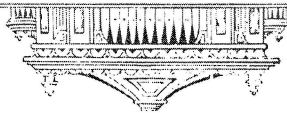


“STOP, OPEN AND REED”



A PERIODICAL PRESENTATION OF PIPE ORGAN PROGRESS

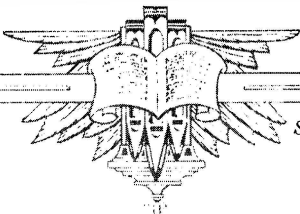
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No. 4



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Skinner Organ Company



A Biography of Ernest M. Skinner

BY

ARTHUR HUDSON MARKS

ST has long seemed to me that someone should write a biography of Ernest Skinner, the most outstanding figure in organ building in this generation or any other. No other man has made such contributions to the organ, nor built so many distinguished instruments nor enjoyed the friendship of so many organists. Spending his life among organs, now here now there, his experience steadily widened, his taste for good tone grew more and more cultured. Deficiencies in the organ became the target for his keen desire for improvement and his keen interest kept him at work through years which would have discouraged most men. Like all men who have accomplished anything worth while, he has decided opinions and, though not intolerant, he has fought for his ideas. Yet even his enemies love him in the bottom of their hearts.

I told our editor that I intended to write a biographical sketch and asked him to get some data from Mr. Skinner. But the most expert biographer who ever lived could construct no decent biography around the material Skinner sent us. He has even suppressed the date of his birth and what good is a biography without that cornerstone? Not in this respect alone does it resemble the reminiscence of a prima donna rather than the biography of a staid organ builder.

Apparently pleased by my intention of writing a biography of him he seems to have conceived it fitting to include in his writings some overkind remarks about myself but they seem more appropriate to my obituary than to Skinner's biography. I refuse to be killed off just now, therefore I have eliminated them.

Our friend's remarks are too good to go into the wastebasket, biographical or not. His friends are entitled to them. But this effort from here on becomes not a biography by me but a Reminiscence by Ernest M. Skinner.

ARTHUR HUDSON MARKS.

Some Reminiscences by Ernest M. Skinner

I was born in the town of Clarion, Pennsylvania, of poor but disconcerted parents. After this event they moved away as soon as possible.

My father was a singer and vocal instructor by profession and a director of church choirs at various places where he was tenor soloist. I remember in this connection the first Unitarian Church in Taunton, Mass., and St. Stephen's Episcopal Church,

Providence, R. I. My sojourn in Taunton covered the period between the ages of seven and fourteen. My father organized a local opera company and gave Gilbert and Sullivan's H. M. S. Pinafore and The Pirates of Penzance. I attended all the rehearsals and acquired a great love for the music of these two operas which have survived everything else of the period of similar character.

I fell violently in love with the star, Ida Mulle, who was engaged for the principal solo part. She is still a star and has appeared in Chu Chin Chow and later productions under the same management. I was sick at heart after her departure and remember sending her a Maybasket full of candy as a token of my regard.

I acquired a love for the tone of the organ at a very early age through hearing the instrument in the Unitarian Church where my father sang and where I remember I was unable to move the bellows handle owing to my small strength and height.

Later on I was engaged as official blow boy for the practice hours of Mr. Edward M. French then organist of the Baptist Church. I thus became acquainted with the music of Batiste and Lemmens and added to my love of the organ which so moved me that I kept the bellows entirely filled all the time. One day when something went wrong with the bellows I found the hinge of an entire fold had broken loose. I was very proud of having found unaided the cause of the difficulty. I was permitted by Mr. French to arrive early and go inside the instrument and study its mechanism to my heart's content.

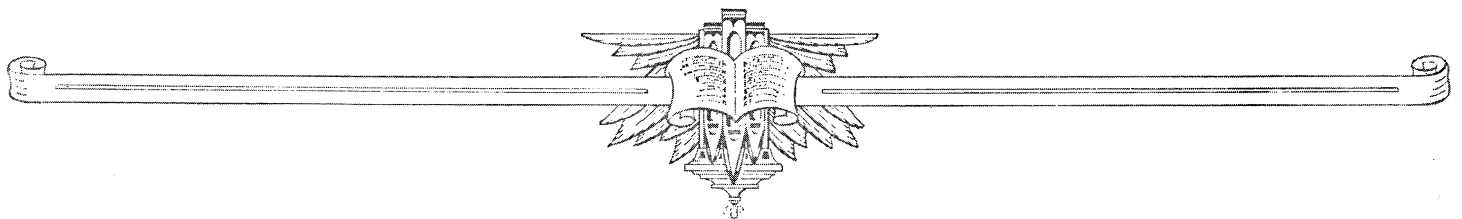
When repairs were necessary I was the blower on the job and assisted Mr. Cadwalder and Rastus Le Hays. Mr. Cadwalder died some years ago, but Mr. Le Hayes is still living and active. The repairs I speak of were made about forty-four years ago.

About this time I became intensely interested in an effort to build an organ myself. It was to be a self-playing organ operated by a drum with pins in the surface to strike the notes. I tried in various ways to make pipes that would speak and was encouraged and assisted by S. M. Tinkham, a salesman in a piano store. He was also a piano tuner. Anyhow, this idea of building an organ never came to completion though it pursued me until I was twenty years of age.

I left school at an early age on account of ill health. I worked in various places, two of which were mercantile and then got a job in a candy factory. I so filled up the first day I have needed no candy since. I couldn't see much ahead and couldn't seem to get anywhere.

My father was personally acquainted with Geo. H. Ryder, a small organ builder of Reading, Mass. He arranged that I should go to work for him and I lived happily ever afterward.

My first duty was to sweep the shop after which I wound trackers. After a little while I wound them with a hand operated machine, which I contrived, at about twice the ordinary speed. I was interested in the voicing which was remote from any possible contact with me but later a part of my duties was to act as a helper to Wm.





H. Dolbier, Mr. Ryder's voicer and tuner. I desired to know the theory of setting a temperament but found it was a secret. "Charlie" Moore, a reed voicer for Samuel Pierce, finally told me to sharp the fourths and flatten the fifths and this is all the instruction I ever had in the art of tuning. I bought a piano hammer and practiced on my father's piano by putting it out of tune. I remember my joy the first time I succeeded in killing the "wolf." As time went on and my small experience found opportunity I hunted tuning methods and possibilities to a finish.

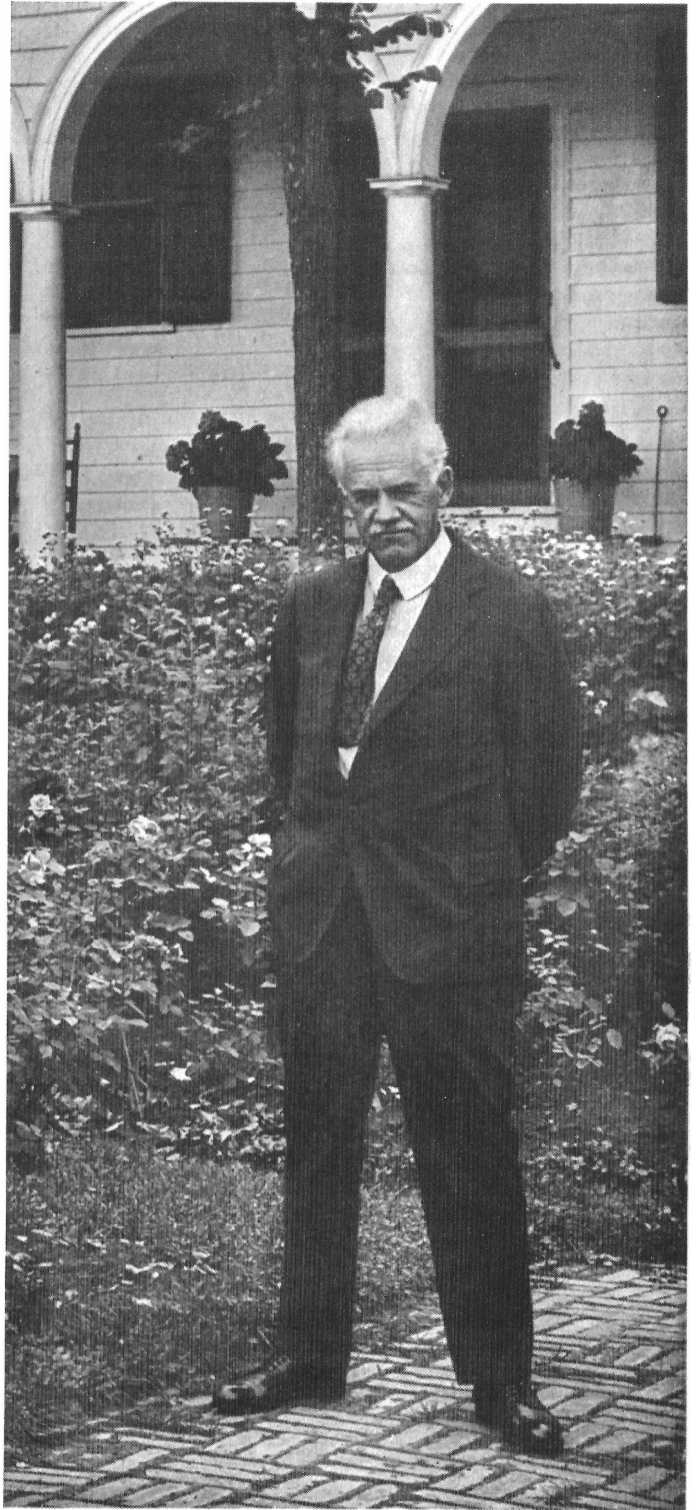
During the few years that I was a tuner exclusively I set temperaments on every stop including every rank of mixtures and by ignoring the octave and using fourth and fifth only developed speed and accuracy. I believe I am responsible for the present method of tuning throughout by fourths and fifths. I recall fifteen or twenty tuners who are following this method through my influence and instruction.

After four years with Ryder I was fired one morning by a new Irish foreman and got a job with Geo. S. Hutchings of Boston for whom I worked as a tuner until I went to work for Jesse Woodberry, also of Boston, who met my expressed desire to travel as an outside man with a promise to send me with an organ going South.

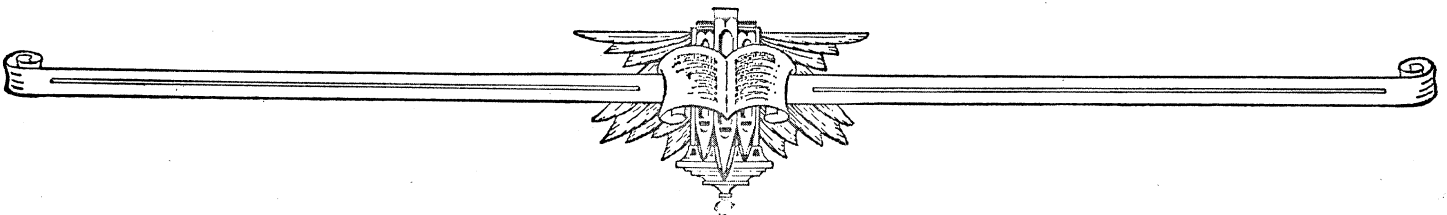
Later I was somewhat crestfallen to learn that said organ was going to South Boston which was as far south as I ever got. Under promise of a voicing job I went back to Hutchings but as his draughtsman left I was given this position instead and my first real opportunity. I was with Hutchings twelve years and developed the Tubular and Electric actions used by him up to the time of my leaving. Mr. Montgomery Sears, a wealthy Boston patron of the arts was pleased with the way in which I tone regulated and tuned a residence organ for him and sent me abroad to learn what I could of the foreign builders. He asked me how much money I wanted for the trip and by pulling a string with the captain of a liner whom I knew I thought I could get round and back for \$250.00. Mr. Sears gave me \$500.00 for the trip as he didn't believe it could be done for \$250.00. I went on a cattle steamer from Boston. It took ten days and I didn't see the sun once the whole trip as it was a howling hurricane from start to finish. The ship heeled 39 degrees—the only other passengers were three horsemen who were taking over some horses to sell. I sat next the captain and told a story about Bill Nye who said, "When I was in England I went to a tailor, Britches maker to the King, when I got them they wouldn't fit anything but two bushel of oats." I thought it was a funny story but the captain was a Briton and loved his king and he never smiled. My mind was on Bill Nye's britches and his was on the affront to the dignity of his king. My apology was sufficient.

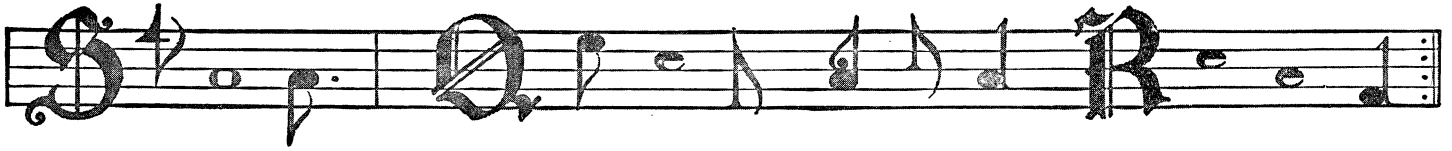
The first thing I heard when I went ashore was that the Maine had been blown up.

The next day I asked a newsboy where St. George's Hall was. He pointed it out and said, "I'm going there Saturday night." I also went Saturday night—admission two cents. Dr. Peace played operatic airs on a big Vox Humana to a crowd that filled the hall. After each number there was clapping and yelling and a spontaneous expression of enthusiasm in full keeping with what we hear in these United States at a ball game. There was no doubt whatever that Dr. Peace played to that crowd just what would please them most and that they thoroughly enjoyed it. I then and there acquired an overwhelming sympathy with the idea of music for the common public as well as for the musician.



ERNEST M. SKINNER





At St. George's Hall I was very fortunate in meeting Henry Willis, Jr., who was most agreeable to me. He sent a man with me to look at one of his organs and permitted me to take measurements of reeds and a fine tremolo which was fine in effect and noiseless. Afterwards at the dinner table he showed me where I had overlooked much of importance and further instructed me in the fundamental principles of reed voicing which were unknown in America as far as my experience goes.

I had read of the Willis Tuba on 22" wind in St. George's Hall. When I heard it I was wild with enthusiasm. It was so incredibly fine and superior to anything I had ever heard. I owe everything I know of the trumpet family to Henry Willis, Senior and Junior. I was given the freedom of the St. George's Hall organ and I made the most of it.

Later in London, I met Willis, Senior and his superintendent who thought I had something to sell and was on that account somewhat aloof. When he found I was just an admirer of the Willis work he sent me with an attendant to see one or two instruments in churches and was very hospitable.

I very much enjoyed an interview with Dr. E. J. Hopkins who invited me to dinner, an invitation I gladly accepted as he was a famous organist and writer and most charming host.

