KANE, PAMELA MEYS, D.M.A. The 1927 *Longwood Sketches* of Firmin Swinnen: Replica of a Scenic Film Score. (2013)
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In his *Longwood Sketches: Suite for Organ in Four Parts* (Theodore Presser, 1927), Belgian-American organist Firmin Swinnen provides the vicarious traveler with an aural travelogue of gunpowder magnate Pierre S. du Pont's Longwood Gardens outside Kennett Square, Pennsylvania. Swinnen relays his impressions of landscapes, waterscapes, and the Lenni Lenape Indian provenance of the estate in a composition that stylistically resembles music that accompanied silent travel films of the early 1900's known as Scenics. As organist at Broadway's Rialto and Rivoli Theatres between 1916 and 1921 and Philadelphia's Aldine Theatre in 1922, Swinnen accompanied Scenics with titles like *Tropical Nights* (Robert C. Bruce, 1920), *Lake Tahoe, Land of the Sky* (Essanay, 1916), *Geysers of the Yellowstone* (Paramount, 1917), and *Trails that Lure* (U.S. Department of Agriculture, 1920).

These films have been archived and preserved to allow for viewing by modern-day audiences. Absent from the films, however, is the sound of musical accompaniment which, during the silent era, was provided either by an orchestra or organist who through-played one or two composed orchestral compositions or by an organist who improvised an accompaniment that was informed by changing scenery on the screen. By referring to period film music columns like Montville Morris Hansford's "Preparing Music for Photoplay Accompaniments" (*New York Dramatic Mirror*) and George W. Beynon's "Music for the Picture" (*Moving Picture World)*, where documentation can be found that indicates which orchestral selections were paired with given Scenics, it is possible for contemporary musicians to replicate authentic orchestral accompaniments. However, the organ improvisations that accompanied Scenics have been lost to time, making it impossible to recreate the exact aural experience for the 20th-century movie-goer.

Longwood Sketches is an important connection to the unwritten practices of the silent film period and can provide contemporary organists with authentic material with which to design Scenic scores. The purpose of this paper is to show that, with its illustrative nature titles, program notes that show Swinnen's intent to portray specific Scenic subjects, and musical language that depicts these subjects using tropes common to cinema, *Longwood Sketches* replicates a Scenic film score.

In the first chapter, sacred, pastoral, avian, and atmospheric subjects are identified in *Longwood Sketches* and a comparison is made between Swinnen's representations of these topics in the composition to his representations of comparable topics in his 1926 recording of a "Storm" improvisation. The second chapter contains a comparison between Swinnen's representations of Native American, water, faunal and floral topics in the composition and music recommended for use by organists when accompanying scenes with comparable topics in cinema as found in period anthologies like Ernö Rapée's *Motion Picture Moods for Pianists and Organists* (1924) and *Sam Fox Moving Picture Music* (1913-1914).

The third chapter shows that Swinnen uses compositional devices such as motif, rhetorical pause and characteristic key associations in a like manner to the recommendations made in authoritative manuals such as Edith Lang and George West's *Musical Accompaniment of Moving Pictures* (1920) and George Beynon's *Musical Presentation of Motion Pictures* (1921). The paper ends with an examination of audience and critical reception of *Longwood Sketches* to determine if those in attendance at the initial performances of the work, who were movie-goers accustomed to receiving visual codes in moving pictures to guide narrative, were able to identify Swinnen's intended themes by aural cues alone.

THE 1927 *LONGWOOD SKETCHES* OF FIRMIN SWINNEN:

REPLICA OF A SCENIC FILM SCORE

by

Pamela Meys Kane

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To Rick in thanksgiving for his love, support and encouragement

APPROVAL PAGE

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TABLE OF CONTENTS

Page

LIST OF FIGURES

Page

CHAPTER I

INTRODUCTION

In his *Longwood Sketches: Suite for Organ in Four Parts* (Theodore Presser, 1927)[1], Firmin Swinnen provides the vicarious traveler with an aural travelogue of gunpowder magnate Pierre S. du Pont's Longwood Gardens outside Kennett Square, Pennsylvania. The "exquisite flowers, majestic trees, dazzling fountains, and extravagant conservatory"[2] of the Gardens are rendered in a composition that has stylistic associations with music that was known to have accompanied silent travel films of the early 1900's known as Scenics. As organist at Broadway's Rialto and Rivoli Theatres between 1916 and 1921 and Philadelphia's Aldine Theatre in 1922, Swinnen accompanied Scenics with titles like *Tropical Nights* (Robert C. Bruce, 1920), *Lake Tahoe, Land of the Sky* (Essanay, 1916), *Geysers of the Yellowstone* (Paramount, 1917), and *Trails that Lure* (U.S. Department of Agriculture, 1920).

