

"The U.S. Organ"

The following article appeared in the April 1931 issue of FORTUNE MAGAZINE.

Since our hobby is composed largely of memories of a glorious past, it is appropriate that we should run an article which was a part of the current of events of the year 1931.

1931 was not a particularly notable year. It was between elections, the entire world was at peace, there were no international crises, therefore newspapers had to depend on the deepening depression for headlines.

The full impact of the 1929 stock market crash became fully apparent in 1931 with the lengthening breadlines, greater unemployment, and the universal shout for the government to do something.

Of course, there were still plenty of people able to buy

the nicer things. Movie stars were traveling in Model J Deusebergs, playboys were awaiting the arrival of the 1932 model twelve cylinder Packards while the "solid" rich were shopping for residence pipe organs. (Mr. Hammond was still busy trying to synchronize his whirling wheels in 1931.)

By 1931 it was conceded that sound movies were here to stay, the theatre organ had been relegated to opening and closing the show, nothing more, in the deluxe movie palaces; while in the smaller theatres the switch had been pulled for the last time on the Style "D's" etc.

The stage is set—the following will show how it seemed the pipe organ industry would fare in the years forward from 1931.

REPRINTED FROM APRIL, 1931, ISSUE OF FORTUNE MAGAZINE
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Being fond of incongruities, history has recorded the first mechanical organ to have been the invention of a Greek barber. Of course, the elementary principle of creating sound by air vibrations in a pipe is indefinitely older, and a mouth-blown organ was used by the Israelites; but the product of the Greek tonsorial parlor (about 300 B.C.) was an actual mechanism which later became capable of about ten notes. It was called the *Hydraulis*, because air was fed into the pipes by means of a water appliance, and became popular with the Roman emperors because it was louder than any contemporary instrument. By 100 A.D., the *Hydraulis* had a range of perhaps three octaves, and by 950 had become identified with churches and monasteries. The first music—in the modern sense of music—was developed in the church about that time, and was therefore written for this kind of instruments which had been metamorphosed into the organ. This music culminated in the remarkable compositions of Bach (1685-1750), which the world will probably never surpass and will certainly never forget.

But it was in those days a primitive sort of king, with resources not in any way comparable to the modern organ; a king who was to be dethroned shortly by a long line of composers who wrote principally for other instruments. Due to the direct mechanical connections between the organ key and the air pressure, the medieval instrument called forth strenuous exertions on the part of its player. Technique was impossible because the keys had to be struck with the fist, and were therefore several inches wide. The willing virtuoso was called an "organ-beater," and only by the help of several pumpers could he obtain enough volume to fill the large cathedrals. It is noteworthy that the modern keyboard for the feet, called the *pedal clavier*, originated in the 15th century, not because the organist had so many things to do with his hands (which is the case today), but because the bass keys were so stiff that it was more convenient to stand on them. By the time of Frescobaldi, famed Italian Organist (1583-1644), the keys had shrunk to approximately their present dimensions, but were still much more difficult to depress than those of the modern piano.

The organ of the 18th and 19th centuries became a thing of beauty, but the organ of the 20th century is a thing of miracle. Not only has the matter of key action been solved, so that the organ touch can be made easier than that of the piano if so desired, but the rapidity of response actually exceeds the piano in good instruments. Pierre S. du Pont's conservatory near Wilmington, Delaware, has a cubic content equal to three European cathedrals, yet the merest touch of the fingers on the Aeolian organ installed there fills the whole place with music. Any modern maker can accomplish this result, which is, of course, effected by electrical mechanisms. Modern keys make electrical contacts. Modern wind pressure is delivered by electric fan-blowers. Modern stop levers are electrical switches connecting into a vast and complicated switchboard exchange. Besides this, electricity has made possible the modern mechanical player-rolls, with the result that the organ is the one instrument whose music can be successfully "canned." Phonograph, radio, and even the best automatic piano attachments have their certain limitations in reproducing the work of virtuosos. Not so the organ attachment which has only to duplicate the precise electrical contacts that the organist made on his keyboard. This task never passes the precise limits of mechanics, and is obviously far simpler than the reproduction of the strike of a piano hammer. Thus electricity has not only changed the organ into a colossus of music, but has brought firsthand musicianship into homes where it might not otherwise exist.