I did not see anything interesting in England except the Willis reed. The mechanism of all the builders seemed fearfully clumsy and antiquated even to my young eyes twenty-five years ago.

In Holland I found the touch of the organs abominable and the tone impossible. The reeds were all of the Euphone variety and the ensemble was an aggregation of strident mixtures. I had an interpreter who fed the sextons of the various churches we visited and at the end of our day's excursion asked 75c. for his services and fees paid out.

Leaving the train at Antwerp to hear the celebrated chimes, I asked directions of various pedestrians but nobody understood English. I knew then how the poor dago feels in this country who "no spik Englis." By and by I heard a man say, "I played hell with 'em," and it sounded like a benediction. He directed me to the chimes.

After nearly freezing to death, I arrived in Brussels to change cars for Paris. I was parched with thirst but didn't know how to say water in French. Finally I drew a picture of a glass and pitcher in action and so got a drink.

In Paris I met Widor and Vierne. I had an interpreter, a German who spoke Francaise and English too. I had a letter to Widor given by Mr. Sears. He took me to San Sulpice. There was a service on. Vierne, assistant to Widor, was extemporizing upon a Gregorian theme after it was sung by the choir at the other end of the church. I have never heard anything so lofty in conception before or since. The French organ is wonderful in the French church, always having every acoustical advantage that location can give.

Mr. Vierne was very kind as was Widor who showed me the beautiful Marie Antoinette organ preserved in a tower room of the church, a picture of which is shown in the American Organist of October, 1922.

I visited the factory of Cavaille Coll but did not see him as he was very old and seldom came to the factory. I saw a small instrument of his in an auxiliary showroom with the swell pedal in so

awkward a position that when the foot was on the shoe the knee was two or three inches above the great keys. I think he must have been experimenting with a balanced swell shoe.

I returned to England via the Channel boat. It was very rough and the boat was small. I went below but everybody was sick and didn't care who knew it, so I went on deck again.

I met Dr. Bridge at Westminster Abbey and heard the organ in a Lenten service. The organ in St. Paul's Cathedral was undergoing repairs so I did not hear it.

I returned to America in another hurricane with but one other passenger and no cargo,—another cattle boat. Upon my arrival I reported to Mr. Sears and returned \$250.00 which I had left over from the trip.

My association with Geo. S. Hutchings was most pleasant. It was one of mutual confidence and we did much important work. The duties of factory superintendent were added to those of draftsman, about the seventh year of my tenure. During the tenth and eleventh years I sold almost the entire output, in addition to my duties as superintendent, and draftsman and development work in tubular and electric actions. I had one assistant in the drafting room. It was during this period that I met William C. Hammond, the Organist to whom Holyoke is so deeply indebted. He heads the long list of men of sterling character who have helped to make the Skinner Organ by their advice and encouragement, when it was in the formative period.

About the year 1901 to my great regret and through no act of Mr. Hutchings or myself, I left my old friend and partner and hung my shingle out on a shack in South Boston. I started with \$4,300.00 capital, part of which came from royalties on a piano accenting device now known as the themodist upon which I took out a patent in 1900 or thereabout. It was hard sledding. When I look back upon those early years I fail to see how I contrived to build so many large organs on so limited a capital. During this period I built the organs in the Evangelical Lutheran Church, Central Park West and Sixty-Sixth Street, New York City; Grace Church, Plymouth Church, Brooklyn, and others of similar character.

In 1905 a stock company was formed. Mr. George Foster Peabody of New York made the first subscription to the stock. The balance was taken by Worcester people, one of whom became treasurer.

With this new organization I built the organs in the College of the City of New York and the Cathedral of St. John the Divine, St. Thomas, Columbia University, Trinity Cathedral, Cleveland, and two hundred others.

Up to this time I was in the office alone. I had one bookkeeper, one stenographer and one draftsman. I met Wm. E. Zeuch of Chicago and through him Arthur H. Marks.

What I have done in creating the Skinner Organ is due almost wholly to a love of music, plus a mediocre inventive faculty, plus an unbounded belief in the possibilities of the organ. The symphonic orchestral colors have always seemed to me to be as necessary to the organ as to the orchestra and so under the stimulus of some great orchestral or operatic work I have worked out all the orchestral colors and have included them in the Skinner Organs. When the organ was planned for Williams College, Mr. Salter insisted on a French Horn and so one was written into the specifications. Before





that time Richard Strauss' Salome was given by the Manhattan Opera Company and I had heard eight French Horns in unison in the Salome Dance and was from that time on determined that the French Horn should be added to the voices of the organ if I could ever get the opportunity to work it out.

The opportunity came and after much research the French Horn took its place in the Skinner Organ.

I had a better French Horn than I really expected for the tone was not only there but the so-called bubble was also present.

The reception of the orchestral colors by the various organists has been most curious and follows as definite a law as the law of probabilities in an insurance schedule.

Those who are interested in music for music's sake, the orchestra, opera, piano and any good music have welcomed these voices. The Classicist, the Ritualist and the Purist have fought and disapproved them. One writer says they are neither "fish, flesh nor fowl," but we kept on making them and now no organ is considered complete without them.

I wish I might name those who by their venturesome confidence in a new name, gave that name an opportunity to be heard. I owe it to myself to mention a few. The first is James M. Helfenstein of New York City through whom I was given the opportunity to build the organ in Grace Church and who later through Dr. Huntington gave me the organ to build for the Cathedral of St. John the Divine. Next to Mr. Helfenstein comes Mr. Samuel A. Baldwin through whose influence I received the order to build the organ in the College of the City of New York which was, I believe, my first organ to get a national reputation. The Musical Courier once spoke of it as "The incomparable organ in the College of the City of New York," and I was not an advertiser. I cannot say more.

I have been greatly assisted and encouraged by Clarence Eddy and Edwin H. Lemare, James T. Quarles, Ernest Douglas, B. J. Long and R. P. Paine of New Britain. I have had many conversations with Charles Heinroth upon every side of questions in organ building, including the string organ which another so passionately claims as his invention and to which he is entirely welcome as far as I am concerned, his plan having the usual characteristics of the dilettante, i. e., all complication and no resource.

Edwin Arthur Kraft is another whose counsel and music have been stimulating beyond measure. Gaston Dethier, Tertius T. Noble, Miles Farrow, Clarence Dickinson belong to the long list who have welcomed the advent of orchestral color with open arms.

To Lynnwood Farnam I owe the confirmation of my belief that nothing is impossible on the modern organ as well as most helpful conversations on the subject of mutations.

To some whom I have met infrequently I owe a lasting debt of gratitude for the encouragement of their appreciation and lifelong friendship. Edgar Priest of the Cathedral of SS. Peter and Paul of Washington, D. C., and Hollis E. Dann, professor of music at Ithaca; Dr. Geo. W. Andrews of Oberlin, Canon Jones and Dr. Grosvenor of the Cathedral of St. John the Divine are men to whom my mind turns with gratitude and to Bishop David H. Greer of New York who remembered a promise for twenty years, and kept it.

Time and space will not permit the naming of the many others upon whom I have and am counting for the encouragement of their approval.

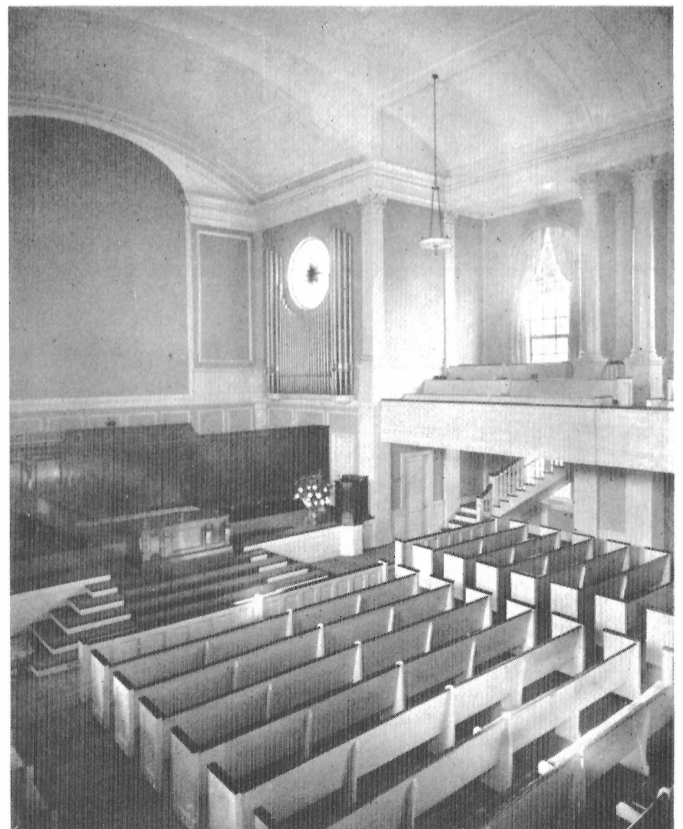
And while the first and intermediate years of a life of organ building were by no means a bed of roses, the present condition is one relieved from financial worries. Someone else is in charge of the department of worries and I can give my time to thoughts of organs. If I want to sit up until 2 o'clock in the morning and talk organ I have Arthur Marks to sit up and talk with me. I thought I was the worst case of organ fan ever, but it looks as though there was another fully as bad if not worse.

My mind turns gratefully to those who have collaborated with me during these years, whose interest in the organ is as great as mine,—if that is possible—Perry Martin, Herman Stengel, E. J. Barnard and William Zeuch and Arthur Marks, whose efforts have resulted in an harmonious, well-ordered organization, strong enough to weather any storm and capable of protecting and preserving our reputation for quality.

Well, I didn't know where I was heading for when I started and I don't know where I am now but it's quitting time so no more 'till later.

Yours for good music,

ERNEST M. SKINNER.



Central Presbyterian Church, Montclair, N. J.





The Educational Value of a Skinner Organ

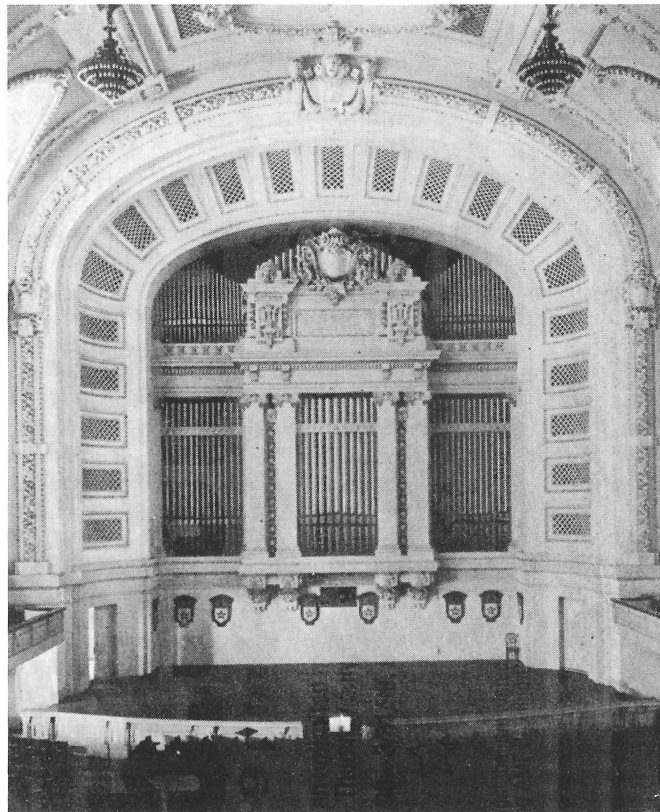
A taste for good music and a just appreciation of a well rendered composition mark true culture.

But fine music can only be properly rendered on a fine instrument and the standard by which musical quality is judged is only as high as one's educational concept of it. It is, therefore, a matter of great importance especially in the education of the younger generation that their first taste of good music should be of the highest quality, that their earliest standards should be high. Music on a mediocre instrument can never mold high ideals. The best is none too good for the forming thought.

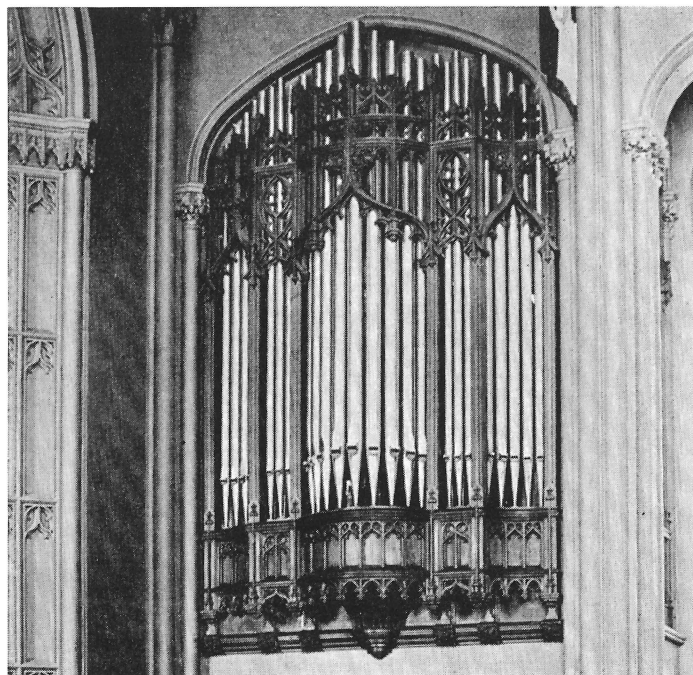
To equip a school or college with a Skinner Organ is like putting a Stradivarius in the hands of the youthful violinist. No greater inspiration could be given. So with the Skinner Organ in school and colleges! A veritable symphony orchestra on which and through which the musical tastes of hundreds of children, men and women may be developed to a high point of artistic appreciation! The Skinner Organ will set the standard in more ways than one. Its precision of speech, its true color, its perfect rendition of orchestral tones and the great volume and variety make it an instrument upon which even the masters find nothing lacking for full musical expression.