With entire music departments of motion picture theatres like the Rialto and Rivoli dedicated to compiling or composing scores for the weekly star-studded Feature attraction,[3] the Scenic and other short nonfiction films received little if any attention. Film music columnist George Beynon indicates that accompaniments for Scenics were commonly provided by the orchestra which through-played one or two composed pieces with no deference to the changing

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[1] A new printing of the original edition was recently done by Michael Johnston and is available at Michael's Music Service, http://michaelsmusicservice.com/music/Swinnen.LongwoodSketches.html.

[2] *The Story of Longwood; History: The Gardens,* Longwood Gardens website, http://longwoodgardens.org/TheStoryofLongwood_1_3_2_1_1.html (accessed March 15, 2013).

[3] George W. Beynon, *Musical Presentation of Motion Pictures* (New York: G. Schirmer, 1921), 54.

scenery on the screen[4] or an organist who, "ha[d] a distinct advantage over the orchestra leader"[5] in that he could improvise a score to synchronize with the changing scenery. Having "heard the applause of the audience at the conclusion of a well-played number during the Scenic,"[6] Beynon recognized that this genre of film provided opportunities for the musician to create "some real music…gems of art…tone-pictures…musical landscape portraits."[7] Due to the fact that these film narrations were improvised, no original score for a silent Scenic film is known to be extant.

I propose that, with its illustrative nature titles, program notes that indicate Swinnen's intent to portray specific Scenic subjects, and musical language that depicts these subjects using tropes common to cinema, *Longwood Sketches* is a written record of some of the sounds heard by the audience during the screening of a silent Scenic. The purpose of this paper is to show that *Longwood Sketches* is a replica of a Scenic film score.

In the first chapter, I identify sacred, avian, pastoral, and atmospheric subjects in *Longwood Sketches* and show how Swinnen's representation of these topics in the composition resemble his representation of like subjects in a 1926 recording of the composer playing a "Storm" improvisation. Recorded just four years after leaving work in the cinema and employing tropes and techniques specific to cinema music, the improvisation serves as a link between Swinnen's Scenic composition *Longwood Sketches* and his improvised film scores.

Native American, water, and floral themes were popular subjects in Scenics and are also central to the narrative of *Longwood Sketches*. In the second chapter, I compare Swinnen's representation of these topics in the composition to works recommended for use by organists

[4] Beynon, 62.

[5] Ibid., 63.

[6] Ibid., 92.

[7] Ibid., 91, 92.

when accompanying scenes with like topics in cinema and found in anthologies like Ernö Rapée's *Motion Picture Moods for Pianists and Organists* (1924), the *Sam Fox Moving Picture Music* (1913 – 1914), *Gordon's Motion Picture Collection* (1914), and the *Carl Fischer Loose Leaf Motion Picture Collection* (1916).

The third chapter contains analyses of Swinnen's compositional techniques in the context of authoritative manuals written in the early 1920's which provided church organists with instructions on how to design film narrations using tropes associated with cinema and "uncontaminated by the church."[8] These analyses show that the manner in which Swinnen employed compositional devices such as motif, rhetorical pause and characteristic key associations resemble the approach he would have taken when playing Scenic films in the cinema.

As a means of synthesizing and contextualizing the data, the paper ends with an examination of audience and critical reception of *Longwood Sketches* to determine if those in attendance at the initial performances of the work, who were movie-goers accustomed to receiving visual codes in moving pictures to guide narrative, were able to identify Swinnen's intended themes by aural cues alone. To conclude, I conjecture about individuals and groups that may benefit from this project as well as present possibilities for future research.

[8] "Ed. J." editorial, "Optimism? Pessimism?" *The American Organist* 3 (January 1920): 24.

CHAPTER II

"STORM" IMPROVISATION THEMES IN *LONGWOOD SKETCHES*

Firmin Swinnen's birth in Scherpenheuvel, Belgium in 1885 and formative years in Herselt coincided with the genesis and development of the moving picture in neighboring France and its dissemination by itinerant showmen to the rural populace at the village fairgrounds during the *kermissen* or church festivals. *Kermissen* originated in the Middle Ages as celebrations lasting many days that marked important feasts of the Catholic Church or honored the patron saint of the local church. Over time, recreational activities such as dancing, singing, and sporting events were permitted at the fairs as well as opportunities for vendors to sell food, spirits and crafts.