The modern king of instruments falls naturally into three divisions: residence, church, and theatre. The effects desired by each are so different than an argumentative contrast of their virtues seems most futile; but the organ world is an intensely argumentative one, to a point just short of the forensic. The reason for this is that the American organ is in a state of flux, and will so remain for many years, both because of its potentialities and the variety of demands made upon it. No field is the exclusive property of any builder, although the Aeolian Co. is certainly the star performer in the matter of residences having

built at least 75 per cent of the nation's private organs. But the Wurlitzer company, which dominates the theatre business with an easy hand, has recently cut spectacularly into residence and church markets—except in certain circles. What these circles are, it will be the duty of this article to explain. Meanwhile, to fix things in their proper proportions, it is necessary to grasp the facts of Wurlitzer's success.

The Wurlitzers are modernists, and are perhaps the only organ-builders who have a thorough understanding of the modern public. A stream of unsolicited testimonials (never used in their advertising) makes it clear to them that persons for whom organ music is dull and uninspiring are converted to this instrument upon hearing the colorful, at times passionate, Wurlitzer tone. As a result of this understanding of the contemporary mind, Wurlitzer now does one-third of the American residential business, and installs from thirty to forty church organs a year. Naturally, in the era of installing organs for motion picture theatres, the Wurlitzer organ drove other makers (except W. W. Kimball Co.) out of the theatre business, helter-skelter; for this field, more than any other, is dominated by what the public likes. But the company's success has not been confined to America, for it has a healthy exporting business, and this is maintained against restrictive tariffs and in spite of the fact that Wurlitzer organs are expensive to begin with. Outside of America, the Wurlitzers have succeeded best in England and Germany, where many musicians have acclaimed them. They are the most progressive builders in the world, and their instruments are the most perfect mechanically. Because of these virtues, they predict that in ten years they will dominate all fields, from the theatre to the church, and their recent popularity in the residence may be a foretaste of this success. Their gross organ business at peak is in the neighborhood of \$6,000,000 a year, and their business ability is such that they present to their competitors (who are for the most part less able financiers) a front that is constantly mobilized with great reserves behind it. Their factory capacity is one organ a

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day—which is larger than any other except that of M. P. Moller, Inc.

So much at least must be borne in mind throughout the following discussion, in which an attempt is made to outline the controversy that has grown up in the organ world.

The organ is an affair of several hundred thousand parts, two hundred to fifteen thousand pipes, from one to six keyboards (including that for the feet), and from ten to a thousand stops. To describe the instrument of any one manufacturer is therefore an impossibility, but if the Aeolian organ can be briefly characterized, it is by the word "American". As the New World is notoriously polyglot, so does Aeolian embrace many extremes of organ tone in its ample musical arms. For this very reason, perhaps, its organs are considered somewhat uninteresting by proponents of the English school, who have very definite ideas about what is good and what

is bad. But this Aeolian organ, like the nation whose millionaires it supplies with music, is a colossus unshackled by esthetic formulas.

It is the direct descendant of the revered Roosevelt Organ Works, owned by Hilbourne and Frank Roosevelt, early American organ-builders and first cousins to the late President. After thirty years of catering to the musical tastes of tycoons, that is to say, after developing an orchestral tonal design very rich in the more sentimental stops, they invited Leslie N. Leet of the conservative Skinner Co. to join them, and they began to build church organs. Thus their technique is adaptable to all demands, although, on the one hand, the ultra-conservatives are not entirely satisfied with this organ, and, on the other, the Wurlitzer tonal ideas are more progressive. The Aeolian factory capacity is ten or eleven organs a month, and while the company publishes no statements, a fair estimate of