The Wise Selection of a Skinner Organ Was Made by These Educational Institutes

	Manuals	Stops
Harvard University, Appleton Chapel... Cambridge, Mass.....	4	48
Yale University, Woolsey Hall..... New Haven, Conn.....	4	163
Cornell University, Bailey Hall..... Ithaca, N. Y.....	4	79
Cornell University, Sage Chapel..... Ithaca, N. Y.....	4	35
Columbia University, St. Paul's Chapel . New York City.....	4	55
Carnegie Music Hall..... Pittsburgh, Pa.....	4	102
College of the City of New York..... New York City.....	4	70
Northeastern Conservatory of Music.... Boston, Mass.....	4	69
Wellesley College..... Wellesley, Mass.....	23	



The Yale Organ

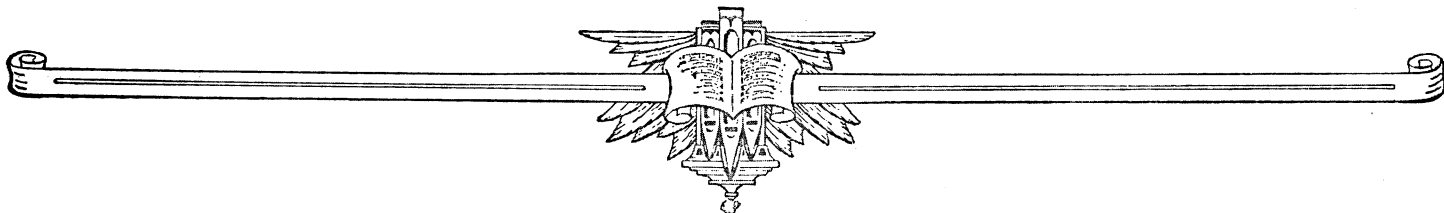


College of the City of New York Organ

	Manuals	Stops
Williams College..... Williamstown, Mass.....	4	62
Rutgers College..... New Brunswick, N. J.....	3	25
Colgate University..... Hamilton, N. Y.....	3	30
Andover Theological Seminary..... Cambridge, Mass.....	3	21
Massachusetts Agricultural College..... Amherst, Mass.....	2	25
Eastman School of Music..... Rochester, N. Y.....	4	100
Eastman School of Music (Studio Organ) Rochester, N. Y.....	3	22
State Normal and Training School..... Potsdam, N. Y.....	4	43
Lawrenceville School..... Lawrenceville, N. J.....	3	43
Carleton College..... Northfield, Minn.....	4	60
Oberlin College, Finney Chapel..... Oberlin, Ohio.....	4	60
Lafayette College..... Easton, Pa.....	3	21
David Mannes School..... New York City.....	2	12
St. Mark's School..... Southboro, Mass.....	3	27
Hotchkiss School..... Lakeville, Conn.....	2	15
School of Approved Design..... Pittsburgh, Pa.....	3	49
Museum of Arts..... Cleveland, Ohio.....	3	49
Mt. St. Mary's Seminary..... Scranton, Pa.....	3	25
University of Virginia..... Charlottesville, Va.....	3	30
Lawrence College..... Appleton, Wis.....	4	58
Hackley School..... Tarrytown, N. Y.....	3	28
East Side High School..... Cincinnati, Ohio.....	4	49
McLain High School..... Greenfield, Ohio.....	2	15

MUNICIPAL AUDITORIUMS

Municipal Auditorium..... St. Paul, Minn.....	4	92
Municipal Auditorium..... Cleveland, Ohio.....	5	143
Municipal Auditorium..... Springfield, Mass.....	4	61
Municipal Auditorium..... Milwaukee, Wis.....	2	17





Four Well Known American Organists

HERBERT E. HYDE

Born in Chicago May 4th, 1887, of English parents. Attended Chicago Public Schools and Northwestern University Class of 1910. Wrote the music for the Freshman play.

Musical Education

Piano instruction with Mrs. Gertrude H. Murdough. Organ instruction, Dr. Peter C. Lutkin, Clarence Dickinson, Harridon M. Wild, Charles MacPherson at St. Paul's Cathedral, London; Charles Marie Widor at St. Sulpice and Joseph Bonnet, at St. Eustache, Paris.

Theoretical instruction, Dr. Peter C. Lutkin, Arne Oldberg, Rossetter G. Cole, Adolph Weidig, and Charles MacPherson of London.

Church Experience—Boy soloist, Church of the Ascension.

Organist, St. John's Mission, 1899-1902.

Organist, Church of the Ascension, 1902-1905.

Organist, St. Peter's Church, 1905-1908.

Organist and Choirmaster, St. Peter's Church, 1908-1920.

Organist and Choirmaster, St. Luke's Church, Evanston, 1920 to date.



HERBERT E. HYDE

supply for trained symphony musicians and also the taking of symphony concerts to the outlying districts of the city at moderate cost.

Compositions—songs, organ compositions, anthems, part songs, also the incidental music to Dunsany's "The Laughter of the Gods," Parey's pantomime "Stingy," Pices "A Night in Avignon," Walker's "Johnathan Makes a Wish," Maxwell's "The Son of Isis," all presented in New York City under the direction of Mr. Stuart Walker.

Member of Sigma Chi and Masonic Fraternities. Also the Cliff Dwellers and the Arts Club.

WALTER P. ZIMMERMAN

Born in Wisconsin; reared in Iowa.

Studied with DeLamar, Dunham and Middleschulte.

For three years organist of largest church in Du- buque, Iowa.

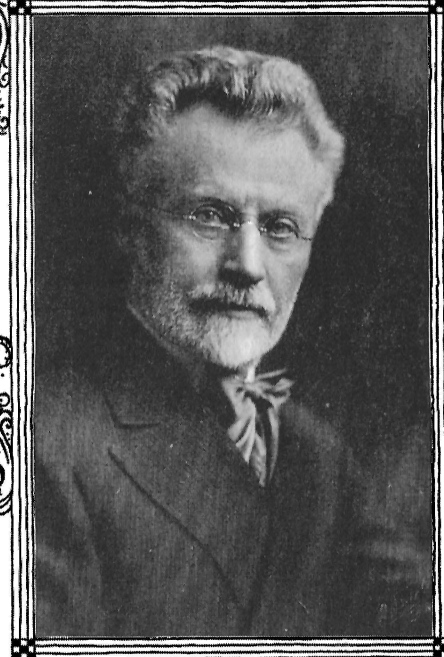
Came to Chicago in 1916—played in various churches—appointed organist of First Church of Christ, Scientist, of Chicago in 1918. Had leave of absence for service overseas in the A. E. F. Returned



WALTER P. ZIMMERMAN

Organist, Chicago Symphony Orchestra, 1918-1919. Formerly Conductor, Musical Art Society of Chicago. Conductor, Association of Commerce Glee Club.

Superintendent of the Civic Music Association of Chicago which conducts 25 children's and adult choruses in the field houses of the small parks, arranges artist concerts in the same places, conducts band concerts and community singing in the large parks and Municipal Pier during the summer. The same organization inaugurated the "Popular" concerts of the Chicago Symphony Or- chestra and has during the past three seasons in-



PETER CHRISTIAN LUTKIN

augurated and maintained the Civic Orchestra of Chicago which has for its objects the making of this country independent of European source of

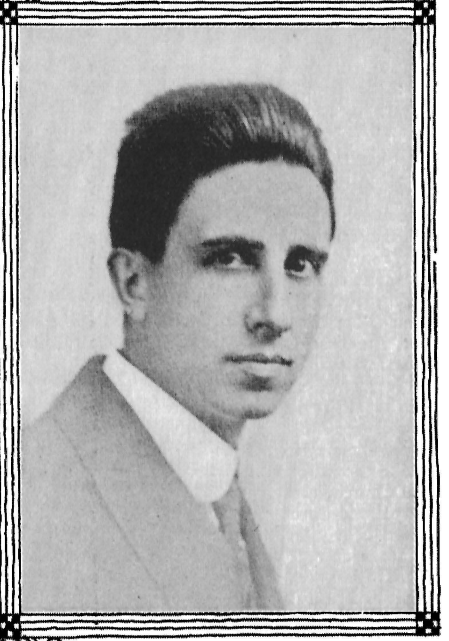
to position, which he still holds, in August, 1919.

Has made many recital appearances, including several at Fourth Presbyterian Church of Chicago on Thursday afternoons.

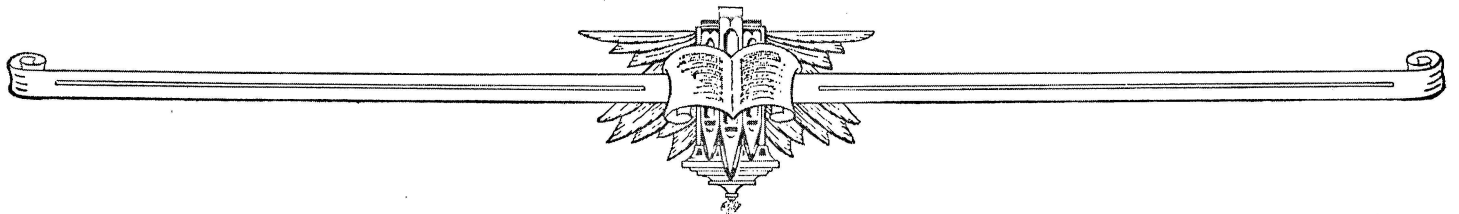
Composer of songs, piano and organ numbers, some of which are published by H. W. Gray Company.

Recently his Suite in E minor for organ was one of the ten winning compositions of the American Guild of Organists competition which was open to all members of this organization.

Compositions—St. Cecile Series—Published by Gray: Andante Sostenuto.



G. H. FEDERLEIN





Scherzo.
Song of Triumph.
On a Rainy Day.
Evening Idyl.
A Spring Morning.
Legende—Boston Music Co.
Songs—"Omnipresence"—"Fear Thou Not."
Organ—"E Minor Suite." "Overture in F."

PETER CHRISTIAN LUTKIN

Born in Thompsonville, Wisconsin, March 27, 1858 of Danish parentage. Moved to Chicago in 1863. Age of ten joined the first vested choir of men and boys in the West at the Episcopal Cathedral of St. Peter and St. Paul. Was solo alto and to sing oratorio solos was considered a rare feat for a lad in those days. Attended Chicago public schools and later the Cathedral Church School for Boys. At age of twelve played at the daily choral services and at fourteen was Cathedral organist. While technical skill in playing was lacking, had a gift of transposing and improvisation and an instinct for composition. Later studied piano with Regina Watson, composition with Frederick Grant Gelason and organ with Clarence Eddy. From the age of thirteen supported himself by employment in the reed organ business and later by teaching. Assistant piano instructor, Department of Music, Northwestern University, Evanston, Illinois, 1879-1881. Went to Berlin in 1881, studying piano with Oscar Raif and theory and composition with Woldemar Bargiel. In 1882 entered the High School of Music continuing piano with Raif and studying organ with August Haupt. At the same time he received one of sixteen scholarships in the Royal Academy of Arts, being the only foreigner among them. In 1883 studied piano with Stepanoff in the Leschetizky Piano School at Vienna. In 1884 studied piano and composition with Moszkowsky in Paris, returning the same year to Chicago.

Organist and choir master, St. Clements Episcopal Church, Chicago, 1884-1891. Married Nancy Leah Carman, October 27, 1885. Director, theory department, American Conservatory, 1888-1892. Accompanist for local opera chorus which participated in the Mapleson Opera Festival at the Exposition Building in 1885. This festival, inspired by Silas G. Pratt, was so successful that it resulted in the erection of the present magnificent Auditorium as a permanent home for grand opera. Organist of St. James Episcopal Church, 1891-1897.

Appointed director, department of music, Northwestern University, 1891, the department being insignificant at that time. With the co-operation of John R. Lindgren, a public-spirited music lover, the Evanston Musical Club was founded in 1893 and still continues under the direction of Mr. Lutkin. The following year a similar club for the production of choral works was established in Ravenswood (Chicago) which Mr. Lutkin conducted from 1894 until 1901. Honorary degree, Mus. Doc. Syracuse University, 1901. Both these Choral Societies won prizes at the St. Louis Louisiana Purchase Exposition.

In five years the growth and development of the University Department of Music was such that the trustees in 1895 created a School of Music under a separate faculty with Mr. Lutkin as Dean, a position he still occupies. The new school was given degree-conferring powers and bears the same relation to the University as the schools of Law, Medicine, Engineering, etc. In the twenty-five years which have since elapsed the school has steadily increased in size,

scope and influence and now maintains a prominent position among institutions of its kind.

An outgrowth of the School of Music and the Evanston and Ravenswood Musical Clubs has been the Chicago North Shore Festival Association. Organized in 1908 this association has given annual festivals beginning in that year, which was held in the massive track-room of the University Gymnasium, seating some five thousand people. Ordinarily the festival chorus numbers six hundred voices but at times has been augmented to eleven hundred adults. A striking feature of the festival is the Children's Concerts when 1,500 pupils of the local grade schools appear. Usually an auxiliary chorus of three or four hundred high school students is made use of so that the average total of singers is about twenty-five hundred. A series of five concerts is given of which Monday evening presents a familiar oratorio or cantata. Tuesday evening is occupied with some great soloist and orchestral numbers. Thursday evening brings to performance some new or modern choral work, while Saturday is given over to the Children's Concert in the afternoon and a popular program in the evening.

These festivals have met with great artistic and financial success, so far the Chicago and Minneapolis Symphony and New York Philharmonic orchestras participating. The A Cappella Choir, a student body of selected voices noted for its unaccompanied singing, has always been a feature, and the whole has been under the musical supervision and direction of Dean Lutkin.

Both the Evanston Musical Club and the Festival Association have brought prestige to Evanston as a center of choral singing. The first mentioned organization in addition to a long list of classical works has been enterprising in giving first performances, at least in the West, of works by Elgar, Coleridge-Taylor, Hubert Bath and A. G. Clutsum. At the festivals the novelties have been Bantock's "Omar Khayyam"; Harty's "Mystic Trumpeter"; Pierne's "St. Francis" and the first performance of Dr. Davie Stanley Smith's "Rhapsody of St. Bernard."

For twenty-five years the School of Music String Quartette has given four concerts annually of chamber music under the leadership of Professor Harold Knapp and during that time nearly all of the notable works of that class have been given including string quintettes and sextettes and the various combinations with piano. The School of Music Symphony Orchestra averaging seventy-five performers, also under Professor Knapp has given in excellent style many of the classic symphonies as well as more modern ones by Dvorak and Tchaikowsky and the more important works of Wagner.

In 1908 Dean Lutkin was appointed Hale lecturer by the Western Theological Seminary at Chicago. The lectures have since been published under the title "Music in the Church" and is published by the Living Church Company, Milwaukee, Wisconsin. He has been twice president of the National Music Teachers' Association and vice-president of the International Music Society and has contributed a number of papers to meetings of the former. He is actively interested in the betterment of church music and in the spread of community music. He is joint musical editor of the official hymnal of the Methodist Episcopal Church and musical editor of Methodist Episcopal Sunday School Hymnal and has contributed articles to various musical magazines. He is also a member of the commission which recently published the New Hymnal of the Protestant Episcopal Church.

G. H. FEDERLEIN

Gottfried H. Federlein, born in New York in 1884, has just completed his twentieth year as an organist, having begun his life work in one of New York's smaller Episcopal Churches in the fall of 1902.