Beginning in the late nineteenth century, upwards of fifty traveling showmen made their way through Swinnen's village during the year and set up booths at the *kermissen* to entertain with merry-go-rounds, toboggans, and exotic animals as well as demonstrate the most up-to-date technological inventions like magic lantern shows, x-rays, optical illusions and photography. In 1896, moving pictures were first shown at the Belgian *kermissen*.[9]

The sights and sounds of the *kermissen* made an impression upon Swinnen as evidenced by the title and program notes of an organ improvisation he performed on two Sunday afternoon concerts at Pierre du Pont's Longwood Gardens (October 21, 1923 and February 3, 1924). Titled "Kermesse Flamande" (Flemish Fair), the program notes reflect the fact that the *kermissen* had

[9] Guido Convents, "Motion Picture Exhibitors on Belgian Fairgrounds: Unknown Aspects of Travelling Exhibition in a European Country, 1896 – 1914," *Film History* 6, no. 2 (Summer, 1994): 238.

both sacred and secular underpinnings in which music of the church, in the form of Gregorian Chant, organ and carillon music, was juxtaposed with music of the carnival.

> Synopsis: Cathedral Bells and Thebian trumpets announcing the day of joy, Religious pageant, people singing Gregorian music and old Flemish Folk-songs. The day ends with the famous Wooden-shoe dances.[10]

Unfortunately, the music of "Kermesse Flamande" is non-extant so it is impossible to know if Swinnen's treatment of the referenced pastoral and sacred subjects resembled his treatment of like subjects in *Longwood Sketches*. However, a 1926 recording of Swinnen playing a "Storm" improvisation survives with an accompanying synopsis that fleshes out the sacred and pastoral themes identified in the fragmentary program of "Kermesse Flamande" and additionally contains atmospheric and avian themes. The program reads:

> It begins by suggesting the joy of a beautiful summer afternoon: all is life and light and happiness. Many birds are singing. One hears the distant chimes ringing through the warm haze. Peasants in the fields sing as they work and play. Suddenly there is a rumble of the approaching storm. Uneasiness soon augments into fear, and there is a scurrying for shelter. Just in time, for now the thunder rolls and crashes and reverberates with horrendous din, and the wind whistles, and rain comes down in torrents. But anon, the storm abates as quickly as it broke. A cuckoo sounds again her plaintive note. Other birds and the barnyard fowl chime in, and all Nature rejoices at the return of the sunshine, while the people unite in praising the Almighty with the impressive strains of the Doxology.[11]

My descriptive analysis of the "Storm" recording, given in figure 2.1, reveals connections between Swinnen's written program and his music, identifying specific instances where Swinnen portrays sacred, avian, pastoral, and atmospheric subjects.

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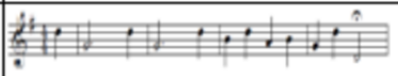
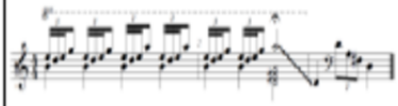
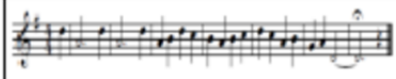
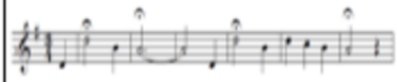
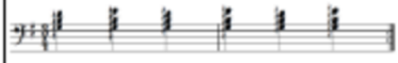
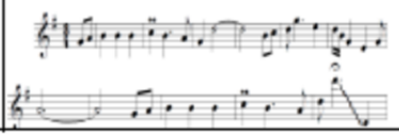
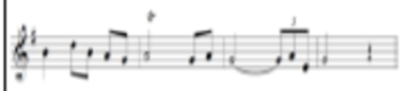
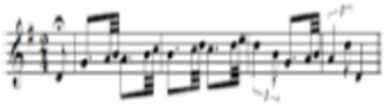
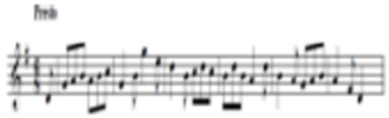
[10] Firmin Swinnen, "Programme," October 21, 1923 and February 3, 1924, Firmin Swinnen Papers, Longwood Gardens Archive, Kennett Square, Pennsylvania.

[11] *Aeolian Bulletin*, July 1928 in Rollin Smith, *The Aeolian Pipe Organ and Its Music* (Richmond, Va: Organ Historical Society, 1998), 293.

Figure 2.1. Descriptive Analysis Firmin Swinnen "Storm" Improvisation

Scene number	Description of music	Reference to Swinnen's narrative	Cinematic Topic	Timing on CD	Musical representation
1)	Theme 1. Hymn-like melody played on chimes	"One hears the distant chimes"	Sacred	00:07-00:18	
2)	Scherzo-like figures played on high-pitched flute stops followed by rapid, descending chromatic scale ending on a D and followed by an arpeggio downward	"Many birds are singing"	Avian	00:18-00:24	
3)	Theme 1 continues on chimes	"distant chimes"	Sacred	00:25-00:37	
4)	Scherzo-like figures resembling those in item 2 played on high-pitched flute stops followed by tremolo on half-diminished seventh chord; segues into descending chromatic scale that starts with hands not quite together and ends with parallel tritones	"Many birds"	Avian	00:38-00:51	
5)	Introduction to Theme 2 played on light reed	"Peasants in the field sing as they work and play"	Pastoral	00:52-01:01	
6)	Theme 2. Left hand plays harp/flute arpeggiated quarter-note chords while right hand plays theme on light reed; theme interrupted by single note, descending chromatic scale	"Peasants in the field"	Pastoral	01:02-01:33	Left hand introduction:  Right hand melody: 

