

# The AMERICAN ORGANIST

VOLUME 3

SEPTEMBER 1920

NUMBER 9

**T. SCOTT BUHRMAN, F. A. G. O.**

-

-

-

-

**Editor**

**LATHAM TRUE, Mus. Doc.**

-

-

-

-

**Associate Editor**

B. C. XYZ.

WHADYA READ

IN OUR WORLD (308) . . . . . EDITORIALS

BIOGRAPHICAL SKETCH (317)

FRANK L. SEALY

BIOGRAPHIES IN MINIATURE

EDWARD NAPIER (334)

ALBERT REEVES NORTON (338)

PAULINE VOORHEES (337)

BOHEMIAN CLUB'S ORGAN (329)

CHURCH SERVICE PROGRAMS (336)

DECADENCE OF THE PEDAL ORGAN (311) **GEORGE ASHDOWN AUDSLEY**

HARMONIC TENDENCIES (314) . . . . . **WALTER EDWARD HOWE**

CONTRAPUNTAL TENDENCIES

MOVING PICTURES IN THE CHURCH (323) **The Rev. CARLYSLE H. HOLCOMB**

MUSIC SUPPLEMENT (322)

GLORIA PATRIA . . . . . J. BRADFORD CAMPBELL

NEWS AND NOTES (337)

ATLANTIC CITY ITEMS (337) . . . . . EDWIN R. WILSON

IN THE WEST INDIES (336) . . . . . WARREN R. HEDDEN

BOHEMIAN'S CLUB'S FOREST ORGAN (329)

ORGANS OF NOTE (319)

LINCOLN HIGH SCHOOL, JERSEY CITY, N. J.

PICTUREGRAPHS (327) . . . . . **M. M. HANSFORD**

PHOTOPLAYING (324) . . . . . **FRANK STEWART ADAMS**

DRAMATIC POTENTIALITIES

PHOTOPLAY REPERTORY SUGGESTIONS (340, also 343)

PHOTOPLAY REVIEWS (332)

RIALTO—STRAND—BROOKLYN STRAND

PHOTOPLAY SCORES

"HUMORESQUE" (331) . . . . . ROLLO F. MAITLAND

"HUMORESQUE" (332) . . . . . HUGO RIESENFELD

"LOVE FLOWER" (330)

"YES OR NO" (328) . . . . . ROLLO F. MAITLAND

SUGGESTIONS (335)

RECITAL PROGRAMS (335)

REPERTORY SUGGESTIONS (340)

CADMAN—DAVIS—FEDERLEIN—JOHNSTON—KINDER

REVIEWS (343)

BERWALD—BORCH—COOMBS—CRESSEY—DIGGLE—DONOVAN

FRYSINGER—NEVIN—SCOTT—SOWERBY—HOLBROOK'S DYLAN

Copyright 1920

THE AMERICAN ORGANIST

All Rights Reserved

COPY 20 CENTS

\$2.00 YEARLY (CANADIAN \$2.25; FOREIGN \$2.50)

THE WORLD BUILDING

NEW YORK, N. Y.

Volume 3, No. 9

The American Organist

Page 307

Mr. Sealy has done a great deal of solo accompanying at the organ with such artists as Eugene Ysaye, Fritz Kreisler, Elfred Zimbalist, Jascha Heifetz, Mischa Elman, Jacques Thibaud, Francis Mac-Millan, Max Rosen and Mme Alma Gluck. He has played the celebrated "Chaconne" with nearly all these artists. He has given recitals in many cities, from Auburn, Maine, to St. Louis, Missouri, where he was one of the organists at the St. Louis Exposition.

Like all musicians he gives some time to composition, and among his works are songs, anthems, cantatas, part-songs and a romance for violin and piano. For the organ, strange to say, he has published nothing, but there are a few compositions still in manuscript which may be available to the public at some future day.

At present Mr. Sealy is busy teaching organ and piano, and now and for some years has had a number of distinguished singers coaching with him in repertoire.