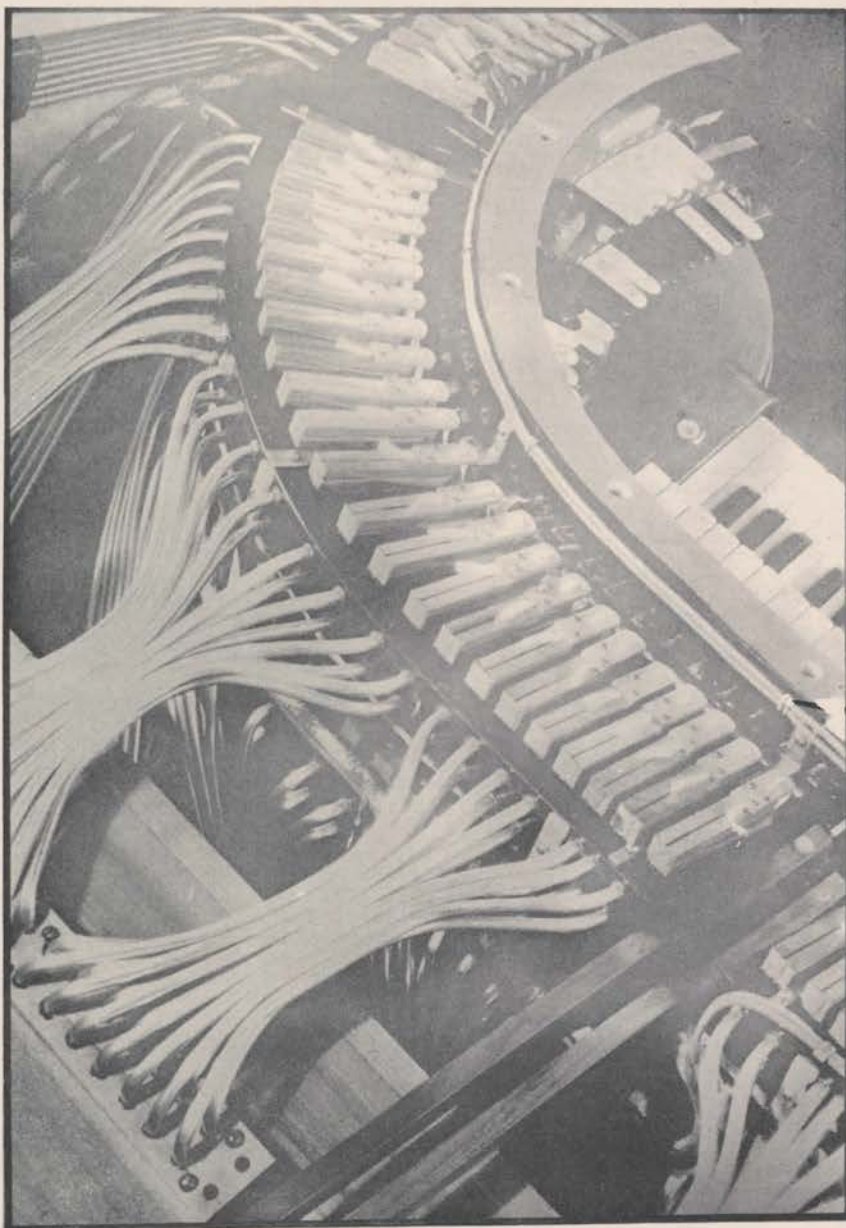
its gross business under high pressure conditions would be in the neighborhood of \$1,250,000 a year. The summer of 1930 was rather a ghastly time for Aeolian, as it was for all other organ manufacturers; but quite recently their business has picked up, large contracts having been signed with Duke, Vanderbilt, and Syracuse universities.

Superintendent Leet, who manages the Aeolian factory in Garwood, New Jersey, is a person of some remark. His talents are by no means confined to the designing of church organs, in which he was trained, for his hobby is musical instruments, of which he owns fifty different kinds. He is able to play all of them. Musician, mechanic, engineer, scientist, and manager, if he is not at the executive's desk, he will be found in his private soundproof laboratory developing a more accurate imitation of a brass trumpet or even of a musette; or if not thus occupied, may be found performing the duties of organist at one of several churches in the vicinity of Garwood—a personality quite as universal as the organ he makes.