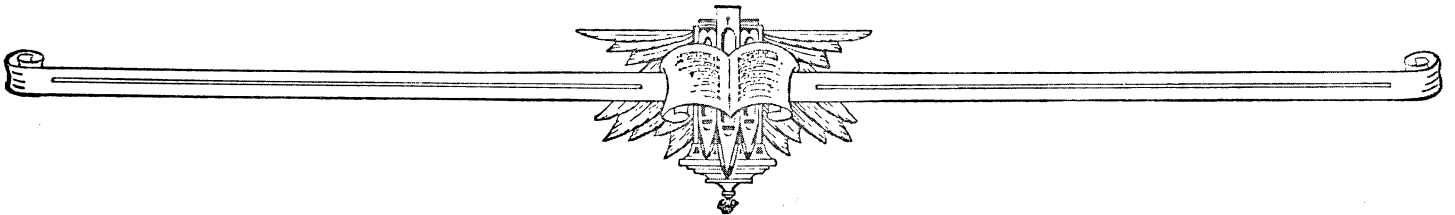
At the age of six he commenced his musical studies on the piano, his father, who was a prominent vocal teacher, being his first instructor. Later he studied harmony, counterpoint and composition with Edward J. Biedermann, Percy Goetehius and Louis Victor Saar. His first musical love was the violin, his intention being to devote himself to that instrument, but an incident at the age of sixteen when he was asked to play some hymns in a small country church (owing to the non-appearance of the regular organist) though he had never sat upon an organ bench before, led immediately to his study of the organ, his first teacher being the late Howard E. Parkhurst.

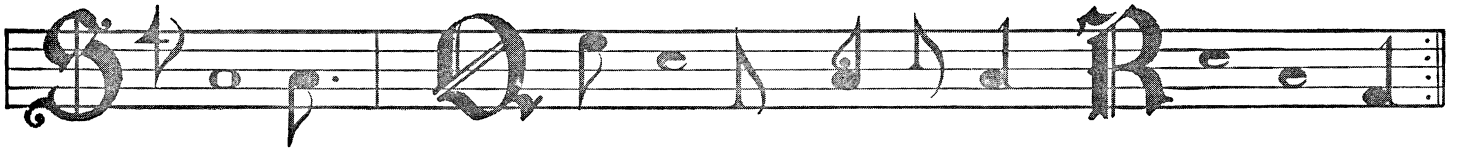
For the past eight years Mr. Federlein has been organist of Temple Emanu-El, and since 1920, has been organist and director of the Central Presbyterian Church of Montclair, N. J. This congregation has recently completed a handsome new edifice, and Mr. Federlein is now rejoicing in a fine four manual Skinner organ.

Louis Roberts, famous Dutch organist and composer, has accorded enthusiastic praise to the excellence of the organ in Chapin Hall. After his recital last Sunday, he declared that no finer organ could be found in Europe. When told that many Americans were inclined to assign Europe first place in all matters musical, he directed attention to the great organ in Chapin Hall by way of emphasizing America's high position in the world of music. He was delighted with the range and power of that magnificent instrument, he said, and his audience was equally delighted with his masterly playing.—*The North Adams Evening Transcript.*

Opens St. Paul Organ Season

Chandler Goldthwaite, municipal organist of St. Paul, resumed his Sunday concerts at the Auditorium October 22, and they will continue throughout the season. The programs this year will be of the same sort as those last year, each one presenting some new works. The finest in organ and orchestral music will be played and in addition to the Sunday afternoon concerts, Mr. Goldthwaite is hoping to establish a series of bi-monthly evening concerts at which the programs will be of the highest type. The enthusiasm over the great Skinner instrument grows each month. Mr. Goldthwaite hopes to have other organists in St. Paul for recitals and Harold Gleason of Rochester is to be the first visiting recitalist.—*Diapason.*





Twenty Thousand Hear Opening Recital by Kraft on the New Skinner Organ in the Cleveland Public Auditorium

When Edwin Arthur Kraft, at 3 P. M. on September 10th, opened the giant Skinner Organ and brought the audience of 20,000 Cleveland Citizens to their feet with the first measures of the Star Spangled Banner, there was little doubt left in the minds of those present that Cleveland had not only the finest municipal auditorium in America, but the finest organ in the world as well.

Despite the oppressive heat the crowd which had been collecting since noon soon exceeded the capacity of the mammoth hall and long before the time set for the inaugural recital all seats were filled and more than 5,000 men, women and children were crowding the corridors of the colossal structure. The police which were out in large numbers were at first able to hold the crowd into a semblance of order, but soon gave up in despair as the eager mob swept all before it.

Mayor Kohler and Manager Dickey had expressed their doubts as to the drawing power of an organ recital on such a warm day, but when the thronging crowd stormed the entrances it became not a problem of filling the auditorium but one of the satisfying those who were unable to get in. It is estimated that over 20,000 heard the recital and that fully 5,000 more were turned away.

Mr. Kraft choose a program well suited to show off the wonderful color, power and volume of the new Skinner instrument. Beginning with the National Anthem he gradually built a musical edifice that, crowned with five Wagnerian selections, brought his audience to such a pitch of enthusiasm that even the excessive heat failed to dampen it.

The Cleveland News in an article by Archie Bell says even to the thousands in the extreme rear of the auditorium and in the foyers, the huge organ sent its mighty message. All the doubting Thomases seemed to be there, all the advocates of "felt" on the walls—in fact all of the people who would have been instrumental in sending forth the word that the auditorium was a failure. They walked from one location

to another. They listened and they heard. One by one all were forced to admit from most careful observation that the hall is a gigantic success. In days to come people will smile at mention of the fact that in the beginning the wisdom that caused the erection of the people's public hall was questioned.

Mr. Kraft's splendid program, already much announced and commented upon in this and other columns, began with the national anthem, after which the grand march from "Aida" was played. This was



J HAROLD MACDOWELL
City Architect, Cleveland, Ohio

a eye-opener and an ear-opener, pouring forth the most luscious and golden tones of the instrument. Six other numbers in the group were of a selection to demonstrate the resources of the organ, from the purling of Dethier's caprice, "The Brook," the majesty of Handel's "Largo," the orientalism of the Rimsaky-Korskoff's "Song of India" to Bartlett's "Toccata."

The five closing numbers were compositions by Richard Wagner, closing with the startling "Ride of the Valkyries," which became truly startling as the huge stone structure seemed to vibrate to the manipulation of the keyboard.

Comment at this time of Mr. Kraft's organ playing might be quite malapropos, although he was the spectacular star of the day. All of Cleveland must know by this

time that he is one of America's best instrumentalists. What seems more important at the moment, is that he now plays upon one of the greatest organs of the land. His, yesterday, was exactly the sort of playing that all who knew him expected, the kind of playing that will enlist new recruits among music-lovers, as well as giving great pleasure to all who have "arrived." Skill, discrimination and good taste are his marked characteristics and one should not overlook his quite amazing technique.

Then Miss Robeson put the hall to another and perhaps a more exacting test. She sang two selections and of course the hall that could "register" organ tones or the speaking voice, carried her beautiful voice to the furthest nook.

"Nobody need have any fear of this hall," said the prima donna, who has had wide experience in large auditoriums throughout the country. "Intimate, it never can be, of course, for intimacy is impossible in any large hall. I could not recommend the hall for recitals, perhaps, but for grand concerts, yes, and singers or instrumentalists need have no cause for fear that their message will get across."

Two Cleveland impresarios replied as follows when I asked them for an opinion:

Mrs. Adalla Hughes, manager of the Cleveland Orchestra: "The hall is acoustically perfect, a mighty asset for the city of Cleveland."

Mrs. Franklyn B. Saunders, "I have walked to all locations in the auditorium and consider that the acoustics are perhaps the finest to be found in any huge hall in America."

THE CLEVELAND AUDITORIUM AND ITS ACOUSTICS

"A monument conceived as a tribute to the ideals of Cleveland, builded by her citizens and dedicated to social progress, industrial achievement and civic interest." These are the words which form the inscription and which are carved into the freize of this monumental structure which occupies two entire city blocks, and forms the fourth unit in Cleveland's famous group plan for public buildings. It is so fortunately situated as to afford a commanding view of the harbors and waters of Lake Erie, and stands in the center of Cleveland's hotel, wholesale and retail districts.

The design of the building is fashioned





after the Italian Renaissance Period, yet its structure is of the most modern type of steel and concrete framing and fireproofing, built to stand future years of hard usage to which it will be subjected. One looks with wonderment at this gigantic assemblage of all kinds of building material, the large spans of steel, the intricate installation of electric wiring designed to meet the requirements of any exhibition, exposition, or convention and also to contribute to the lighting effects of its arena and stage, the tremendous heating and ventilating system which washes, purifies, and cools or warms the outside air, and noiselessly and unconsciously delivers it to all parts of the building to the comfort of the audiences gathered within. We sit down in the rear of the arena, a space of about 200 feet by of 400 feet, with its 13,000 opera chairs, we see the lighting effects brighten and dim, we view the stage with its aesthetic settings and cycloramas, we see the large five manual organ console appear near the stage from the basement raised by an electric elevator and are told that there are over ten thousand organ pipes behind the scenes, we see the crowds gather perhaps for the purpose of hearing Grand Opera, a symphony concert, an organ recital, a renowned soloist or a lecture from a noted speaker, we assure ourselves that on account of the result of the peculiar lighting arrangement both on the stage and arena that we can see the performer very well, but suddenly a thought appears in our minds, "Can we hear?" Is it possible that the acoustic qualities are such that voices can be heard at this great distance? It does not seem possible. Suddenly the artists appear on the stage and to our utter amazement the first voices and musical strains are distinctly audible. There is no distortion nor diffusion of tones, no overlapping of words. We think perhaps we are sitting in an acoustically freak part of the building and so we change our location to other parts of the arena, but without any change in the clearness or distinctiveness. The acoustics is perfect!

The term "Architectural Acoustics" as used today is the art of creating a carrying power in rooms or enclosures where sounds of voices or music are produced so that they will be audible in any part of such room or enclosure; if this condition is right the room is conceded to have good acoustics, and if wrong then the reverse.

In years past the majority of architects and engineers have regarded the acoustical properties of a building as something which could not be pre-determined and trusted to luck for satisfactory results; with the advent of structural steel, reinforced concrete, metal lath and hard plasters, made it possible to build with larger spans, thus enclosing much larger areas. Building authorities insisted on the use of fireproof materials. All of these were detrimental to good acoustics in that these materials are extremely resonant. So we find today many churches, halls, theatres, auditoriums and even some of our school class rooms, banking chambers and business offices that are so vibrant or resonant that it is almost impossible to follow a lecture, a musical programme, or even an ordinary conversation. The result is quite exhausting and trying to the human nervous system. In olden days, owing to the fact that building materials made it impossible to build or construct large enclosures without support, wood framing, wood lath and the old time lime plaster were used entirely, and these materials were very much more non-resonant than the modern materials mentioned above. Therefore it was reasonable to expect better acoustical results, and in many cases the form of the building which has a great deal to do with proper audition was accidentally of right proportion.

Today a number of theories exist on the subject of Architectural Acoustics, and a great amount of study and experiment has been the outcome of this important scientific subject. Nevertheless a great many experiments on permanent structures have been failures.

The author of this article, who was the architect of Cleveland's Auditorium, has made a special study of Architectural Acoustics for the past twelve years. The acoustics in this auditorium, which are considered as nearly perfect by the multitudes of people who have gathered there since the opening and completion of this work, is the result of his past experience and experiment, although this building was not an experiment for his theories and formulae were well tried out and proved in over fifty other buildings, such as theatres, churches, lodges, schools, etc., each of which possessed excellent acoustic qualities.

Acoustics can be designed just as a steel beam or concrete slab is designed. In other words, the exact result of any en-

closure can be pre-determined, and these results obtained without any additional cost to the owner of the building, the proper arrangement of walls and ceilings and the treatment of such rooms all play an important part in the desired acoustical result.

The writer's theory of acoustical design is based on the principle of sound direction and control with a minimum amount of absorption, and not along the line of sound absorption alone which has the tendency to reduce and often kill any resonance or purity of a tone, thereby creating an unpleasant and trying effect on an audience; an effect which tends to produce sleepiness. This is effected by the application of highly absorbent materials to walls and ceilings in the form of felt, and sometimes an over abundance of velour hangings or fabric wall panels.

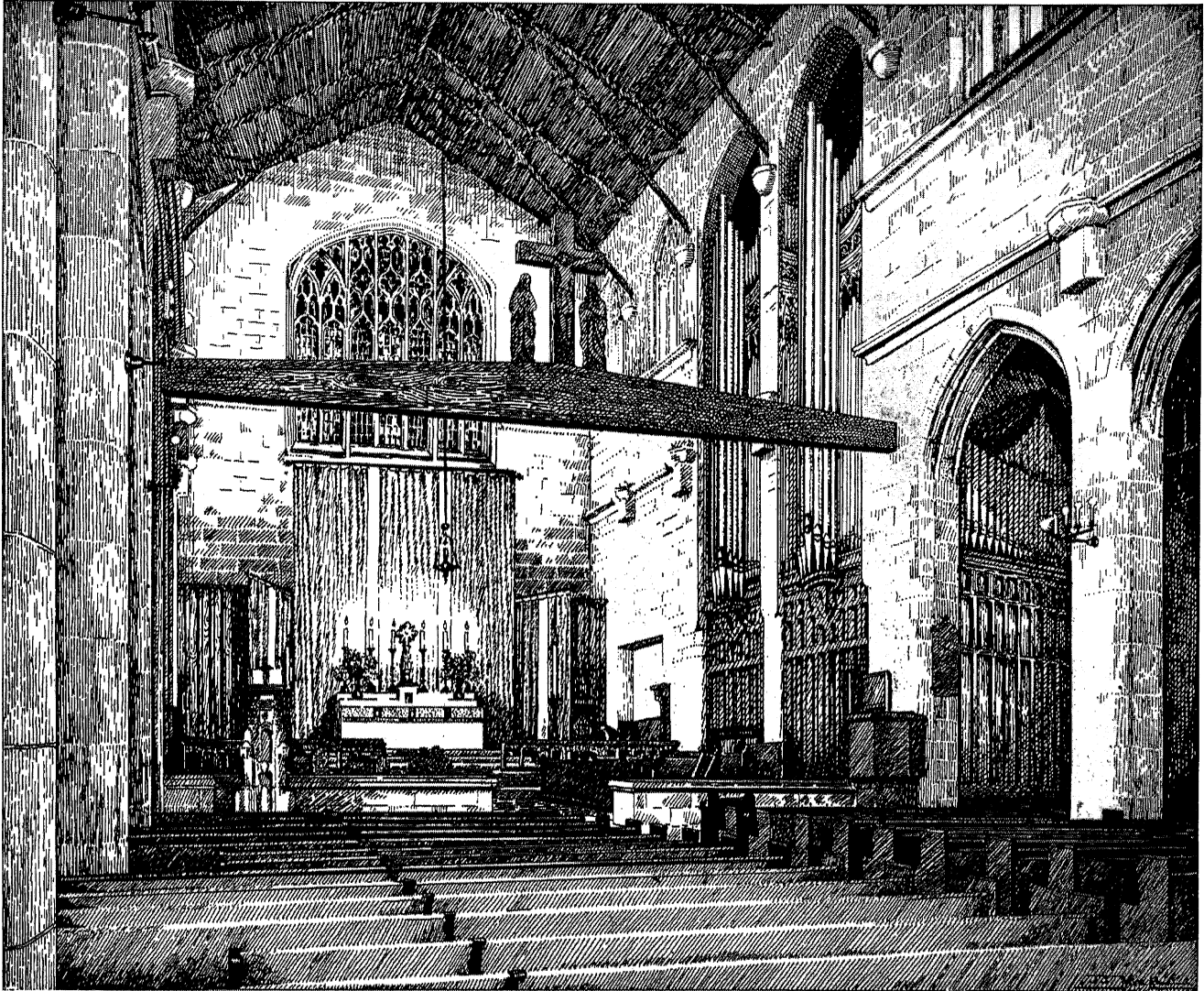
The art of attaining proper acoustics in any room is the art of conveying sound to the ear with the same quality and resonance as when it was produced. This result cannot be obtained by killing the resonance through the medium of absorption, although in many cases I have known excellent results to have been obtained by using felt or other deadening materials as a correction to faulty rooms. It is often used with good results for the purpose of eliminating echoes if placed in the proper part of the room. However, one can never expect to obtain the same result as if the building had been properly designed as explained above. J. HAROLD MACDOWELL

Skinner Organ Co., Boston, Mass.