While organist of the Fifth Avenue Presbyterian Church he compiled a hymnal. This book, "Common Praise", was published by The H. W. Gray Company, and is now in use at the church. Dr. Jowett, at that time minister of the church, was of great assistance in the work in this book and furnished a number of hymns which were not widely known in America. For a few hymns new tunes were written, but as a rule old and popular settings were retained, and above all things, the capability of the average congregation was kept in mind. The book is, as it was intended to be, a

book of worship songs for the congregation. The congregational singing at the Fifth Avenue Presbyterian Church was, during Dr. Jowett's ministry, truly remarkable, and drew admiring comments from all who attended.

Mr. Sealy has also been successful in lecturing before clubs and societies on subjects pertaining to his profession.

In addition to his active professional work Mr. Sealy has found time to gratify his taste for books, and has collected a large library, the musical portion of which is both interesting and valuable. In his collection are found such works as Clementi's "Examples of Counterpoint", John Stanley's "Organ Voluntaries" (an edition printed in 1742), Hawkins' "History of Music" (edition of 1776), Chappelle's "History of Popular Music of the Olden Time" (2d edition), and Calcott's "Musical Grammar" (1st American edition, 1810). In addition to these he has a very complete collection of operas, oratorios and cantatas, as well as many orchestral works.

He is a member of the "Bohemians" and "St. Wilfrid's Club", and a Director of the Oratorio Society. His only son, a graduate of Columbia University, is now studying law.

There have been and always will be many musicians who make great flourishes and many claims, but there have been very few organists who have figured so prominently in the general music life of the Metropolis, or who have gone about their work so industriously, so successfully, and so quietly.

## Lincoln High School Organ—Jersey City

THE work of equipping High schools with adequate organs, so largely fostered by Caleb W. Cameron in the schools of New York City, is gradually bearing fruit in other cities. The most recent addition to the list of High School organs is the four-manual Midmer now being installed in Lincoln High School, Jersey City, N. J.

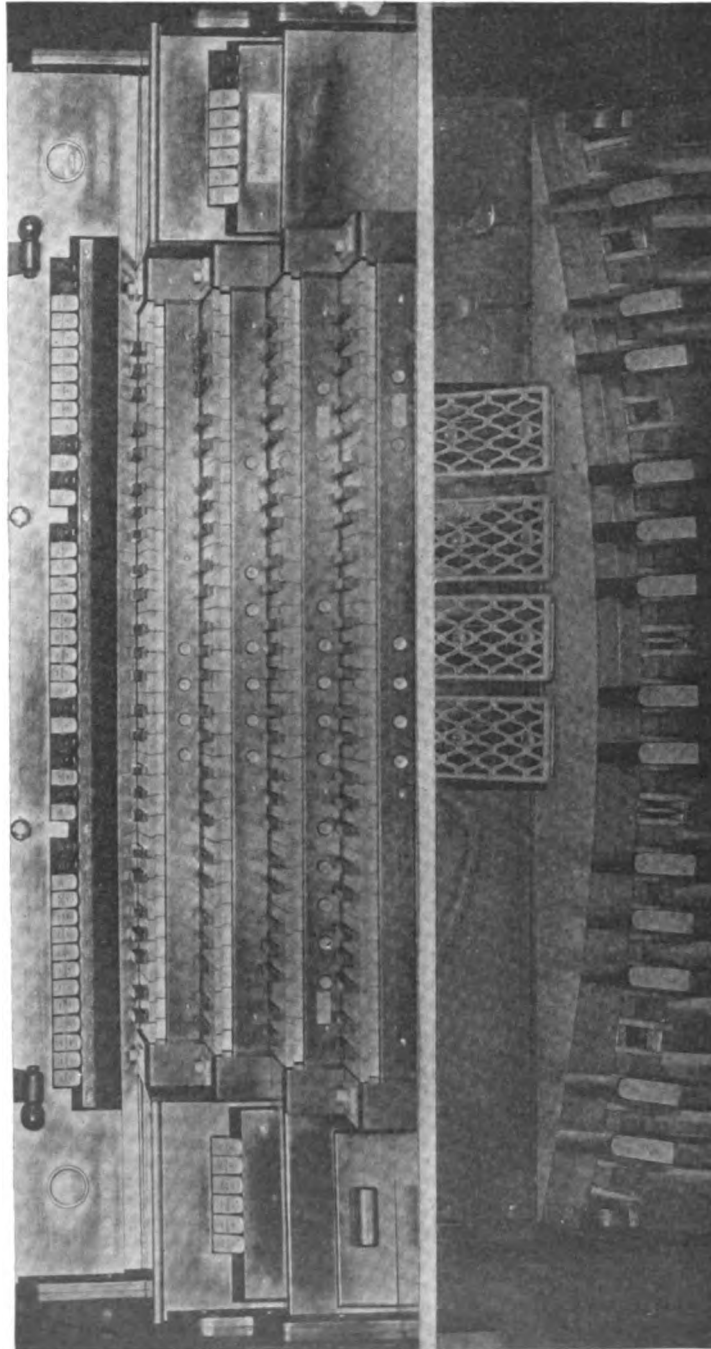
The moving genius behind the plan of having an organ in Lincoln High School is Moritz E. Schwarz, director of music of the Jersey City schools, and associate organist of Old Trinity, New York. Mr. Schwarz, whose work in the schools was