Having specialized on residence organs, Aeolian was a pioneer in the matter of mechanical players, and has built up one of the largest libraries of any manufacturer, containing over 2,000 rolls, the listing of which fills several bound volumes. The matter of library rolls represents a large frozen investment for organ-builders, and since the rolls of no two manufacturers are interchangeable, they are quite vital to sales. Besides its library, Aeolian specializes on problems of space, being able to cram thousands of pipes into the most ingenious places—a practice which is, however, not conducive to the best organ tone. One of their cleverest jobs is the duplex apartment of Organist Archer Gibson on West Eighty-sixth Street, Manhattan, which is equipped with a large Aeolian of about fifty ranks of pipes controlled by ninety-one stops. The pipes are installed all over the house in the music room itself, the dining room the halls, the bedrooms upstairs, the closets, even the bathrooms, so that when he plays, majestic music seems to pour in on him from all directions. The price of residence organs, whether Aeolian or otherwise (with reproducing attachments), ranges from \$5,000 or \$6,000 to somewhat indefinite upper regions around \$300,000 or even higher. Aeolian prices, like those of Wurlitzer, are 5 to 6 per cent above the average. Some of their more noted installations have been, aside from the du Pont organ, those for Charles M. Schwab, Felix M. Warburg, William K. Vanderbilt, the John D. Rockefeller, senior and junior, Mrs. H. McKay Twombly, Andrew W. Mellon, and Edsel Ford.

By contrast to the freedom of musical ideas as expressed by Aeolian, there is the organ that has been developed by Ernest M. Skinner, sixty-five-year-old vice president of the Skinner Organ Co. and undoubtedly the dean of American builders. This company, with factory in Boston, installs about sixty organs a year, mostly in churches, such as Manhattan's St. Thomas's and St. Bartholomew's. Gross business is normally about \$1,500,000. For those who prefer conservative tonal-design, Skinner has also installed important residence organs, notably for Arthur Curtiss James, Dudley S. Blossom, and Robert Law. They have built most of the nation's university organs, such as those at Princeton, Harvard, Chicago, and Wellesley. Mr. Skinner has devoted his entire life to the organ, and having weathered the turbulent revolution that occurred in the early part of this century, has achieved his present conservative position. But in order to understand what his position is, and what kind of organ he

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Margaret Bourke-White

In the brains of a Wurlitzer console, there will be found not merely electrical nerves, but pneumatic tubes whose action is incredibly swift.

builds, it is necessary to delve a little into organ esthetics.

Of all the hundreds of possible sounds or tones that the organ can produce, there is only one which is not imitative. This particular one is the diapason, and it is to the organ what the gut string is to the violin. It alone is truly "organ"—all else is but the organ's version of the violin, the clarinet, the flute, the trumpet, the bassoon, the human voice, and so forth. (The imitation of the human voice, called *vox humana*, is the least imitative of imitative stops and may be thought of as distinctive of the organ. It is tremendously popular with the public, anathema to conservative organists. One of Manhattan's leading church organists calls it, not *vox humana*, but "*nux vomica*." A similar exception is the tibia, which has no counterpart in the orchestra.) The term "diapason" is derived from Greek words "*dia*" and "*panta*" meaning "through" and "all," and this quality of permeating every stop in the organ is perhaps the best description that can be given of it in words. It might also be described as that stop at the sound of which the average husband at a recital begins to feel bored. It is stately and is not excessively loud. It should not be blown with much pressure; it is not sentimental; it certainly does not jazz. The best diapason has a dignified strength—a kind of steely quality which is never shrill. Its architectural parallel is the Gothic nave, and its most suitable expression is that of ascetic religious ecstasy. It is not what is called a "color" stop, but rather a structural stop, a skeleton around which a variegated body of expression can be built. A good diapason has more audible overtones, or upper-partials, than a flute, but fewer than a violin, and far fewer than the human voice. Consequently, the best conservative practice intensifies the upper-partials by the addition of artificial harmonics or "mixtures," which form a kind of superstructure to the fundamental tone, and since some are discordant, make it sharper and more brilliant.