Sirs: I write to tell you of the pleasure it is to me to play, (and the satisfaction it gives to the Patrons,) your wonderful organ at Grove Park. I have been here for 4 months now and I am continually being congratulated on my recitals. The organ is by far the best I have ever played and I have played many in the British Isles, France, Canada and this U. S. A. Never have I heard such a French Horn. Must tell you. Had a French Horn player here at a Convention and he came over to the organ and entered into conversation and I elicited the fact he played the French Horn. I asked him to listen. Played the "Evening Star" and I wish you could have seen his face. Says he, "Lord, if I could only play like that." The English Horn is equally good.

Sincerely,
JAMES ALDERSON





The Chancel of St. Luke's with the Skinner Organ in place

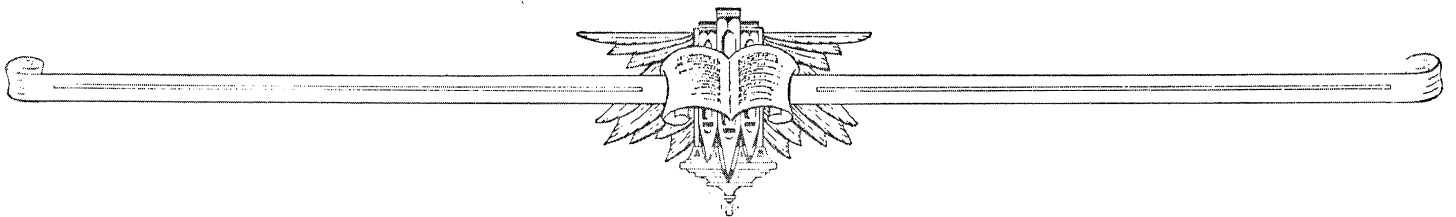
The New Skinner Organ in St. Luke's

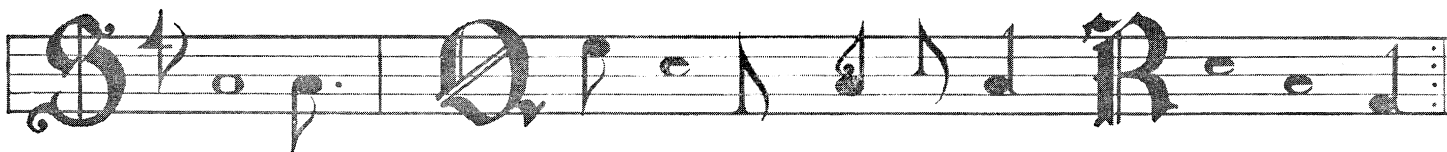
The new Skinner organ in St. Luke's Church at Evanston, rated as the largest organ in any church in Chicago or vicinity, was inducted into service in a manner befitting the size and quality of the instrument by Herbert E. Hyde, the organist and choirmaster of St. Luke's, and his fellow organists of Chicago and Evanston. The series of recitals which marked the week of dedication beginning October 15 will go down in Chicago's organ history as almost epoch-making, for it is seldom that so elaborate a series of programs is prepared

for such an occasion, and, what seems equally remarkable, immense audiences were present to hear everyone of the programs. None of the recitals was attended by fewer than 1,000 people and the night of the service under the auspices of the Illinois chapter, A. G. O., hundreds stood in the aisles throughout the performance.

St. Luke's is one of the great Episcopal churches of this country and its new plant on the south side of Evanston is one of the models in the United States. The organ is a fitting part of this equipment.

Mr. Hyde presided at the console at the dedicatory service the morning of October 15 and at 4:30 his assistant, Mack Evans, gave a brief program which included the "Grand Choeur" and the "Prayer and Cradle Song" of Guilmant, Bach's Prelude and Fugue in D minor, Thompson's variations on "Saviour, Breathe an Evening Blessing," and a Processional March by Rogers. In the evening Mr. Hyde gave the dedicatory recital, playing this program: "Caprice Heroique," Reverie and "Romance sans Paroles," Bonnet; Toccata





and Fugue in D minor, Bach; "The Guardian Angel," Pierne; Slumber Song, Seely; "Menuet a l'Antico," Seeboeck-Hyde; "To a Wild Rose," MacDowell; Chromatic Fantasia, Thiele; "Vision," Rheinberger; Cradle Song, Grieg; "Le Bonheur," Hyde.

Monday evening three prominent Evans-ton organists—Stanley Martin of St. Mark's Episcopal Church; Mrs. Wilhelm Middelschulte of the First Presbyterian, and William Lester of the First Baptist—were heard in a very interesting program. A fine feature between the numbers was an address by Dean Peter C. Lutkin on "The Education of the Soul," in which he dwelt on the need of cultivating the soul through music and art as being as essential to humanity as the training of the mind. Mr. Martin's playing, of pronounced excellence, included these numbers: Suite in F, Corelli-Noble; "Contrasts," J. Lewis Browne; Sherzo, Fifth Sonata, Guilmant. Mrs. Middelschulte offered these numbers: Prelude and Nocturne, Bairstow; Toccata, Grison.

Mr. Lester played a varied program which included an "Invocation" dedicated to Mr. Hyde and also the following: "In Indian Summer," Lester; "Venetian Idyl," Andrews; "Andante con Moto," Bridge; "Heroic Overture," Ware.

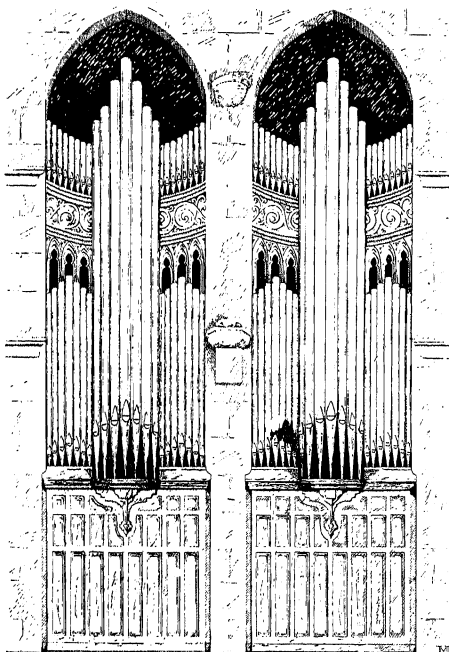
Tuesday the guild took charge and the players were Eric DeLamarter, Miss Tina Mae Haines and Palmer Christian. Despite the length of the service the number of those who stood did not diminish perceptibly and the appreciation manifested was sincere and strong. Mr. DeLamarter's offerings were: "Chant de Printemps," Bonnet; Intermezzo, DeLamarter; "Legende," Zimmerman; Finale, Sixth Symphony, Widor. Miss Haines played "Matin Provencale," Bonnet; "Dance of the Sugar-Plum Fairy" (Nut-Cracker Suite), Tschaikowsky; "Meditation at Ste. Clotilde," James; Fantasie on Spanish Themes, Gigout. Mr. Christian gave a varied series of offerings, including a most appealing rendition of Strauss' "Dreams" and a decidedly brilliant one of Rossetter G. Cole's Rhapsodie. His numbers were: "A Cloister Scene," Mason; "Scherzo-Caprice," Ward; "Dreams," Strauss; Rhapsodie, Cole.

Mr. Hyde closed the series of recitals on Wednesday evening with this program: Sonata No. 1, Borowski; Meditation, Klein; Bouree, Bach; "Suite Gothique," Boellmann; Berceuse, Dickinson; Caprice (MS), Seely; Toccata, Fifth Symphony, Widor.

YEAR'S RECORD AT CORNELL

James T. Quarles Reports 143 Organ Works Played at Recitals

A total of 143 works for the organ was played by Professor James T. Quarles at Cornell University in the 1921-1922 scholastic year, according to a report made by the University organist in submitting a bound volume of the programs. There were thirty-seven recitals. The composers appearing most frequently were: Bach, 13;



ST. LUKE'S ORGAN SCREEN

Franck, 8; Guilmant, 8; Dvorak, 6; Mendelssohn, 6; Rimsky-Korsakoff, 6; Tschaikowsky, 6; Bonnet, 5; Brahms, 5; Debussy, 5.

Cornell University is the fortunate possessor of two magnificent organs. That in Sage Chapel was built by Skinner in 1909, and contains four manuals and forty-six stops. The organ in Bailey Hall was given to the University in 1914 by Andrew Carnegie and others in honor of the eightieth birthday of Cornell's first president, Andrew D. White. It was built by the Steere Organ Company and contains four manuals and seventy-nine stops.

The attendance at the recitals has been stimulating and gratifying. The programs have followed their customary trend, and

represent a wise blending of great musical masterpieces of all schools with the better class of music of lighter content and more immediate appeal.

OPENING AT KILBOURN HALL

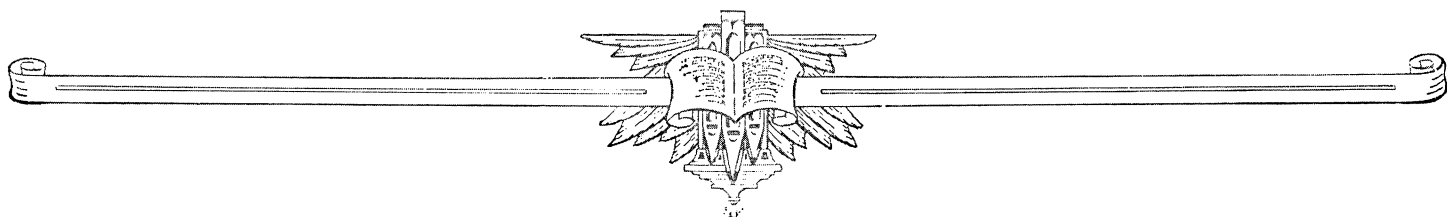
Harold Gleason Gives First Recital on Skinner Organ of 124 Stops

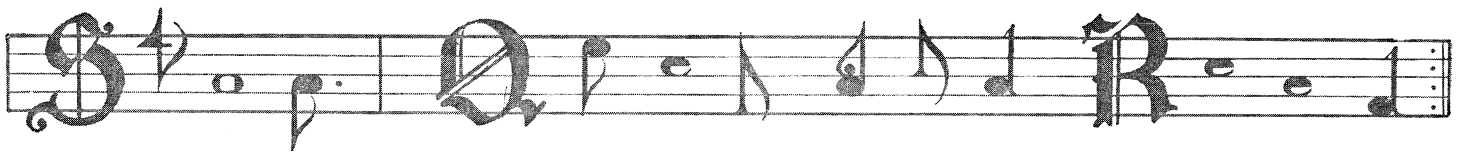
By LYNNWOOD FARNAM

Harold Gleason gave the first recital on the completed Skinner organ of 94 speaking stops at Kilbourn Hall, Rochester, September 26. The instrument has proved to be remarkably successful from the point of view of suitability to its environment and the use to which it will be put. Its specification is sumptuous, bettering most large organs known to me by its richly varied, colorful and clear pedal organ, the numerous mixture ranks and the large number of useful accessories, among which must be mentioned the separate combination pistons to the couplers and the double-touch pistons to great and swell.

To come to the program, which, played from memory, was listened to by an absolutely full house amid ideal conditions of comfort and soft light: Bach's Toccata and Fugue in D minor was played with fire combined with the restraint necessary for intelligibility, while certain dramatic points were well emphasized. This was followed by the adagio from Mark Andrews' First Sonata, appealingly read, and an irresistibly charming and surprising presentation of the Martini Gavotte, in which some quaint solo reed stops, flutes and mutation registers were deftly contrasted. An adequate rendering of Franck's "Piece Heroique" completed the first part of the program. The second part included, among other things, a captivating rendering of Bonnet's "Ariel," the "Liebestod" from Wagner's "Tristan" (given as successful an organ rendering as is possible with two hands and two feet) and the Widor Toccata.

Mr. Gleason is refreshingly sparing with his full organ effects and in this connection invariably selects those registers—and very important—couplers which will suit the movement of parts and the harmonic texture of the piece in hand. His artistic achievement during the last few years is very notable and the further development of his work will be watched with greatest interest.—The Diapason.





No "14 Second" Echo

Mr. Skinner's Prediction Acknowledged
Correct—Cleveland Auditorium
Acoustics Unusually Fine

Instead of a 14 second echo predicted by acoustical experts and despite the warnings of a Professor of Acoustics called in by interested claimants of another system, the method employed by J. H. MacDowell in plastering the walls of the Cleveland Auditorium with an absorbent plaster has been proven to have been a wise solution of the problem.

Mr. Skinner has always contended that much of the felting done in churches and auditoriums is needless and in many instances positively harmful to the acoustical qualities of the room. In this instance he agreed with the architect in the use of the plaster and advised strongly against the use of felt, claiming that aside from being a bad treatment for the walls, it would also add greatly and needlessly to the cost.

In the face of an injunction served too late to prevent the completion of the work, Mr. MacDowell "stood by his guns" and left the final verdict to the people of Cleveland. The result was that not only was his judgment confirmed by popular vote at the opening of the structure, but in the opinion of experts the acoustical qualities were unusual and entirely satisfactory.

A similar instance of the vindication of Mr. Skinner's acoustical judgment may be cited in the case of the Second Congregational Church at Holyoke, Mass.