briefly outlined in the May issue of THE AMERICAN ORGANIST, started his campaign by giving recitals and concerts under the auspices of the new project. So enthusiastically was this work received that the school authorities came to his relief and made the necessary appropriation, about thirteen thousand dollars, for a small four-manual organ.

Mr. Schwarz plans to use the instrument for recitals and concerts in addition to its regular assembly use, and will greatly enrich the musical life of Jersey City. The console is permanently fixed on the floor of the auditorium just in

front of the stage, while the organ itself is located in chambers to either side of the rear of the stage.

and Choir stop-keys are found from left to right. To the left is the wind indicator, and beneath it, hardly visible in the



Pedal stop-keys are located to the left and the Solo to the right, while in the row above the manuals the Great, Swell,

photograph, are four indicator lights which show the operation of four of the full-organ pistons. In similar position to

Full organ pistons are located under Great manual to the left. On and Off pistons for Chimes and Harp are located under the right of the Great and Choir manuals. The Chimes are controlled by a moving radius over the disk shown in the right stop-jamb, opposite the Choir manual, for crescendo effects.

A useful feature of the console is the use of two automobile dash-lights with proper hoods located over the stop-key row, and clearly visible in the illustration.

The console is equipped with convenient stop-keys in preference to the old-style stop-knobs, and the couplers are located with the stop-keys. To the player's left is a drawer, clearly shown in the illustration, which contains the mechanism for adjusting the pistons, which latter are of the Absolute type.

the right beneath the Crescendo indicator are two additional indicator lights, one showing the operation of the Full Organ pedal.

The couplers operating on the unisons of the various manuals are located in the left key-jambs, and the tremulants are in the right jambs. Separating couplers in this way opens the organist to many inconveniences, for when changes of registration are being made his hand must then move about the console to various positions instead of being able to make all adjustments from one concentrated position. The same may be said against locating the tremulants apart from the stop-knobs or keys; when the tremulant alone is to be put on or off, it is quite convenient to have it in the key-jambs, but as a rule the player will be changing other stop-keys at the same time, and the segregation is inconvenient.

One other feature calls for comment. The couplers are located with the stop-keys of the various divisions, but are classed according to the division they control instead of the division from which they operate. In other words, the Swell to Great coupler is classed as a Swell coupler instead of a Great coupler, and when the player is setting his Great registration he must accordingly go outside his Great division to complete the registration for it. The idea may be more completely comprehended when we consider this other phase of it, namely, that the Swell to Great coupler, for example, is absolutely useless so far as the Swell division goes, and makes no difference whatever in the sounds controlled by the Swell manual; so that when it is located with the Swell registers instead of the Great, it becomes in that group a figure-head devoid of all effect.

