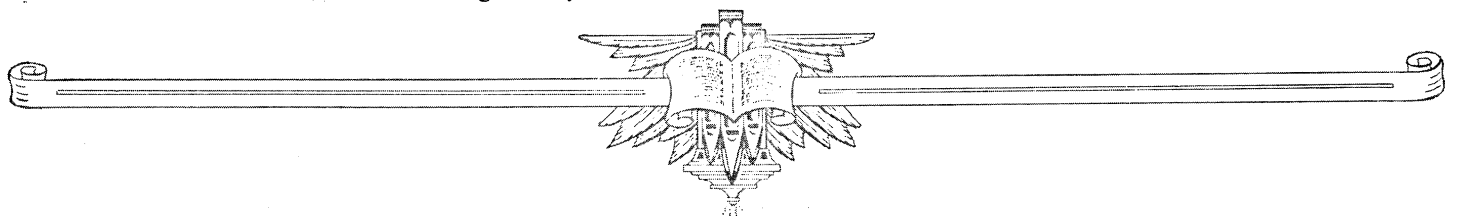
"Semi-automatic" means that you may place a roll of music in the organ and then sit at the console yourself, control the tempo, registration and expression by pulling out the different stops as desired, moving the tempo lever and opening or closing the expression shutters or swell boxes by means of foot pedals. This makes you feel as if you were really producing the music yourself, and indeed you are! It adds greatly to the satisfaction and pleasure experienced and does not require musical knowledge.

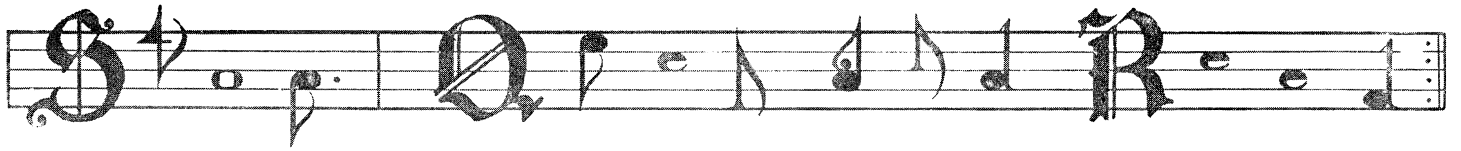
Occupying little more space than a good-sized closet, adding a most distinctive decorative note to your living room or hall, the Skinner Small Residence Organ can be successfully introduced into almost any average-sized residence. It presents few, if any, difficulties in installation because it is built as a unit. It is reliable and costs little more than an automobile. Like a fine violin a long acquaintance improves its quality. It will literally last a lifetime and pay bigger dividends in pleasure than any other investment of an equal character. Nothing invested in the education of your children will mean so much to them. No instrument can be as versatile. None so ready to romp and dance. None so stately and majestic. The organ is truly "a thing of beauty and a joy forever."

There are many music lovers to whom the ownership of a pipe organ has seemed to be something altogether out of reach; unattainable.

The double obstacle of great cost and dimensions necessary for the installation of a pipe organ of really satisfying and resourceful character has presented a forbidding discouragement to this ideal.

It is with satisfaction that we announce the success of our effort to produce an instrument suitable for a medium-sized apartment or reception hall at a moderate cost.





Its dimensions are 11' wide, 7' deep, 9' high.

It is equipped with double expression, i. e., two swell boxes—one for the solo and the other for the accompaniment. Both departments have voices suitable for solo, accompanimental or ensemble purposes. The selection of stops presents extraordinary resources in point of tone color and all those qualities that go to make up variety, charm, contrast and cumulative properties needed to make a satisfactory fortissimo. This result has only been attained by an extended series of experiments with a large number of stops, trying out and exchanging, until those most effective in an association of limited numbers remain.

The effectiveness of the resources of this instrument has been thoroughly established in a series of tests ranging from a simple melody and accompaniment to the intensely dynamic and orchestral Ride of the Valkyries, and others of charm and sentiment such as the quintet from the Meistersingers or Johnston's Evensong.