Here also the opinion of an architect and other experts called in was that the walls should be felted and that only by such treatment could proper auditory conditions be secured. Mr. Skinner took violent issue with all of these experts and finally succeeded in bringing the controlling board to a decision to wait until the room was finished and the organ installed before proceeding farther with the felting. The result was that when the determining experiments were made with the organ in place the effect was so pleasing and satisfactory that it was clearly evident to all that not only was felting not necessary, but undoubtedly would have ruined an otherwise perfect auditorium.

Another interesting example of the advisability of "trying out" an auditorium before felting the walls, ceiling or any part of them is Christ Church, Springfield.

Here, in spite of the fact that the contract had already been made for felt, it was finally omitted, much to the improvement of the acoustical qualities of interior.

On the other hand there are cases where an echo is inevitable and where felting of the ceiling and sometimes part or all of the walls is beneficial and in extreme cases absolutely imperative. In First Church of Christ, Scientist, Lakewood, Ohio, where there is a cylindrical ceiling a partial application of felt was recommended and was found to be very effectual in silencing the echo which such a form of architectural treatment often creates.

As a general proposition, therefore, it seems wise to first "try out" the room then felt it if necessary; not assume felt is needed and go ahead and put it on before such need is demonstrated.

The Importance of Proper Theatre Organ Playing

A Letter from George Eastman

The importance of the organ in the motion picture theatre has brought recognition by George Eastman through the incorporation of a special course at the Eastman Theatre devoted to training motion picture theatre organists. In a letter Mr. Eastman discusses this latest project:

Dear Sir:

Your attention is invited to the enclosed circular giving full information about the course in Organ Accompanying of Motion Pictures offered by the Eastman School of Music. The course itself, the equipment provided to make it of practical value to the student and the teachers who will conduct the course, make this enterprise one to interest the entire motion picture industry.

Importance of Organ

Recognition of the importance of good musical accompaniment for motion pictures needs no argument; the demand of the public for good and constantly better music is an established fact. The organ is already installed in almost all motion picture theatres of size and permanence; it is pre-eminently the single instrument upon which motion picture accompaniment relies as its stable means. Organ builders are constantly enlarging the capacity of their product for equivalence to orchestral

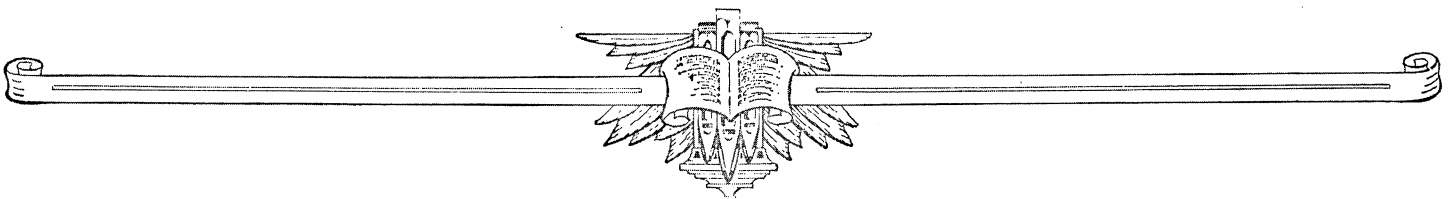
effects. The modern organ furnishes the means for varied musical interpretation of motion pictures that is a proven asset to their success.

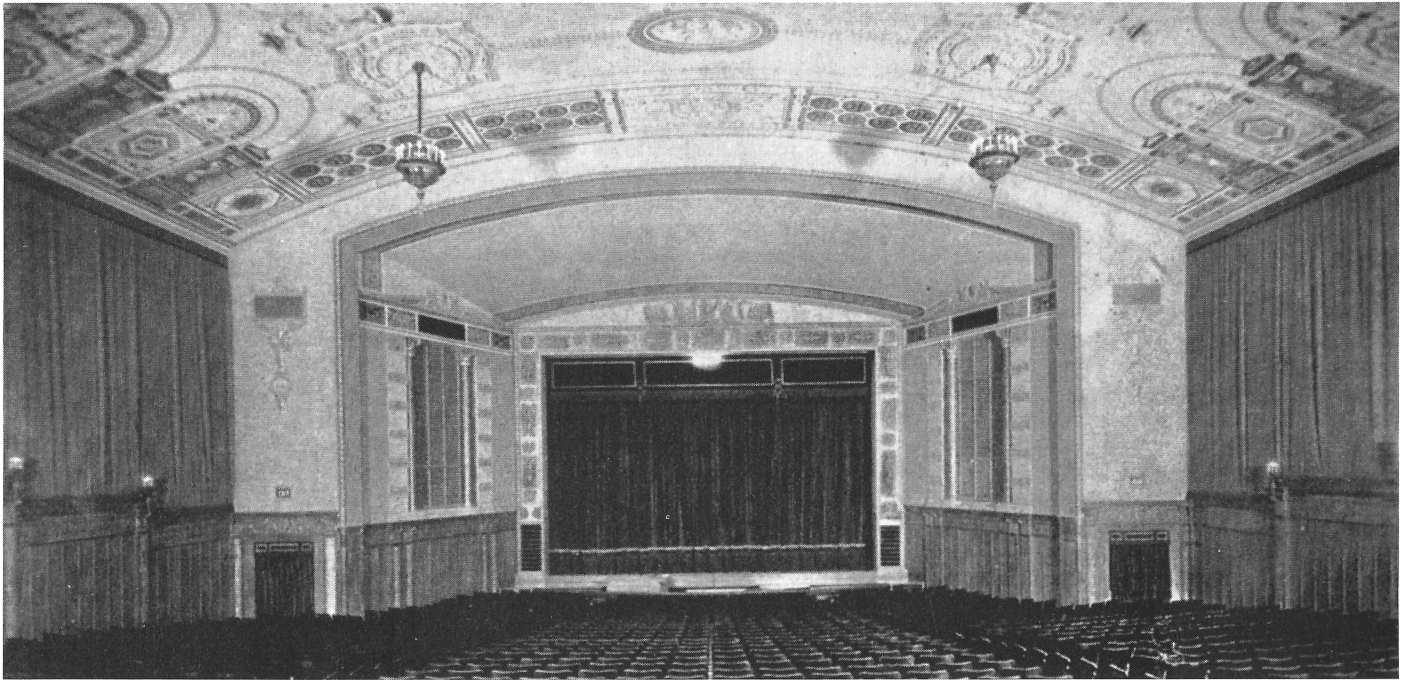
There is a present and growing demand for a type of organist prepared to use the modern organ of the motion picture theatre to full advantage. Such an organist must be more than a skilled performer on the organ; more than a master of modern organ mechanisms. He must be prepared both by lively music memory and by ready and intelligent improvisation to follow with his accompaniment the kaleidoscope of scenes and moods of the picture to which his music must be adapted intimately, if the proper result is secured. The organist accompanying motion pictures cannot serve properly by performance of compositions by rote; he must himself be prepared to select from appropriate music such material as will be suitable to the needs of the picture; he must in a way become a composer.

Recognizing the needs of this comparatively new profession, the Eastman School of Music has made preparations of full adequacy to furnish the training called for. Mechanically its equipment is unrivalled. The organs of the Eastman theatre and of Kilbourn Hall are two of the most important instruments built thus far; they represent the latest and most comprehensive thought of modern organ engineering and musical development. The studio for the course in motion picture accompanying is located in the Eastman theatre and is equipped with an orchestral organ with all modern instrumental equivalents; the regular organ department of the School has for its use two three-manual teaching organs and nine two-manual practice organs. The motion picture organ studio has complete facilities for screening pictures; lessons given there put the student in the environment of the theatre itself; properly prepared by technical and theoretical training, he there accompanies motion pictures under supervision of the teacher.

Teachers Are Past Masters

The teachers of this course in the Eastman School of Music are the organists of the Eastman theatre. They are past masters of the art they teach. The student has constant opportunity to profit by example as well as by precept. In the working routine of this theatre there is





Capitol Theatre, Boston, Mass.

constant preparation of musical material for use, continual scoring of a comprehensive weekly program of motion pictures. On occasion the student is given opportunity to witness this scoring.

In a music school furnishing complete education in music, of university standard, special opportunity is herein provided for an intensive training preparatory to the demand of motion picture theatres for skilled organists.

This letter and circular are sent you in the thought that the enterprise will appeal to you as worth the notice of your publication.

Very truly yours,

GEO. EASTMAN

Excerpts from the circular referred to in the above letter read:

The Special Course

This is a special course, offered to a class of twelve students, whose preparation is adequate to make intensive study organ accompanying of motion pictures immediately possible. It should be considered as a post-graduate course if considered in relation to the regular organ course of the school. In addition to proficiency as a player of the organ, the candidate for this

course is required to have a fundamental knowledge of harmony, modulation, transposition, and some knowledge of counterpoint. The course consists of two one-hour lessons per week for a term of twelve weeks. In addition to the lesson periods each student will be given opportunity for two hours of practice each week on the studio organ.

Theoretic Work:—Transposition of piano and orchestra music for the organ; sight harmonization of given melodies; improvisations in varied rhythms, keys and styles of given motifs, following characteristic music forms such as the march, the valse, the polonaise, the gavotte, the elegie, etc. Composition of organ transcription (home work).

Selection of descriptive music for scenics and travelogues. Determining the mood of the picture; examination of its scenic details and selection of suitable music for subdivisions, such as dawn, twilight, moonlight, pastoral scenes, western episodes, etc. Orientalism in music; characterization musically of wild and savage life, various dramatic situations; appropriate musical accompaniment to moods of love, hate, jealousy, grief resignation, heroism, etc.

Performance Work:—Applying theoretic studies of material to pictures shown in projection room.

Improvisation of scenic pictures.

Improvisation of short dramatic situations picturing elemental moods.

Improvisation of scenes of character involving suggestion of mystery, suffering, villainy, etc.

Improvisation of scenes of pursuit, flights, agitated and hurry episodes in varied styles.

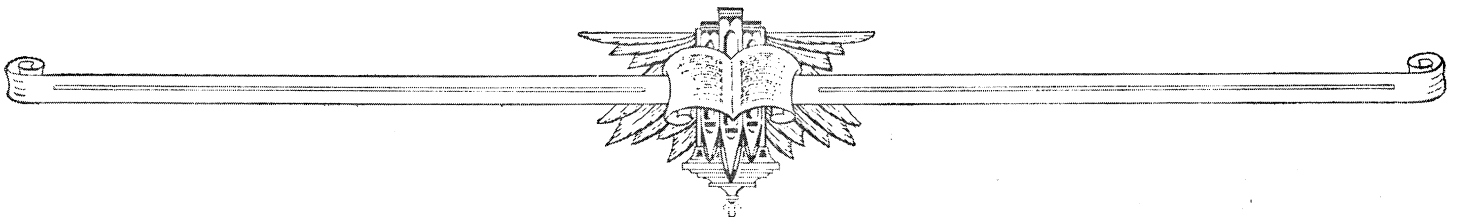
The comic effects of the organ. Use of folk tunes and popular music as accompaniment to comedy pictures. The folk dances of various nations. Diverse acoustic effects of the organ; imitation of sounds. Wind and storm; thunder, explosions, aeroplane, laughing and talking imitations, different animal and bird sounds.

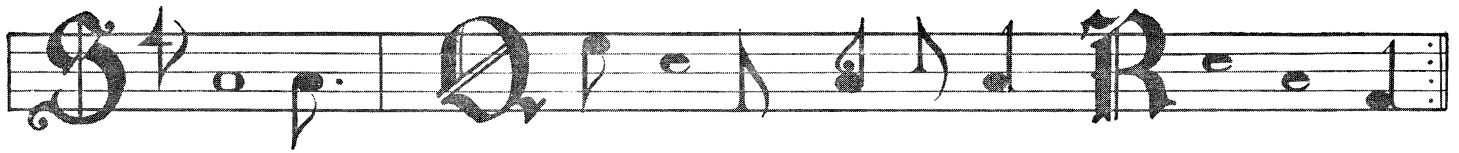
Application of long silence as effective in tense dramatic situations.

Arrangement and composition of a score for a film style, musical unity. Selection of basic and leading themes for characters and situations; methods of use for returning moods and reflections.

The arranging of music for weeklies, news reels, scenics, with particular stress laid on folk-music of various nations. The scoring of music for Biblical scenes.

Selection and arrangement of music for Educational films.





The Capitol Theatre Organ, Boston, Mass.

GREAT ORGAN		Pipes
8'	Diapason	73
8'	Major Flute	73
	Gedeckt	73
8'	Violoncello	73
8'	Viole Celeste	73
8'	String Organ (IV Ranks)	292
8'	Dolce Celeste (II Ranks)	134
4'	Unda Maris (II Ranks)	122
4'	Orchestral Flute	61
16'	Trumpet	12
8'	Harmonic Trumpet	61
4'	Clarion	12
8'	Vox Humana	61
	Celesta } With dampers	
	Harp } (Push button)	61
	Tremolo } (in key check)	

SWELL ORGAN		Pipes
16'	Bourdon	73 Pipes
8'	Diapason	73 Notes
8'	Major Flute	73 Notes
8'	Gedeckt	73 Notes
8'	Violoncello	73 Notes
8'	Viol Celeste	73 Notes

SWELL ORGAN (Cont'd)		Notes
8'	String Organ(IV Rks)	292
8'	Dolce Celeste(II Rks)	134
4'	Unda Maris.(II Rks)	122
4'	Orchestral Flute	From 61
16'	Trumpet	Great 12
8'	Harmonic Trumpet	61
4'	Clarion	12
8'	Vox Humana	61
8'	Corno d'Amour	73 Pipes
	Celesta } From Great	
	Harp } (Push button)	
	Tremolo	

ORCHESTRAL ORGAN		Pipes
8'	Doppel Floete	73
8'	Concert Flute	73
8'	String Organ (IV Ranks)	292
8'	Orchestral Strings (II Rks.)	146
4'	Violina	61
4'	Orchestral Flute	61
2 2/3'	Nazard	61
2'	Piccolo	61
1 3-5'	Tierce	61
1 1-7'	Septieme	61

16'	Bassoon	73
8'	Clarinet	61
8'	English Horn	61
8'	French Horn	61
8'	Musette	61
8'	Physharmonica	61
	Tremolo	

SOLO ORGAN		Notes
8'	Doppel Floete	From Or- 73
8'	Concert Flute	chestral 73
8'	String Organ (IV Ranks)	292
8'	Orchestral Strings (II Rks.)	146
4'	Violina	61
4'	Orchestral Flute	61
2 2/3'	Nazard	61
2'	Piccolo	61
1 3-5'	Tierce	61
1 1-7'	Septieme	61

16'	Bassoon	73
8'	Clarinet	61
8'	English Horn	61
8'	French Horn	61
8'	Musette	61
8'	Orchestral Tuba	73 Pipes
	Cathedral Chimes	20 Notes
	Tremolo	

PEDAL ORGAN (Augmented)		Notes
32'	Resultant	32 Notes
16'	Diapason	32 Pipes
16'	Violine	12 Pipes
16'	Bourdon	32 Pipes
16'	Lieblich Gedeckt (from Swell)	32 Notes
8'	Octave	32 Notes
8'	Gedeckt	32 Notes
8'	Still Gedeckt (from Swell)	32 Notes
8'	Violoncello (from Great)	32 Notes
8'	String Organ (IV Ranks)	32 Notes
16'	Double Trumpet (from Great)	32 Notes
16'	Bassoon (from Orchestral)	32 Notes
8'	Trumpet (from Great)	32 Notes
8'	Bassoon (from Orchestral)	32 Notes
	Chimes	

COUPLERS		
Swell to Great	}	Unison
Orches. to Great		
Swell to Orches.		
Great to Solo		
Solo to Swell		
Solo to Great		

Swell to Swell	4'	}	Octave
Swell to Swell	16'		
Swell to Great	4'		
Swell to Great	16'		
Swell to Orchestral	4'		
Swell to Orchestral	16'		
Orches. to Orches.	4'		
Orches. to Orches.	16'		
Orches. to Great	4'		
Orches. to Great	16'		
Great to Great	4'	}	Pedal
Great to Great	16'		
Solo to Great	4'		
Solo to Great	16'		
Solo to Solo	4'		
Solo to Solo	16'		
Swell to Pedal			
Great to Pedal			
Orches. to Pedal			
Solo to Pedal			
Swell to Pedal	4'		
Solo to Pedal	4'		

COMBINATIONS

Adjustable at the console and visibly operating the draw stop knobs:

SWELL—1, 2, 3, 4, 5, 6 Ped. to Man. 2nd touch to bring on all couplers to Swell

GREAT—1, 2, 3, 4, 5, 6 Ped. to Man. 2nd touch to bring on all couplers to Great

ORCH.—1, 2, 3, 4, 5, 6 Ped. to Man. 2nd touch to bring on all couplers to Orch.