7)	Theme 2 cadences in G major	"Peasants in the field"	Pastoral	01:34-01:48	
8)	Variation of Theme 2 (G major). Melody played on undulating reed stop/flute combination in pedal; quarter-note chord accompaniment on Manual I; rapid flourishes, arpeggios and trills played on high-pitched flute stops on Manual II	"Peasants in the field" and "many birds"	Pastoral and Aviary	01:50-02:47	
9)	Variation cadences on deceptive cadence	"Suddenly there is a rumble of the approaching storm"	Atmospheric	02:48-03:00	
10)	Solo high-pitched flute stop plays rapid trill-like figures	"Uneasiness soon augments into fear, and there is a scurrying for shelter" and "many birds"	Atmospheric and Avian	03:01-03:10	
11)	High-pitched dissonant tone clusters alternate with both cuckoo bird sounds played on flute stop (Mi-Do in C major) and rapid, high-pitched trills; descending flute arpeggio; dominant 7th chord	"many birds"	Avian	03:10-03:37	
12)	Ascending chromatic scale leads to high-pitched trill	"many birds"	Avian	03:37-03:45	

13)	Theme 3 played in compound duple time on bright reed (G major); accelerando; rapid single-note descending chromatic scale; descending chromatic scale in thirds; ascending chromatic scale in thirds; high-pitched trill figures heard with cuckoo sounds on reed	"Uneasiness soon augments into fear, and there is a scurrying for shelter" and "many birds"	Avian, Pastoral, and Atmospheric	03:45-04:17	
14)	Variation of Theme 3 played in presto tarantella-like 6/8 meter (G major); series of three trills (B-C, D-E, G-A) sequence to *forte* E-flat dominant seventh chord	"Uneasiness soon augments into fear, and there is a scurrying for shelter"	Pastoral and Atmospheric	04:17-04:36	
15)	Cuckoo interspersed with full-palm tone clusters	"many birds" and "uneasiness soon augments into fear, and there is a scurrying for shelter"	Avian, Pastoral, and Atmospheric	04:36-05:08	
16)	Storm effects: palm-clusters on manuals, sustained clusters in pedal using 32′ or 64′ stops, whole arm clusters, crescendo pedal opening and closing, trumpet fanfares, glissandi, fragments of Theme 3 (C major), cuckoo (Mi-Do in C major), Sol-Do motif played on trumpet stop, cluster tremolos, ascending and descending tone clusters glissandi, high-pitched tremolo figures	"Now the thunder rolls and crashes and reverberates with horrendous din, and the wind whistles, and rain comes down in torrents"	Atmospheric	05:08-07:42	
17)	Storm intensity lessens as heard in	"But anon, the storm	Atmopheric and Avian	07:42-08:46	

	softer dynamics and slower tempo; cuckoo sounds heard over sustained pedal cluster; rapid, high-pitched tone clusters; descending and ascending tone clusters played while crescendo pedal opens and closes	abates as quickly as it broke. A cuckoo sounds again her plaintive note. Other birds and the barnyard fowl chime in"			
18)	Theme 3 played presto with accelerando (C major); chromatic ascent through G major-Ab major-A major-Bb major-B dim. over a G pedal	"all Nature rejoices at the return of the sunshine"	Atmospheric	08:46-09:11	
19)	Sustained G dominant seventh chord with trill segues into Doxology	"all Nature rejoices at the return of the sunshine, while the people unite in praising the Almighty with the impressive strains of the Doxology"	Sacred	09:11--09:52	

Sacred Themes

For the most part, theatre managers insisted that their organists avoid the "text-book style of 4-part harmony"[12] which had strong associations with the church organ and caused "the average man [to] think of a convent."[13] However, as film music columnist M.M. Hansford said in the *New York Dramatic Mirror* "some pictures admit real church style in their programs, and any other accompaniment would be detrimental to the effect."[14] In subsequent columns Hansford identifies scenes in specific films for which he recommends chant-like melodies, hymn-like chord progressions or chime effects such as the wedding in *The Lottery Man* (Paramount, 1919),[15] church scenes in *Tosca* (Caesar Film, 1918),[16] and Heaven in *The Eternal City* (Paramount, 1919).[17] Additionally, church-like music was recommended to reinforce a sense of the distant past in scenes set in antiquity such as in *The Eternal Temptress* (1917) for which Hansford suggests "At title 'Rome' play a part of Friml's 'Church Procession' (Schirmer), with strong tone."[18]

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[12] Edith Lang and George West, *Musical Accompaniment of Moving Pictures: A Practical Manual for Pianists and Organists* (Boston: Boston Music Company, 1920), 14.