In no single instance has this instrument failed of a satisfactory performance and we believe it to represent the last word in completeness for an organ of ten stops.

It will play anything that any organ will play and play it well; not merely a passable performance, but a highly effective and satisfactory one worthy of that of a conventional instrument of far greater dimensions and one altogether misleading and out of proportion to its number of stops.

The specifications are as follows: In expression box number one there is an 8' Diapason for a foundation, an 8' Voix Celeste of two ranks, and an 8' Flute Celeste of two ranks, in all five complete ranks of pipes.

The Flute Celeste is not only a double rank stop but it is built up on a progressive scale so that it may at the same time be used in its upper register in pianissimo string passages—and used freely with an octave coupler without causing the undue prominence usually incident to this effect.

The Voix Celeste is the principal string voice. While it is a true string in character it is of great warmth and richness and blends perfectly with any of the other voices.

The Diapason is a characteristic Skinner Diapason, full toned and resonant with just enough of the octave harmonic to produce the cheerful buoyance necessary for the support of the balance of the instrument.

The function of the Diapason is to tie the whole together and supply the choral suggestion required in Operatic ensemble.

The Diapason is the foundation tone of the Organ and is peculiar to it.

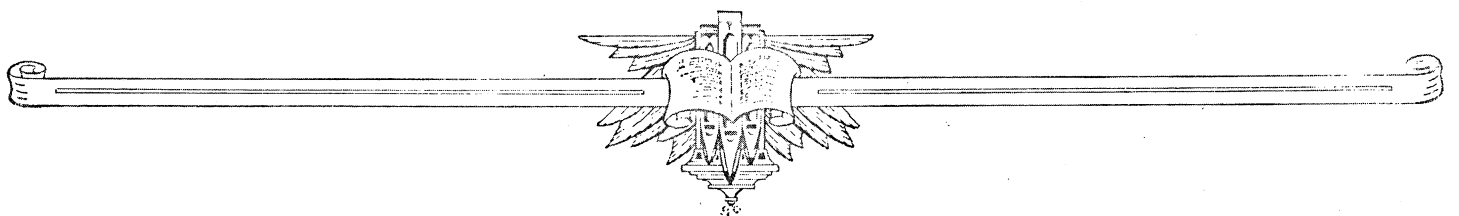
In Expression Box number two, there is a Chimney Flute of 8' pitch, an Orchestral Flute of 4' pitch, a Corno d'Amore, an English Horn and a Vox Humana of 8' pitch (8' pitch is the normal pitch of the Piano forte and other keyed instruments except the orchestral Celesta.)

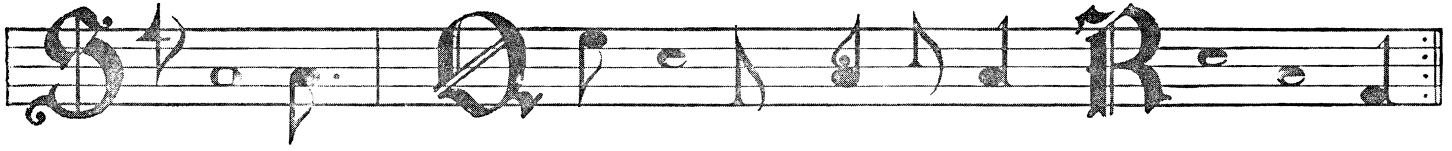
Of all the flutes the Chimney Flute is the most ancient and at the same time the most useful. It blends with every other known stop. It is fine in itself, equally good as a solo voice, with tremolo, or as an accompaniment or contrasting color to another voice.

The value of any organ voice depends upon its own individual color plus its ability to combine with other voices to form new colors. Measured by this standard it is quite within the bounds of possibility that a small organ in which every stop combines with every other stop is more colorful and resourceful than a much larger organ in which the stops are unsociable to each other. These two conditions may vary to any point between them and the object of careful experiment and selection was to embody in a small instrument the ultimate range of possibilities in a given number of stops. The Chimney Flute is a perfect example of universal adaptability.