SOLO—1, 2, 3, 4, 5, 6 Ped. to Man. 2nd touch to bring on all couplers to Solo

PEDAL—1, 2, 3, 4, 5, 6

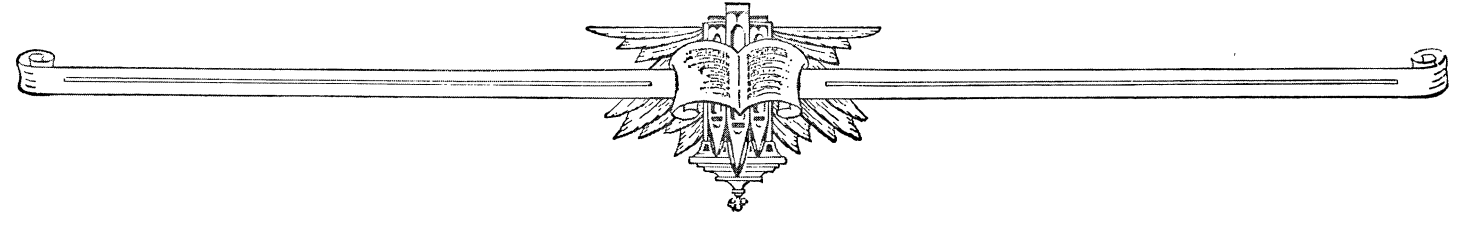
FULL—1, 2, 3, 4 Including couplers—over Solo keys
Supplementary

FULL—1, 2, 3, 4 to operate 3, 4, 5, 6 of Swell, Great, Orchestral, Solo and Pedal (to be engraved) 3, 4, 5, 6 and on—2nd touch bring on couplers
General Cancel

TRAPS—In Great Organ expression chamber.

SNARE DRUM—One knob among Great organ stops and is to be playable on any one of the Great organ keys. Also to be played by holding down toe stud. Also to be played by 1st touch on pedal; the 2nd touch on this pedal to cut out snare drum and give single stroke on bass drum and cymbal and to work a reversible so as to cut out snare drum. The return stroke of

(Continued on next page)





pedal again operates reversible and brings snare drum back to normal.

BASS DRUM—One knob among Pedal organ stops and is to be playable on any one of pedal keys.

CHINESE BLOCK—One knob among Great organ stops and is to be playable on any one of Great organ keys.

TAMBORINE—One knob among Great organ stops playable on any one of Great organ keys. Also playable by holding toe stud.

CYMBAL—One knob among Pedal organ stops and is playable on any one of Pedal organ keys.

TYMPANI—Is the repeating stroke on bass drum. One knob among Pedal organ stops and is playable on any one of Pedal keys.

AUTO HORN—In Great expression chamber and is operated by toe stud.

BIRD SONG—In Great expression chamber and is operated by toe stud.

ORCHESTRAL BELLS—Metal hammers repeating on Celesta (lower octave single stroke only).

In Orchestral Expression chamber.

XYLOPHONE—49 note Deagan with resonators.

The great difficulty with the ordinary organ in a motion picture theatre is the distressing drop in the musical atmosphere that occurs when the orchestra ceases and the organ takes up the story.

The orchestra is full of virile tone color and beautiful qualities with which we are all familiar. Attempts to give the organ more of the characteristics of the orchestra have been ill judged. The result has been a noisy, coarse tone of very limited variety and a superabundance of so-called traps i.e. drums, sleigh bells, xylophones and other vaudeville specialties that are far removed from the fundamental characteristics of the orchestra with which it is intended to alternate or accompany.

The organ in the Capitol Theatre is designed to be a substitute for the orchestra in the truest sense. It has all of the representative color present in the orchestra; strings of all qualities and strength of tone that will continue the orchestral strings so exactly that one cannot tell when the transition is made. The French Horn, English Horn, Clarinet, 'Cello, Oboe are all exactly duplicated in this organ. There

is also a Musette, a humorous tone which is sometimes called the "Charlie Chaplin" of the orchestra.

There are many lovely soft effects that they can hardly be approached by the orchestra.

This organ also has the drums and other percussion effects above referred to but they are subsidiary as in the orchestra and do not dominate the instrument as customarily.

The organ is fully capable of furnishing a musical atmosphere for every mood shown on the screen whether it be sentimental, angry, sad, militant or merely scenic; in short its resources are as ample as those of the finest symphony orchestra.

E. M. S.

**SPECIFICATIONS OF ORGAN
FIRST CHURCH OF CHRIST, SCIEN-
TIST, LAKEWOOD, OHIO**

GREAT ORGAN

	Pipes
16'	Bourdon (Pedal Extension) 61
8'	First Diapason 61
8'	Second Diapason 61
8'	Erzähler 61
8'	Gedeckt 61
8'	Flute Celeste } Interchange- 61
8'	Spitz Flute } able with 61
4'	Flute } Swell 61
8'	Cornocean } 61
8'	French Horn } 61

SWELL ORGAN—73 Pipes

16'	Bourdon	73
8'	Diapason	73
8'	Salicional	73
8'	Voix Celestes	73
8'	Spitz Flute	73
8'	Flute Celeste	61
8'	Gedeckt	73
4'	Flute	61
2'	Flautino	61
	Mixture (III Ranks)	183
16'	English Horn	73
8'	Flugel Horn	73
8'	Cornocean	73
8'	Vox Humana	73
	Tremolo	

CHOIR ORGAN

8'	Diapason	73
8'	Concert Flute	73
8'	Dulcet (II Ranks)	146
8'	Quintadena	73
4'	Flute	61
8'	Orchestral Oboe	73

8'	Clarinet	73
	Celesta } 61	
	Harp } 61	
8'	Tuba Mirabilis	
	Tremolo	

PEDAL ORGAN (Augmented)

32'	Diapason (lower 12 notes Resultant)	32
16'	Diapason	32
16'	Bourdon	32
16'	Echo Lieblich (from Swell)	
8'	Octave	32
8'	Gedeckt	32
8'	Still Gedeckt (from Swell)	
16'	English Horn (from Swell)	
16'	Trombone	32
8'	Tromba	32

ECHO ORGAN

8'	Cor de Nuit (Chimney Flute)	61
4'	Flute d'Amour	61
8'	Vox Humana	61
	Chimes	20 Bells
	Tremolo	

COUPLERS

Swell to Great
Choir to Great
Swell to Choir
Swell Super
Swell Sub
Swell Super to Great
Swell Sub to Great
Swell Super to Choir
Choir Super
Choir Sub
Swell to Pedal
Great to Pedal
Choir to Pedal
Swell Octave to Pedal
Choir Octave to Pedal

COMBINATIONS

Adjustable at the console and visibly operating the draw stop knobs.

SWELL—1, 2, 3, 4, 5, 6, 7

GREAT—1, 2, 3, 4, 5, 6, 7
Ped. to manual

CHOIR—1, 2, 3, 4, 5

PEDAL—1, 2, 3, 4, 5, 6

GENERAL—1, 2, 3 moving all stops and couplers

General Cancel

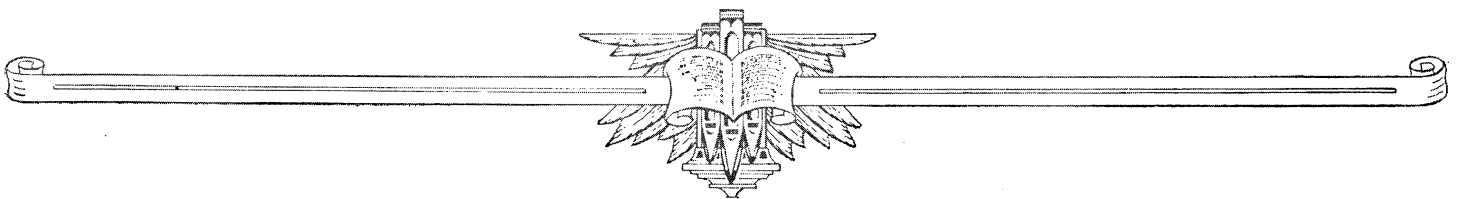
Great to Pedal Reversible

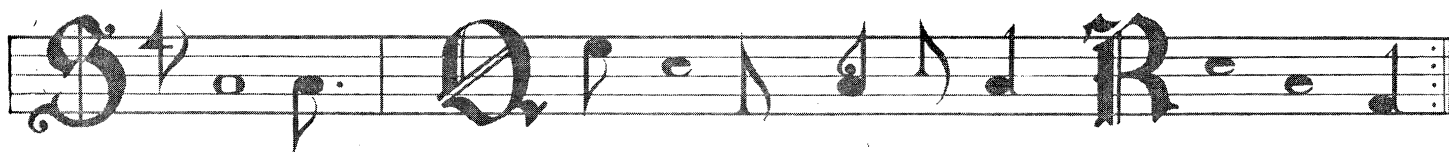
Swell Expression

Choir Expression

Crescendo

Sforzando

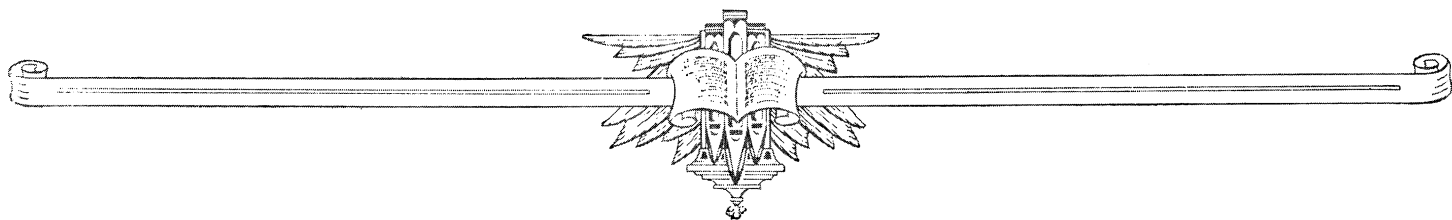


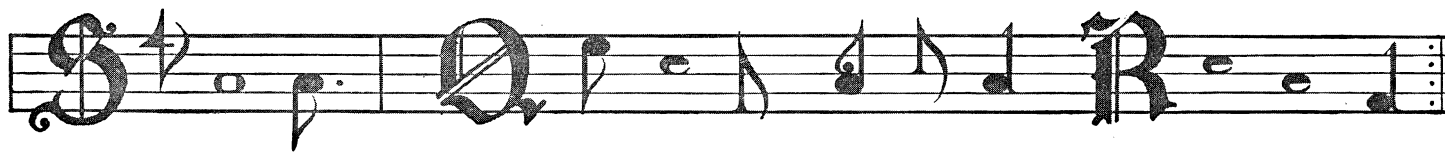


The Skinner Organ Installation, First Church of Christ, Scientist, Lakewood, Ohio

Other Skinner Organ Installations in Christian Science Churches

		<i>Manuals</i>	<i>Stops</i>			<i>Manuals</i>	<i>Stops</i>			<i>Manuals</i>	<i>Stops</i>
Chicago	Tenth Church of Christ, Scientist	3	29	Quincy	First Church of Christ, Scientist	2	11	New York City	Second Church of Christ Scientist		
Evanston	First Church of Christ, Scientist	3	27	Reading	First Church of Christ, Scientist	2	17	Cincinnati	First Church of Christ, Scientist	3	32
Highland Park	First Church of Christ, Scientist	2	10	Springfield	First Church of Christ, Scientist	3	25	Columbus	Second Church of Christ, Scientist	2	11
South Bend	First Church of Christ, Scientist	3	28	Minneapolis	Sixth Church of Christ, Scientist	3	25	Erie	First Church of Christ, Scientist	3	15
New Bedford	First Church of Christ, Scientist	2	11	New York City	Fifth Church of Christ, Scientist	4	42	Janesville	First Church of Christ, Scientist	2	11





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

Vol. I DECEMBER, 1922 No. 4

CORRESPONDENCE

Indianapolis, Ind., Nov. 22, 1922.

The Skinner Organ Company,

Dear Sirs:

Thank you for the beautiful book received a few days ago. I am also glad to tell you how I appreciate the Skinner Organ in Roberts Park Church. I have been playing this organ for seven years and enjoy it more and more all the time, if possible. The action and voicing are perfect.

Very sincerely,

Mrs. Roy L. Burtch,
(Organist, Roberts Park Church.)

October 5, 1922

Skinner Organ Company,
Boston, Mass.

Gentlemen:

The Board of Directors desire to express to you at this time a word of appreciation for the beautiful organ you have built and installed in our church.

The instrument has been satisfactory in every way, and there have been many expressions of gratification in regard to it

by members of our church and by visitors. Those who have played it have found it a delight because of the beauty of tone, the rapid speaking of the pipes, and the ease with which it is manipulated.

Sincerely,

BOARD OF DIRECTORS

(Signed) Jessie R. Mitchell, Clerk
First Church of Christ, Scientist
Erie, Pa.