The conservative organ is divided into several major divisions, such as great, swell, choir, solo, and pedal. The great organ comprises the main body of the instrument, and it is there that one looks for the builder's fundamental ideas. For instance, the great organ of the Newberry Memorial Organ at Yale, recently reconstructed by Skinner, has thirteen stops devoted to diapasons, their mixtures, octaves, and harmonics—this out of a total of twenty-eight stops for the entire division; the Wurlitzer installation in St. Paul's Cathedral, Buffalo, with a total of seventeen stops in the great organ, has but three diapason stops and no mixtures whatever. It has two tibias—a colorful stop, peculiarly lacking in harmonics, which the great organ at Yale avoids entirely. Obviously, the fundamental tone of each of these instruments is quite different. Those impressive pipes set high in the chancel of a church are usually, if not imitations, the pipes of the great organ. To the diapasons of the great, conservative practice adds a flute or two and a family of trumpets.

Unlike other musical instruments, the organ cannot be played loudly or softly—its pipes must always be blown with the same wind. Therefore, to increase the volume of the great, there is added the swell organ, concealed behind a grille, its volume of sound regulated by mechanical shutters which close and open. This division should contain a number of diapasons to be added to those of the great; but its chief function is that of adding the brilliant chorus reeds to the ensemble—oboe, corneopon, clarion, trumpets. Thus the diapasons of the great organ, somewhat dull and monotonous by

themselves, can be made more and more brilliant, first by the addition of their own mixtures, then by the swell organ reeds.

The next conventional division is the choir organ, used theoretically to accompany the singing of the choir (the great organ being necessary to support the congregation). Here many lovely and soft effects can be achieved, particularly with the strings, and with such stops as *unda maris*, clarinet, oboe *d' amore*, and *quintadena*. Stringed sounds, incidentally, are rich in overtones, and their addition to the ensemble adds a final touch of brilliance. There is, then, the solo organ, equipped with voices peculiarly fitted to carry the melody by themselves, the rest of the organ accompanying them. Last of the major divisions is the pedal organ, including diapasons, bourdons, gedeccks, etc., some of whose enormous pipes are often left exposed. The vast majority of all pipes are put behind expression shutters. Where the great organ is exposed, pianissimo passages can be played practically inaudibly in the choir or swell. There are various other possible divisions, but they are only variations of the principle of adding more and more brilliance to the fundamental tone, in such a way, and by such gradations, that the ensemble will never "fly to pieces." And the question of what constitutes "flying to pieces" is really the crux of all organ dispute.

The virtue of this type of ensemble is that it is better adapted to the performance of contrapuntal music than any other. Bach wrote music that can be described as strictly contrapuntal; Wagner did not. Bach is classical, his music essentially one of form. He was succeeded by a long line of romanticists who wrote of their passions, for the orchestra and not for the organ. This is not to say that formal organ music has not been produced. The essential point is, however, that the king of instruments was dethroned, or rather was put on bounds in the churches, where he awaited, for 200 years, the birth of his own romanticist-prophet.

In 1859, this prophet was born, and his romanticism has certainly never since been questioned. Because he was an electrician as well as a musician, the sixty-odd American organ manufacturers, and indeed all others in the world, are vastly indebted to him for the existence of the modern electrical colossus; yet because he was a revolutionary in tonal design, his name is a muleta of bright crimson color to orthodox organ-builders, the mere mention of it being cause for the most intense and invective argument. Robert Hope-Jones was a frail, nervous, Shelleyan youth of Birkenhead, England, who had inherited considerable musical talent, and who took to playing the organ because he was too sensitive to play with other boys. Until he was thirty, however, the organ was merely his avocation, his official duties being those of chief electrician for the Lancashire & Cheshire Telephone Co. He was at the same time choirmaster and honorary organist of St. John's Church, Birkenhead, and it was to this organ that he first applied his revolutionary methods. In his off time, and with the help of enthusiastic choir boys (since there was no money to hire expert workmen), he electrified the organ, moved the console to a position that would have been impossible far from the pipes for a pneumatic system, and began experimenting with organ tones. He then proceeded to set up in business for himself, but since the ways of electricity were then little known, all electrical organs had a reputation for unreliability, which non-electrical manufacturers did nothing to discourage. This difficulty, together with all sorts of ideas about tonal design which are still in dispute, caused Hope-Jones to remove to America, where he