The Orchestral Flute is equally flexible and is of true orchestral timbre. It is of recent design and is voiced for its especial position in this instrument.

The Corno d'Amour is a singer. It has the warmth and temperamental qualities peculiar to the violin although it is not imitative of this instrument except in its upper register. It is an ideal solo voice and at the same time useful in the ensemble and as a soft trumpet.





It has a very helpful influence in the quality of the full organ.

The English Horn is a close approximation of its prototype in the orchestra. It is the aristocrat of organ stops. It is very individual in character but is not antagonistic to other colors as are many highly-colored voices. Any two stops will blend well if they have one or more upper partials in common or if they are rich in harmonies. The conspicuous harmonics in the English Horn are the eighth and the fifteenth.

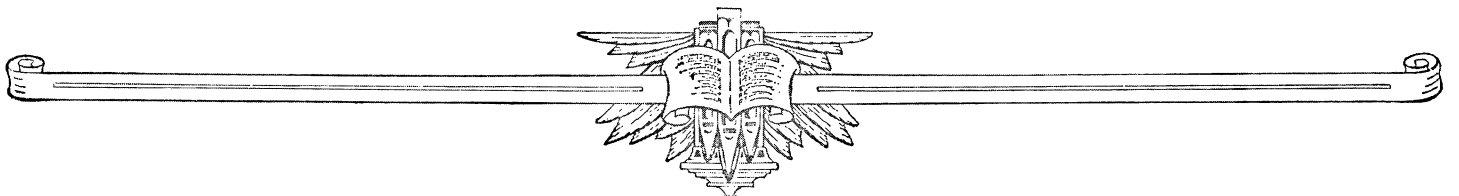
The English Horn and Corno d'Amore form an unusual blend of great beauty when used in combina-

tion; something indefinable but full of dramatic suggestion that contributes a touch of mystery.

The Vox Humana completes the list. The Vox Humana is, of all stops, probably the most popular. Without it an organ would be an organ incomplete. So our multum in parvo organ has this universally popular stop, a perfect example of the voicers' art. It is beautiful in itself, blends well with other voices lending itself to every purpose and completing the list of what is probably the most carefully selected and effective group of stops for the size and purpose, ever designed.

## SPECIFICATIONS

<p><b>MANUAL I</b></p> <p>8' Diapason</p> <p>8' Voix Celeste (II Ranks) } In Box No. 1</p> <p>8' Flute Celeste (II Ranks) }</p> <p>8' Chimney Flute</p> <p>4' Orchestral Flute } In Box No. 2</p> <p>8' English Horn</p> <p>8' Corno d'Amour</p> <p>8' Vox Humana</p>	<p>PIPES</p>	<p>Swell to Swell 4'</p> <p>61 Swell to Swell 16'</p> <p>122 Great to Great 4'</p> <p>110 Swell to Pedal</p> <p>61 Great to Pedal</p>
<p><b>MANUAL II</b></p> <p>8' Diapason</p> <p>8' Voix Celeste (II Ranks) } In Box No. 1</p> <p>8' Flute Celeste (II Ranks) }</p> <p>8' Chimney Flute</p> <p>4' Orchestral Flute } In Box No. 2</p> <p>8' English Horn</p> <p>8' Corno d'Amour</p> <p>8' Vox Humana</p> <p>Tremolo</p>	<p>NOTES</p>	<p>61 Balanced Expression Pedal for Manual 1.</p> <p>61 Balanced Expression Pedal for Manual 2.</p> <p>61 Sforzando, reversible, by piston.</p> <p>61 Sforzando, touch only, by piston.</p> <p>61 Tempo lever.</p> <p>61 Combination indicators.</p> <p>61 Console in any native hard wood finished to owner's desire.</p> <p>61 The music rolls control both manuals independently and the entire compass of the pedal organ of thirty notes.</p>
<p><b>PEDAL ORGAN</b></p> <p>16' Bourdon</p> <p>8' Gedeckt</p>	<p>30</p> <p>30</p>	<p>Full automatic drawing stops couplers and operating both swells.</p>
<p><b>COUPLERS</b></p> <p>Swell to Great</p>		<p>Semi automatic operating keys and pedals only.</p> <p>A standard two manual and pedal console.</p>