ERNEST H. SHEPPARD

Organist Compositor

569 Main Street

East Orange, New Jersey

Skinner Organ Co. October 4, 1922.
Boston, Mass.

Gentlemen:

Your brochure and copy of "Stop, Open and Reed," arrived safely for which accept my thanks. My interest in the Skinner "works of art" continues to grow, and my ambition is to have the pleasure of presiding at a Skinner organ in the near future. I have held positions for 19 years now (10 in England), and played many organs but will not be really satisfied until I have a Skinner for "keeps."

Thanking you again, I am,

Yours sincerely,

ERNEST H. SHEPPARD

ORLA D. ALLEN MORTON B. WELCH
PIPE ORGAN WORK

Design, Specification, Construction
Tubular and Electro-Pneumatic Actions
Tuning and General Repairing
Birmingham, Alabama

Skinner Organ Co. Sept. 11, 1922
677 Fifth Ave., N. Y. C.

My dear Sir:

I have received from your office in the last few months some copies of your little trade publication called "Stop, Open and Reed."

I wish you would send me a few copies of this last issue containing Mr. Skinner's remarks anent theatre organs and organists.

I wonder if he really knows how near to the real situation he comes in this article, as applied to this section of the country.

Jazz Units, flapper organists, turn on the tremolo when they sit down and it only stops when the motor is shut off at night, managers crying that their patrons want Jazz and ragtime, etc., with the result that people who would like to see a good picture once in a while will not go on account of the horrible music.

A few weeks since one of the theatres became flooded around the orchestra pit wetting the cables and putting the organ out of business for a few days, and a prominent musician, and director of one of our local conservatories said to me that she really enjoyed a picture for once, because the organ was out of business.

It seems to me that there is only one way to cure this trouble, and that is for the people that are in favor of decency in organ building and organ playing, to eternally keep harping on that string till its effect is felt.

Yours very truly,
ORLA D. ALLEN

P. O. Box No. 1068
Birmingham, Alabama

CHURCH OF THE ADVENT

Indianapolis, Indiana

GEORGE B. KEMP, JR.
Organist and Choirmaster

September 28, 1922

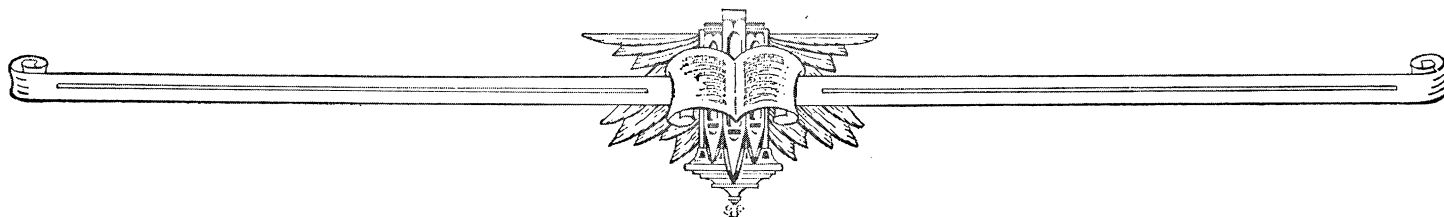
The Skinner Organ Company
677 Fifth Avenue
New York City

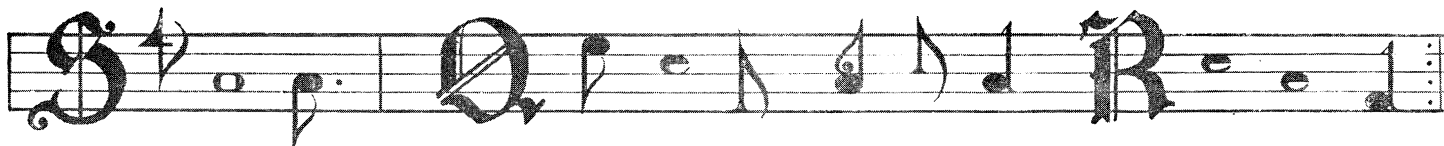
Gentlemen:

I have received and read with great interest the several copies of "Stop, Open and Reed" which have reached me from time to time.

The printed matter, to say nothing of the illustrations, is decidedly worth while, which is putting it very mildly. I want especially to commend the article on theater organs in the latest number. I occasionally "play pictures," endeavoring to use the best sort of music that I think the audience will appreciate, and I find it possible to "set" almost any sort of situation adequately without a lot of "effects" other than can be gotten out of the legitimate resources of an organ. My compliments to the author of the article, and the company hardy enough to sponsor his stand.

Yours truly,
GEORGE B. KEMP





Specifications of Organ, Central Presbyterian Church Montclair, N. J.

GREAT ORGAN

		Pipes
16'	Bourdon (Pedal Extension)	61
8'	1st Diapason	61
8'	2nd Diapason	61
8'	Claribel Flute	61
8'	Erzahler	61
4'	Flute	61
4'	Octave	61
2' ² / ₃	Twelfth	61
2'	Fifteenth	61
8'	Tromba	61
Chimes (from Echo)		
Prepared for 20 Notes		

SWELL ORGAN

		Pipes
16'	Bourdon	73
8'	Diapason	73
8'	Gedeckt	73
8'	Salicional	73
8'	Voix Celeste	73
8'	Spitz Flute	73
8'	Flute Celeste	61
4'	Flute	61
2'	Flautino	61
8'	Dolce Cornet (III Rks.)	183
8'	Cornopean	73
8'	Flugel Horn	73
8'	Vox Humana	61
Tremolo		

CHOIR ORGAN

8'	Violin Diapason	61
8'	Concert Flute	61
8'	Dulciana	61
8'	Unda Maris	49
4'	Flute	61
8'	Clarinet	61
Tremolo		

ECHO ORGAN

		Pipes
(Prepared for) Blank Knobs		
8'	Stentorphone	73
8'	Muted Viole	73
8'	Viole Celeste	73
8'	Fern Flute	73
4'	Flute	73

ECHO ORGAN (Cont'd.)

		Pipes
8'	Vox Humana	61
Chimes		20 Tubes
Tremolo		

PEDAL ORGAN (Augmented)

16'	Diapason	44 Pipes
16'	Bourdon	61 Pipes
16'	Echo Bourdon (from Swell)	32 Notes
8'	Octave	32 Notes
8'	Gedeckt	32 Notes
8'	Still Gedeckt (from Swell)	32 Notes
16'	Trombone	44 Pipes
8'	Tromba	32 Notes

COUPLERS

Swell to Great	}	Unison
Choir to Great		
Swell to Choir		
Echo to Choir		
Echo to Great		
Echo to Solo (Prepared)		
Solo to Great (Prepared)		

COUPLERS (Cont'd)

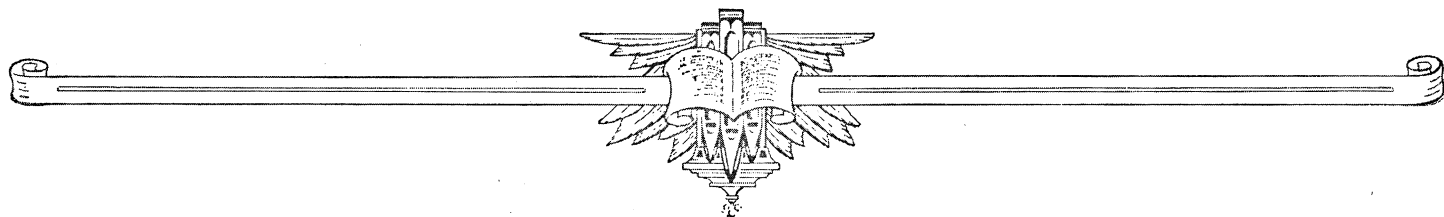
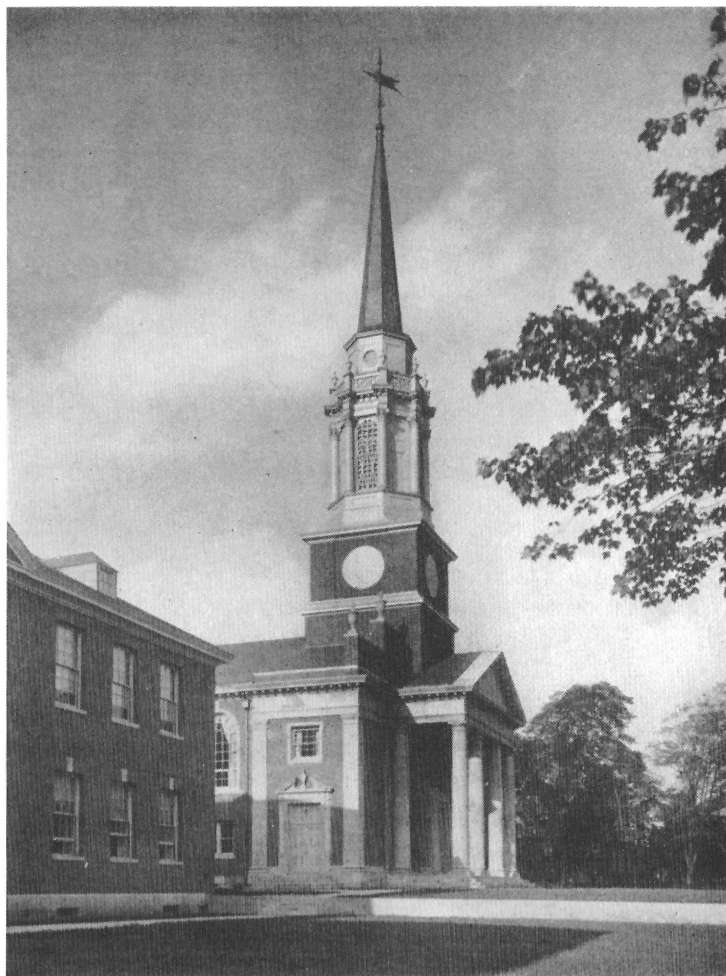
Swell to Swell	4'	}	Octave
Swell to Swell	16'		
Swell to Great	4'		
Swell to Great	16'		
Swell to Choir	4'		
Swell to Choir	16'		
Choir to Choir	4'		
Choir to Choir	16'		
Great to Great	4'		
Choir to Great	4'		
Choir to Great	16'		
Echo to Echo	4'		
Echo to Echo	16'		
Echo to Great	4'		
Echo to Great	16'		
Swell to Pedal			
Great to Pedal			
Choir to Pedal			
Swell to Pedal	4'		
Echo to Pedal			
Solo to Pedal (Prepared)			

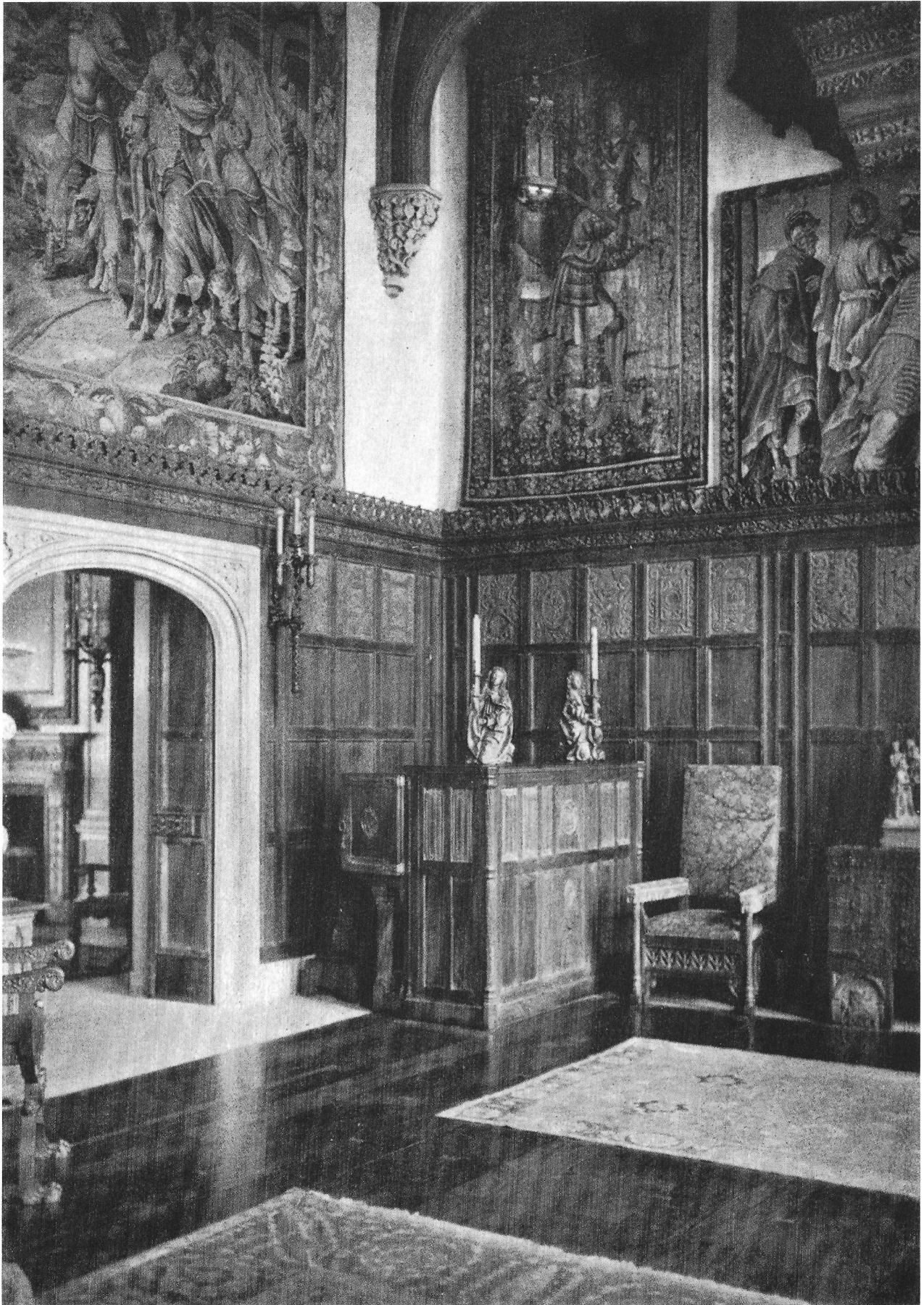
PEDAL MOVEMENTS

Balanced Swell
Balanced Choir
Balanced Echo
Balanced Crescendo
Great to Pedal Reversible
Sforzando

COMBINATIONS

Visibly operating the draw stop knobs and adjustable at the console:
GREAT —1, 2, 3, 4, 5 Ped. to Man.
SWELL —1, 2, 3, 4, 5, 6 Ped. to Man.
CHOIR —1, 2, 3, 4 Ped. to Man.
ECHO —1, 2, 3, 4, 5 Ped. to Man.
PEDAL —1, 2, 3, 4, 5





The exquisite Music Room in the Arthur Curtiss James New York City Residence