went through a series of financial and personal catastrophes. Several years before his death (1914), however, he had been fortunate in the sale of his business to the Rudolph Wurlitzer Co. This ingenious Wurlitzer family—a combination of musicianship and unusual business ability—proceeded to manufacture Hope-Jones organs under his supervision. After his death, they not only continued his progressive ideas, but took the lead in the development of an expensive orchestral ensemble which Hope-Jones alone could not possibly have attained, with the wonderful modern Wurlitzer organ for a result. So far as tonal design is concerned, the American organ world divides itself today into Wurlitzer versus all other manufacturers.

As a romanticist, Hope-Jones did not eliminate the diapason, but neither did he favor it. He wanted color, quick action, magic effects. He invented a new kind of diapason with a smooth flutey tone; that is, a diapason whose natural superstructure was suppressed by putting leather on its metal mouth. The artificial superstructure, or mixtures so important to formal organ music, he very largely neglected. For the reluctant diapasons of the bass, he substituted the diaphone, a pipe of his own invention with terrific power and extraordinarily quick action. He made also a number of mechanical simplifications, which organists include under the dire word "unification"; which means, so far as the layman is concerned, that fewer pipes are used to accomplish a given result. Without arguing the hundreds of questions involved in unification it is sufficient to point out that the conservative or "straight" organ has a set of from sixty-one to seventy-three pipes (each pipe representing a half tone) for every stop or voice or octave thereof in the organ, this involving a large amount of duplication; whereas, on the unified principle, the duplications are eliminated by ingenious electrical switches. Conservatives point out that this weakens the body of the tone, since certain pipes, notably the diapasons, are thus "played double," though sounding only singly; radicals, with Jesse Crawford of Paramount in the van, affirm that a wider, more colorful range of voices is thus made available. So far as the latter school is concerned, it is willing to pay money for its beliefs, for Wurlitzer unification is expensive.

Beginning with the early days of the American organ, then, Ernest Skinner went through this revolution to the extent of being associated with Hope-Jones before that romanticist was bought out by Wurlitzer. Mr. Skinner adopted the Hope-Jones ideas concerning diapasons, and it was many years before he consented to the removal of softening leather from the pipe-lips. Meanwhile, certain visits to England had stimulated Mr. Skinner's development of the reed pipes, such that the Skinner reeds (to be chiefly identified, it will be remembered, with the swell organ) are now internationally famed, and notably the Skinner French horn. Then in 1927, G. Donald Harrison, noted organ-builder and designer of London, joined the Skinner staff. At once the Skinner tone blossomed with diapasons and mixtures, constructed along classical lines inherited through generations of builders. If the word "American" described the Aeolian organ, the modern Skinner instrument is most emphatically English.

Equally as conservative as Skinner is the Estey Organ Co. whose business is divided between church, auditorium, and residence. They have also specialized in school installations which have colored lights which flash on to show the children what stops are being used. With the exception of Hook & Hastings (an old but relatively inactive firm), Estey is the oldest organ company in