# 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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Publication Department, Skinner Organ Company  
677 Fifth Avenue, New York City

Vol. I JULY, 1922 No. 3

### CORRESPONDENCE

OLYMPIA THEATRES, INC.  
142 Berkeley Street  
Boston

June 30, 1922

Skinner Organ Company  
677 Fifth Avenue  
New York City

I am very well pleased with the organ in our New Haven Olympia built by the Steere Organ Company. It has given us splendid service for seven years. Our best musicians in Yale College consider our New Haven organ a very beautiful musical instrument.

Yours very truly,  
OLYMPIA THEATRES, INC.  
By N. H. Gordon  
*President*

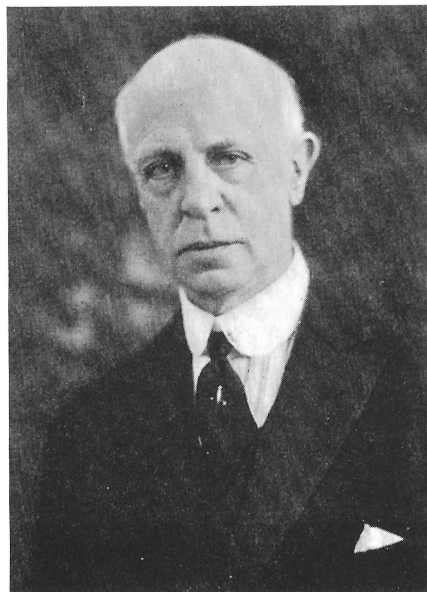
(Taken from Mr. Lewis A. Vantine's letter of May 31, 1922. Dean of The Wisconsin Chapter of the A. G. O.)

"I gave a recital on the Eau Claire organ a short time ago and found it a delightful organ on which to give a recital. I found it easy to manipulate as well as very distinctive tonally."

(Taken from a letter by John S. Gridley, Organist, Ghent Methodist Church, April 26, 1922)

"I am not entirely unfamiliar with the Skinner Organ, for I took lessons on the one at Oberlin College for over two years, and at the end gave a recital on it. That instrument, as you may remember, was one of your best products, and I have been looking forward to this one ever since I was appointed to the place last summer.

The instrument you have installed in Ghent Church is a beautiful one, and satisfactory from every point of view. While there are larger organs in the city there are none that can compare with it in ease of manipulation, in beauty and handiness of console, and in tonal qualities. It happens to be your first in Norfolk, but I am perfectly sure it will not be your last. You may be sure it will be a pleasure to speak a good word for the Skinner Organ, and I shall do what little I can to get you another contract here."



FRANK LINWOOD SEALY

Frank Linwood Sealy was recently elected warden of the American Guild of Organists. At present organist of First Presbyterian Church, Rutherford, N. J., he was for eighteen years organist of the Fifth Avenue Presbyterian Church. He was a founder of the Guild, a member of its Council and is also a member of the St. Wilfred Society.

A. LESLIE JACOBS  
ORGANIST AND DIRECTOR OF MUSIC  
FIRST BAPTIST CHURCH  
Savannah, Ga.

April 15, 1922

Skinner Organ Company  
677 Fifth Avenue  
New York City

Gentlemen:

This organ is perfect in every detail, and only a Skinner can be so, I have no hesitancy in saying. When we have organs of such a calibre built in this country, I cannot see why committees buy anything else but a Skinner. The tonal beauty of my organ is a revelation to the uninitiated; every stop is distinctive. The reeds are as smooth and round as those dreamed about by the old builders; the diapasons are noble, and the strings shimmer. The full organ takes one off his feet, not by blatancy, but by sheer grandeur of tone. Only a real master can make all the demands upon it that it is capable. I write this because I sincerely believe all of it.

The instrument is worthy of a master, and the work possible on it is limited only by the capabilities of the performer. It inspires me to do always my utmost so that it really is a great teacher.