[13] "Ed. J." editorial, 24.

[14] M.M. Hansford, "Preparing Music for Photoplay Accompaniments, *New York Dramatic Mirror,* Dec 1917 – Feb 1919 Grayscale – 0148.pdf. www.fultonhistory.com (accessed June 10, 2013).

[15] Hansford, "Broadway Picture Programs and Music," *New York Dramatic Mirror* (October 16, 1919): 1641. www.fultonhistory.com (accessed June 10, 2013).

[16] Hansford, "Preparing Music for Photoplay Accompaniments*, New York Dramatic Mirror*, Dec. 1917 – Feb. 1919 Grayscale – 0707 pdf. www.fultonhistory.com (accessed September 5, 2013).

[17] Hansford, "Hansford's Music Cues for the Big Features," *New York Dramatic Mirror* (January 11, 1919): 63. www.fultonhistory.com (accessed June 10, 2013).

[18] Hansford, "Preparing Music for Photoplay Accompaniments, *New York Dramatic Mirror,* Dec 1917 – Feb 1919 Grayscale – 0148.pdf. www.fultonhistory.com (accessed June 10, 2013).

Evidence about how Swinnen may have treated sacred and antiquated subjects in these films can be found in the "Storm" improvisation which opens with a monophonic chant-like chime melody[19] and ends with the hymn "Old Hundredth," also known as the "Doxology." With limited-range diatonic melodies, slow tempi, even rhythms and, in the case of the "Doxology," homophonic texture, these representations resemble selections identified in Ernö Rapée's *Motion Picture Moods for Pianists and Organists*, the *Sam Fox Photoplay Edition*, and the *Carl Fischer Loose Leaf Motion Picture Collection* for use in "Religioso" scenes as shown in figures 2.2, 2.3, and 2.4.

Figure 2.2. "The Old Hundredth." "Religioso" section of Erno Rapée's *Motion Picture Moods for Pianists and Organists* (page 619)[20]

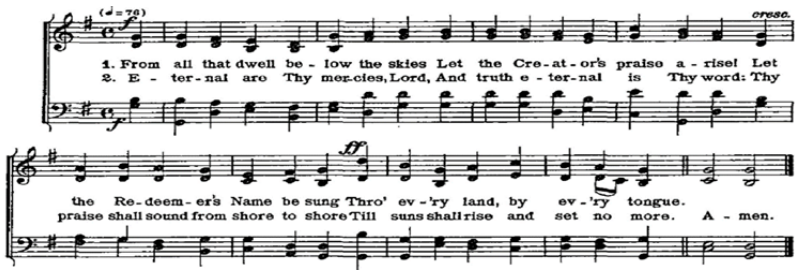
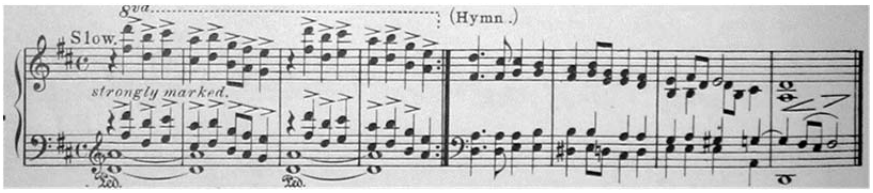


Figure 2.3. Sol P. Levy's incidental music "For Church Scene." (*Gordon's Motion Picture Collection*, page 14)[21]