America, founded in 1846. They, too, therefore, are rooted in tradition, nor were they ever associated with that enfant terrible, Hope-Jones. Their organ in the Church of the Blessed Sacrament is one of the largest in Manhattan, while they have installed residential organs for Henry Ford, H. F. Sinclair, Walter H. Aldridge of Texas Gulf Sulphur, Sir Joseph Duveen, Bart., Mme Schumann-Heink. One of the four organs they have put up for Mrs. Richard M. Cadwalader Jr. was on her old yacht Savarona (now Mrs. William Boyce Thompson's Alder), formerly the largest private yacht in the world. Estey has also done one really large theatre contract, at the Capitol, Manhattan. In this case the company was given carte blanche, the result being an elaborate orthodox instrument which subsequent managers have changed about in an effort to achieve quick, jazz effects not contemplated in the original specifications. Perhaps their most valuable patent is a telescopic pipe, a startling acoustical discovery which consists of placing one pipe within another, and obtaining—no one knows why—a note twice as deep as that which would be emitted by either one. This gives very quick speech in bass notes, and has the further virtue of saving space in residential work. By means of it, Estey has produced what is probably the most compact, and certainly one of the cheapest organs on the market, an organ built like an upright piano and only a trifle larger. (It may also be had shaped like a grand piano with the pipes on their sides.) With the telescopic pipe, Estey achieves a sixteen-foot tone in this midget, or as they call it, Minuette. It contains three sets of pipes—flute, string, reed (or diapason), or 231 altogether—from which a dozen stops are created on the "unified" principle. Selling price of \$3,500 for the grand, \$2,750 for the upright, and the instrument will play any one of the 2,000 Estey rolls mechanically. It will also play piano rolls.

Buying an organ is a more complicated task than buying an automobile, and if one becomes too much involved, it may actually reach the proportions of an avocation. William H. Barnes, for instance, author of *The Contemporary American Organ*, has taken up the avocation to the point of installing organs for other persons and a most unusual one for himself.

Among conservative builders who should be visited, while organ-shopping, is the Austin Organ Co., remarkable alike for the tone of its instruments as well as for its mechanical ingenuity. It is said that Austin owns more patents covering organ mechanisms than any other manufacturer in the country. In 1930, they installed fifty-five organs for about \$900,000. Their premier instruments include those of the Mormon Tabernacle, Salt Lake City; the Cathedral of All Saints, Albany; the fine open-air organ in Balboa Park, San Diego; and that given by Cyrus H. K. Curtis to the City Hall, Portland, Maine. A thriving theatre organ business is conducted by the W. W. Kimball Co., notably in Chicago. Their installation at Roxy's Theatre, Manhattan is played by the versatile Lew White. Among the conservatives, also is Welte-Tripp. Very fine liturgical work is done by George Kilgen & Son, Inc. (mirabile auditu), notably the organ in Saint Patrick's Cathedral, Manhattan. Casavant Freres of Canada has sold a good many organs in this country and is rated among the finest builders in the world.

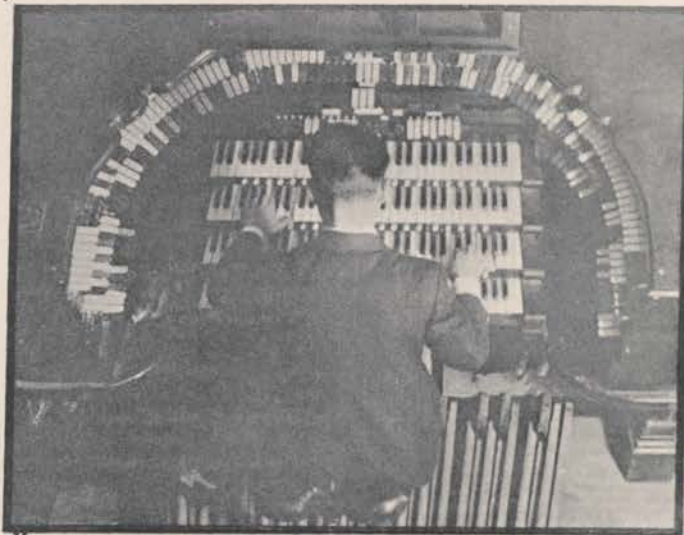
So much for conservatism. So much for dignity and form. American pride would suffer a bad jolt were we not the possessors of the largest organ in the world. As a matter of fact, we have the two largest, the first being that in Wanamaker's store, Philadelphia, built by the Art Organ Co. of Los An-