I expect to have the great Bonnet with whom it was my privilege to study in Paris, give a recital on the organ next season.

Please place me on the mailing list of "Stop, Open and Reed."

Yours very cordially and sincerely,  
A. LESLIE JACOBS

13 Rue Le Verrier  
Paris, France  
May 5, 1922

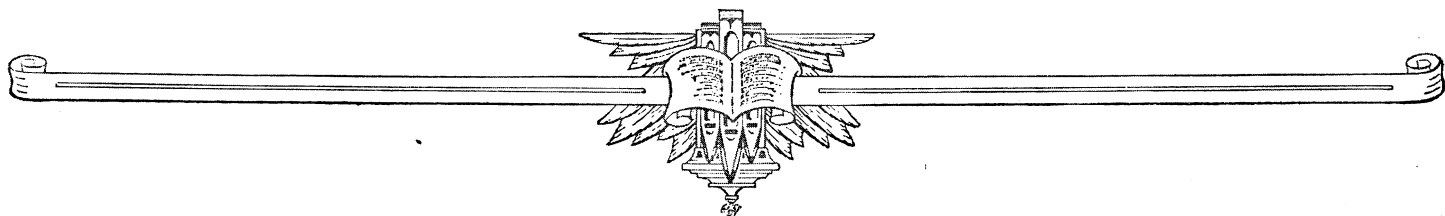
It is a pleasure for me to tell you how much I admire the artistic perfection of your organs, which I have appreciated as they fully deserve during my tour in America.

I rejoice at the prospect of playing again on your admirable instruments when I go back to America.

I beg to express my highest artistic esteem, and remain,

Very truly yours,  
MARCEL DUPRÉ

Chandler Goldthwaite writes that at the recital given by Lynnwood Farnam of New York at the St. Paul Auditorium in June, the audience exceeded 4,000 and more than a thousand were turned away.





In the new edifice of Ghent Methodist Church, Norfolk, Va., a three-manual Skinner organ has been installed and John S. Gridley, the organist and choir director of the church, gave the dedicatory recital on it April 25, playing this program: Sonata No. 1, in D minor, Guilman; Prelude and Fugue in A minor, Bach; Spring Song, Macfarlane; "Hommage a Bonnet," Howe; "Evening Bells and Cradle Song," Macfarlane; Second Serenade, G. W. Andrews; "Reve Angelique," Rubinstein-Lemare; "The Ride of the Valkyries," Wagner-Lemare.

Following is the scheme of the organ:

**PEDAL ORGAN**

1. Diapason (extension from Diapason, 16 ft.), 32 ft.
2. Diapason, 16 ft., 44 pipes.
3. Bourdon, 16 ft., 61 pipes.
4. Still Gedeckt (from Swell Bourdon), 16 ft.
5. Octave (extension from Pedal Diapason), 8 ft.
6. Flute (extension from Pedal Bourdon), 8 ft.
7. Gedeckt (from Swell Bourdon), 8 ft.

**GREAT ORGAN**

8. Bourdon (from Pedal), 16 ft.
9. Diapason, 8 ft., 61 pipes.
10. Gemshorn, 8 ft., 61 pipes.
11. Gross Flöte, 8 ft., 61 pipes.
12. Octave, 4 ft., 61 pipes.
13. Harmonic Flute, 4 ft., 61 pipes.
14. Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN**

15. Bourdon, 16 ft., 73 pipes.
  16. Diapason, 8 ft., 73 pipes.
  17. Salicional, 8 ft., 73 pipes.
  18. Aeoline, 8 ft., 73 pipes.
  19. Vox Celeste, 8 ft., 73 pipes.
  20. Gedeckt, 8 ft., 73 pipes.
  21. Flauto Traverso, 4 ft., 73 pipes.
  22. Flautino, 2 ft., 73 pipes.
  23. Oboe, 8 ft., 73 pipes.
  24. Cornopean, 8 ft., 73 pipes.
  25. Vox Humana, 8 ft., 73 pipes.
- Chimes, 20 tubes (playable also on Great).  
Tremolo.