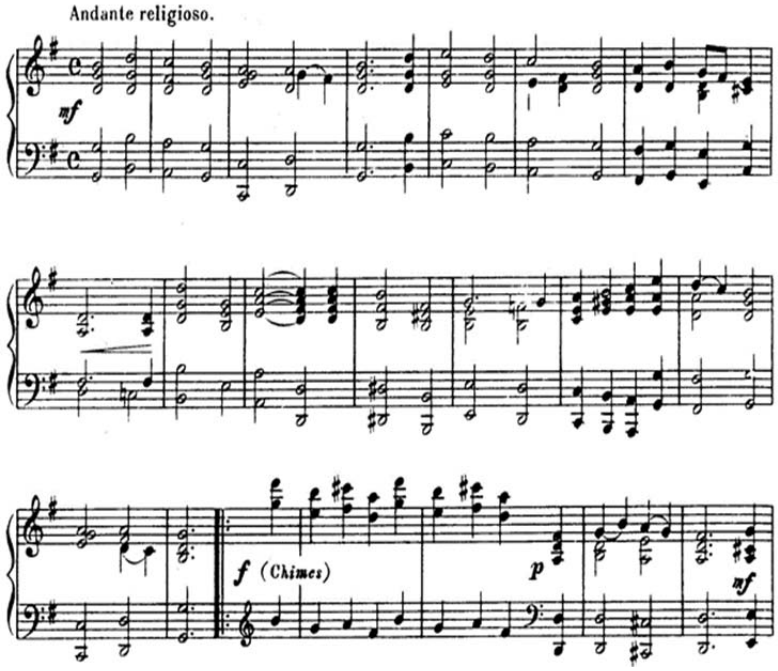


[19] The source of the chime melody is uncertain. However, based on the fact that program notes for a work played on October 21, 1923 at Longwood Gardens entitled *Variations* by Swinnen read, "Written on the original notes played every hour on the Carillon of the Cathedral in Antwerp," it is possible that the chime melody in the "Storm" is the same or another carillon melody from Belgium.

[20] Ernö Rapée, *Motion Picture Moods, for Pianists and Organists; A Rapid-Reference Collection of Selected Pieces Adapted to Fifty-Two Moods and Situations* (New York: Arno Press, 1970), 619.

[21] Sol. P. Levy, *Gordon's Motion Picture Collection for Moving Picture Pianists* (New York: Hamilton S. Gordon, 1914), 14.

Figure 2.4. J.S. Zamecnik's incidental "Church Music." (*Sam Fox Moving Picture Music* Volume 1, page 10)[22]



Swinnen expresses his intent to depict the ancientness of the Longwood property inhabited centuries ago by Lenni Lenape Indians in both a footnote to the first movement which reads "in the composition the old and present time are interwoven, the old time by Indian calls and melodies, the present time by modern harmonies"[23] and in a recital program note which reads:

> Longwood is an estate centuries old. This part opens with an Indian War-cry of two measures, which runs through the three following movements. Indian melodies are interwoven with modern harmonies, depicting the march of time.[24]

[22] J.S. Zamecnik, *Sam Fox Moving Picture Music Volume 1.* (Cleveland, OH: Sam Fox Publishing Co., 1913), 10.

[23] Firmin Swinnen, "In the Shadow of the Old Trees," *Longwood Sketches: Suite for Organ in Four Parts* (Philadelphia: Theodore Presser Co., 1927), 3.

[24] Recital Program, April 27, 1927, Buffalo, NY, Longwood Gardens Archive, Swinnen Collection.

In his book *Imagining Native America in Music*, Michael V. Pisani points out that, in films, the sense of ancientness associated with Native Americans often could not adequately be expressed through visual cues and interjectory titles (or in the case of talking films, dialogue) alone. In many cases, it was only through music that antiquity could be conveyed.

> Music can be used to underscore a sense of remoteness or timelessness. An important dimension of Indian traditions is the expression of close ties to and respect for the land. Sometimes a musical commentary about 'ancientness' is made explicit by dialogue: a character may refer to the burial grounds of his or her ancestors, thereby establishing an explicit connection between individuals and the space they inhabit. At other times this connection is made solely through music.[25]

In music alone (with only fragmentary program notes), Swinnen establishes the remoteness and timelessness of Longwood Gardens by using tropes used in cinema to accompany scenes with like topics.

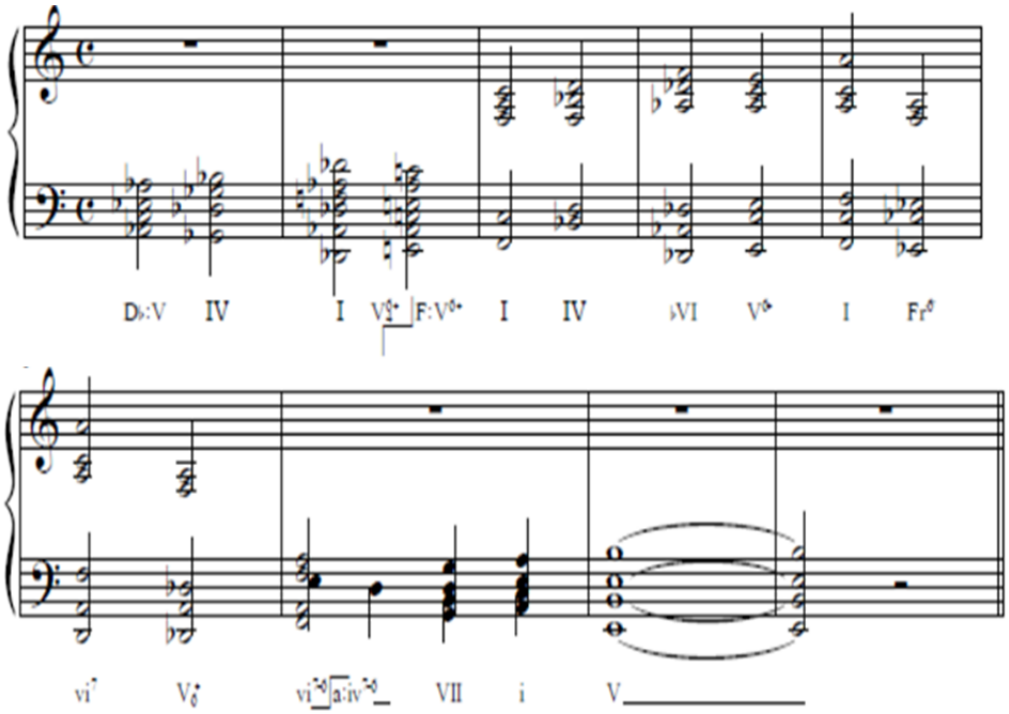
Written in chorale-style homophony, with even rhythms and slow tempi, two passages of *Longwood Sketches* resemble both the "Doxology" in the "Storm" and the representative examples of music known to have been used to evoke a sense of sacredness or ancientness in cinema. An important difference between the anthology examples and the *Longwood Sketches* passages, however, is that the works in the anthologies use strictly diatonic harmonies while, in the *Sketches* passages, Swinnen uses both diatonic ("the old time") and chromatic harmonies ("the present time").