Crescendo pedals from left to right: Choir, Swell, Solo, Register. Levers to right are Great to Pedal reversible, and Full Organ.

Couplers of unison pitch are colored white, 4' pitch red, and 16' black. An All-Couplers-Off piston is located under the right of the Swell manual. Two small lights, with proper hoods, are located over the stop-key row.

Lincoln High School, Jersey City, N. J.  
Specifications by Moritz E. Schwarz.  
Built by Reuben Midmer & Son.  
Installed in September, 1920.

|    |      |      |       |      |      |       |
|----|------|------|-------|------|------|-------|
| R: | P 3. | G 9. | S 10. | C 8. | L 5. | T 35. |
| V: | 3.   | 9.   | 10.   | 8.   | 5.   | 35.   |
| B: | 3.   | —    | —     | —    | —    | 35.   |
| S: | 6.   | 9.   | 10.   | 8.   | 5.   | 38.   |
| P: | 120. | 537. | 718.  | 531. | 353. | 2259. |

PEDAL: R 3. V 3. B 3. S 6. P 120.

1-16 **Open Diapason** w 44  
2—**Bourdon** w 44  
3—**Liedlich Gedackt** w #162  
4-8 **Octave** w #1  
5—**Flute 3 #2**  
6—**Violoncello** m 32

GREAT: R 9. V 9. B —. S 9. P 537.

7-8 **Open Diapason** m 61  
8—**Open Diapason** m 61  
9—**Viola De Gamba** m 61  
10—**Gemshorn** m 61  
11—**Doppel Flute** w 61  
12-4 **Octave** m 61  
13—**Flute Harmonique** m 61  
14-2 **Super Octave** m 61  
15 (S) **Harp** mb 40

SWELL: R 10. V 10. B —. S 10. P 718.

16-16 **Bourdon** w 73  
17-8 **Horn Diapason** m 73  
18—**Sallelona** m 73  
19—**Vox Celeste** m 61  
20—**Stopped Diapason** w 73  
21-4 **Violino** m 73  
22—**Flauto Traverso** w 73  
23-8 **Cornopean** r 73  
24—**Oboe** r 73  
25—**Vox Humana** r 73  
Tremulant

CHOIR: R 8. V 8. B —. S 8. P 531.

26-8 **Violin Diapason** m 73  
27—**Dulciana** m 73  
28—**Unda Maris** m 73  
29—**Quintadena** m 73  
30—**Concert Flute** w 73  
31-4 **Flute d'Amour** wm 73  
32-8 **Clarinet** m 73  
33 (8) **Chimes** t 20 A-E  
Tremulant

SOLO: R 5. V 5. B —. S 5. P 353.

34-8 **Stentorphone** m 73  
35—**Gross Gamba** m 73  
36—**Gamba Celeste** m 61  
37—**Rohr Flute** w 73  
38—**Tuba Mirabilis** m 73  
Tremulant

COUPLERS: 26.

|     | Pedal   | Great | Swell | Choir | Solo (L) |
|-----|---------|-------|-------|-------|----------|
| 4'  |         | G S C | S     | S C   | L        |
| 8'  | G S C L | S C L | S L   | S C L | L        |
| 16' |         | S C   | S     | S C   | L        |

ACCESSORIES:

Pistons (Absolute): 19.  
G-P 5. S-P 66. C-P 4. L-P 4.  
Full Organ fixed: 5.  
Great to Pedal reversible.  
Full Organ.  
All Couplers Off.  
Crescendos: S. C. L. Reg.  
Blower: Orgoblo.  
Generator: Eck.

### Nature's Way

"AS a boy he showed great talent for music. After studying violin for five years he took up the study of the piano and pipe organ. This, however, was just nature's way of building a firm foundation for the one who had been destined to wear the mantle of song."—(From the personal circular of a singer.)

Is or is not, we ask you, nature wonderful?—*New York Tribune*.