**CHOIR ORGAN**

26. Diapason, 8 ft., 73 pipes.
27. Dulciana, 8 ft., 73 pipes.
28. Melodia, 8 ft., 73 pipes.
29. Unda Maris, 8 ft., 73 pipes.
30. Flute d'Amour, 4 ft., 73 pipes.
31. Clarinet, 8 ft., 73 pipes.

**FIRST LUTHERAN CHURCH  
JOHNSTOWN, PA.**

**INAUGURAL ORGAN  
RECITAL**

By **GORDON BALCH NEVIN**  
MONDAY, MARCH 13, 1922  
AT 8.15 P.M.

**PROGRAM**

- Marche Triomphale. . . . . *G. Ferrata*  
Chorale-Prelude—O Gott, du  
frommer Gott. . . . . *S. Karg-Elert*  
Fountain Reverie. . . . . *Percy Fletcher*  
In the Hall of the Mountain-King  
*Edward Grieg*  
Largo, from the "New World"  
Symphony. . . . . *Anton Dvorak*  
Frere Jacques! Dormez Vous!  
*J. C. Ungerer*  
Introduction to Act III, and Bridal  
Chorus ("Lohengrin")  
*Richard Wagner*

**INTERMISSION**

- Nachtstuecke in F. *Robert Schumann*  
L'Arlequin (Staccato Etude)  
*Gordon Balch Nevin*  
In Paradisum. . . . . *Theod. Dubois*  
Overture—"The Merry Wives of  
Windsor" . . . . . *O. Nicolai*

April 3, 1922

Skinner Organ Company  
Boston, Mass.

Gentlemen:

I enclose herewith a program of the opening recital which I played upon the new organ built by your firm for this church.

May I express my appreciation of this perfect example of modern organ building; and mechanically there is nothing left to be desired by the player. It is that rarest of artistic things: a completely satisfying instrument.

Perfection can hardly be said to be a thing of degrees, but if such an analysis is possible, I may say that his new organ here is an exceptionally perfect Skinner organ; from top to bottom there is not a rough tone in it, and yet it is highly indi-

vidualized in its tonal fabric. It is a constant delight to me.

Knowing as I do how large a part in the success of any organ is played by the work of the tone finisher and regulator, may I also express approval of the finishing work done by your representative; this gentleman did as fine a job of finishing on this organ as I have ever seen, and I would like to give him credit for it.

With best wishes for continued artistic and commercial success, I am,

Cordially yours,

GORDON BALCH NEVIN

**FIRST BAPTIST CHURCH**

Berkeley, Cal.

Skinner Organ Company  
Boston, Mass.

Gentlemen:

Our new Skinner Organ has now been installed and in use a sufficiently long time for us to formulate a definite opinion with respect to it. We believe that it is no more than right for us to inform you that we are very well pleased with this instrument. This instrument is giving our church people a great degree of satisfaction and comfort.

Its tones are beautiful, the mechanism is perfect and the entire instrument is generally very pleasing to both members of our church congregation and also to the musicians in the Bay district. This instrument is the center of a great deal of interest among musicians in this bay territory, and we really feel that we have an instrument such as which there is not another in point of quality and mechanism on the Pacific Coast. We also wish to thank you for the very courteous treatment which we have received in your hands.

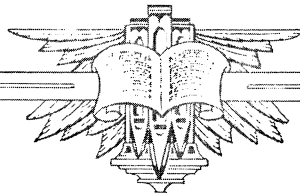
Thanking you again for the many past favors, I beg to remain,

Sincerely yours,

C. A. CROSS

Music, in the opinion of many, ranks second only to faith and religion; and apart from its power, its effect, and its many advantages, we may justly regard it as belonging to heaven rather than to earth, awakening and stimulating, as it does in our hearts, a desire to praise the Almighty with psalms and thanksgiving.

—PRAETORIUS.





THE SKINNER ORGAN INSTALLATION IN KILBOURN HALL  
EASTMAN SCHOOL OF MUSIC

ROCHESTER, NEW YORK