This juxtaposition of "the old and present time" can be seen in the opening passage of the second movement "Rosebuds" (mm. 1-2) as depicted in figure 2.5, in which the first three in a series of four chords progress diatonically (V – IV – I in D-flat) and the progression to the fourth chord (V^{+5}) is chromatic. Swinnen uses the augmented chord to pivot enharmonically from D-flat

[25] Michael V. Pisani, *Imagining Native America in Music* (New Haven: Yale University Press, 2005), 294.

to F major (V^{+5} in D-flat/V^{+5} in F) after which he presents another four-chord series (mm. 3-4) that uses a combination of diatonic and chromatic progressions (I – IV – flat VI – V^{+5} in F).

Figure 2.5. "Rosebuds" (mm. 1 – 9) showing Swinnen's means of juxtaposing old and new styles using combinations of diatonic ("old") and chromatic ("present time") chord progressions. Copyright 1927 by Theodore Presser Co. Used with permission.

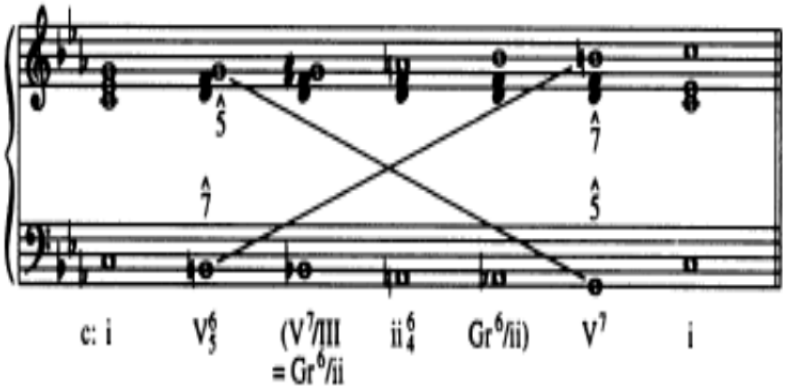


Containing only chromatic progressions, mm. 5 and 6 reflect the "present time," but the descending bass line beginning in m. 5, while seemingly headed for C (the dominant in F), changes direction in measure 7 (D-flat being reinterpreted as C-sharp, the leading tone to D) and unexpectedly shifts the affect from the "present time" to the "old time" as represented in the writing of a passage in the archaic Phyrgian mode.

In the chorale passage of the first movement, "In the Shadow of the Old Trees" (mm. 7-9), Swinnen creates a sense of the sacredness and mysticism associated with the ancient Lenni

Lenape tribe by employing a compositional device known as "omnibus." Depicted in figure 2.6 in its purest form, the omnibus is a chain of five chords [dom. 7^{th} – dom. 7^{th} (aug. 6^{th}) – six-four – aug. 6^{th} (dom. 7^{th}) – dom. 7^{th}] whose soprano and bass voice move in chromatic contrary motion while the alto and tenor voices are fixed at an interval of a minor third.[26] One feature that contributes to the mystic quality of the omnibus progression is the tension created between the static inner voices, which ground the music in the present time, and the chromatic contrary motion of the outer voices, which give the allusion of moving outside the temporal to another dimension.