geles for the World's Fair in St. Louis in 1903, where it acquired a reputation for shaking plaster from the walls. Since then, it has been made larger by Wanamaker's own organ shop, and is more voluminous than ever. Its six manual keyboards have been played by almost every great organist in the world. Its size will be exceeded by an organ now building in the Atlantic City Convention Hall under the direction of Senator-Architect Emerson L. Richards. This Midmer-Losh mammoth will have 35,000 pipes comprising no less than 1,000 different stops to be played on seven keyboards for the hands and one for the feet. The practicality of it has not yet been proved. The company claiming to have the biggest capacity of production is M. P. Moller, Inc. of Hagerstown, Maryland, capable of outstripping the Wurlitzer pace of one organ a day. Mr. Moller at seventy-six is the oldest active organ-builder in the country.

And again, American pride would suffer a severe jolt had we developed nothing more progressive in organs than what has arisen from English tradition. But here we are saved by the Rudolph Wurlitzer Co., to whom it is now time to return. There is no immutable reason why an organ should be considered correct merely because it is classic, or even merely because it is English. Electrification has probably revolutionized the organ more drastically than conservative builders have as yet realized. For instance, the conventional divisions into great, swell, and choir were at one time mechanically necessary; today, the organ keyboard is in the nature of a telephone exchange, and, conceivably, more resources can be tapped by grouping the stops in some other manner than that which has been outlined. An outstanding diapason structure is academically desirable, but the modern arts are notoriously anti-academic, and organists are very likely to join this parade in the near future. Of such a probability, the Wurlitzers are very well aware. They have made a bold step into the possible future. They have developed an esthetic of their own, the principles of which they have drawn from the contemporary civilization around them. They stem directly from Hope-Jones, and are consequently romantic; for form they have substituted color, for contrapuntal strength they have substituted drama and song. But along with this romanticism, and out of it, they have de-

veloped that variety typical of modern life and expressible by an almost infinite linking of organ voices. This is achieved by a mechanical perfection capable of the most subtle and surprising turns. If, as conservatives maintain, the character of their ensemble is not suited to formal, ascetic music, it is popular with parishioners nevertheless. It is noteworthy that those who like the Wurlitzer organ are unable to get along with any other. This is by way of contrast to the organs of other builders, between whose tones it is very difficult for the wayward amateur to distinguish.

In a sense, therefore, the Wurlitzer company deserves to be called "American" even more than Aeolian; their organs have been listened to by more Americans than those of any other manufacturer; they have made more converts to the organ, they have stirred more emotions. The Wurlitzer has also a quality of universality, for its builders are able to adapt their tonal designs to many different requirements, the residence organs being quite distinct from those installed in churches. But if a single word is to be found for the Hope-Jones-Wurlitzer tendency, it is "orchestral." Treating the diapason as a blending stop, they have called all manner of other stops into the great organ. The stops are all interlinked or unified. The result has not been short of the spectacular. Paramount's Jesse Crawford, holding the fort at the corner of Broadway and Forty-third Street, Manhattan, is the dazzling peacock of the organ world, at something less than \$50,000 a year (excluding radio broadcasting, of course, to which the Wurlitzer tone is preeminently suited). Mr. Crawford will tell you frankly that he could not be what he is without the Wurlitzer organ; he could obtain his effects on no other. He will tell you also that when he first heard the Wurlitzer, as a struggling organist in Spokane and Seattle, he thought it was musically wrong; that in discovering the Wurlitzer qualities he discovered something that people desire. Until this brilliant musical family took up its manufacture, the organ was an eclectic instrument, giving pleasure to refined souls about once a week. But it is not enough to say that no other organ manufacturer has succeeded in reaching the great-American heart; none but Wurlitzer has so much as tried.



Keystone

THE PEACOCK OF THE ORGAN WORLD
Broadway's Jesse Crawford at the unorthodox Wurlitzer keyboard. Mr. Crawford delights audiences for Paramount -- romanticist, lover or colorful effects.