Figure 2.6. The Omnibus

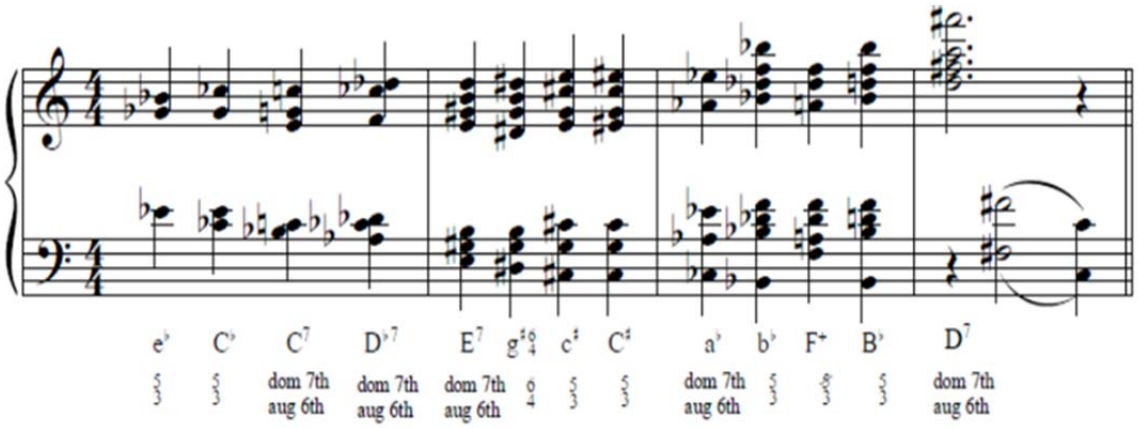


Musicologist Victor Fell Yellin, in his book *The Omnibus Idea*, gives numerous examples of works in which composers employ this technique to highlight particularly dramatic moments. His example of Carl Maria von Weber's use of omnibus in the Wolf's Glen Scene of *Der Freischutz* "to conjure up time, place, and the supernatural…and especially the unseen ghostly

[26] Victor Fell Yellin, *The Omnibus Idea* (Warren, Michigan: Harmonie Park Press, 1998), 3 – 4.

voices"[27] can be likened to Swinnen's use of an omnibus to depict the "Indian calls and melodies" of Longwood's past as seen in figure 2.7.

Figure 2.7. "In the Shadow of the Old Trees" (mm. 7 – 10) with mm. 7 and 8 showing Swinnen's variant of omnibus. Copyright 1927 by Theodore Presser Co. Used with permission.



Another means of depicting sacredness and timelessness in cinema was by using the organ chimes as recommended by Hansford who suggested "a distant chime will give a fine effect but it must be soft."[28] For Belgian-born Swinnen, it is likely that this sound effect evoked a sense of personal distance and remoteness from his homeland where the carillon stood as a symbol of the Belgium Swinnen knew before the German bombardment in October of 1914. William Gorham Rice, in an August 12, 1917 piece in *The New York Times* entitled "Victor Hugo's Praise of Belgian Carillon Music," provides insight into the significance of the carillon to the Belgian people.

[27] Yellin, 30.

[28] Hansford, "Preparing Music for Photoplay Accompaniments," *New York Dramatic Mirror*, Dec 1917 – Feb 1919 Grayscale - 0707.pdf. www.fultonhistory.com (accessed September 13, 2013).

> Through centuries, in constant companionship with time, and on market days, on feast days, on Sundays, and in Summer evening concerts, in tender melody, in folk-song, and in patriotic air, the deep and silvery notes of the carillon have floated down over the regions of its birth.[29]

At the end of the article, Rice prints his English translation of Hugo's poem "Les Carillons Flandre" written during the poet's 1845 visit to Mechelen, a city recognized throughout the world as the premier center for carillon education. The poem's theme of the carillon as a symbol of timelessness and ancientness is best represented in lines 1 – 2 and 16 – 18.

> I love the carillon in thine ancient towns
> O Flanders, guardian of a racial worth…
>
> Behold this spirit quick, this soul of sound this elf aerial from another sphere
> Bold glad, extravagant, anon descends the skies
> Then step by step, with tinklings delicate in distance far, the vision fades away[30]

In the second movement of *Longwood Sketches* ("Rosebuds"), Swinnen writes for chimes (mm. 53 and 55 – 58). Because there was no known physical source of carillon music on or near the Longwood property at the time of the writing,[31] the source of the chimes can be traced to Swinnen's imagination. Based on its proximity to heraldic trumpet music (mm. 40 – 41, 45, 46 – 47, and 51) which, in cinema, had both sacred and Native American connotations, the chime music could be interpreted as being inspired by the "Cathedral Bells and Thebian trumpets announcing the day of joy" ("Kermesse Flamande") of the *kermissen* and intended to reinforce the Lenni Lenape theme of ancientness begun in the chorale passages.

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[29] William Gorham Rice, "Victor Hugo's Praise of Belgian Carillon Music," *The New York Times*, August 12, 1917.

[30] Victor, Hugo, "Les Carillons Flandre," lines 16 – 18, trans. William Gorham Rice.

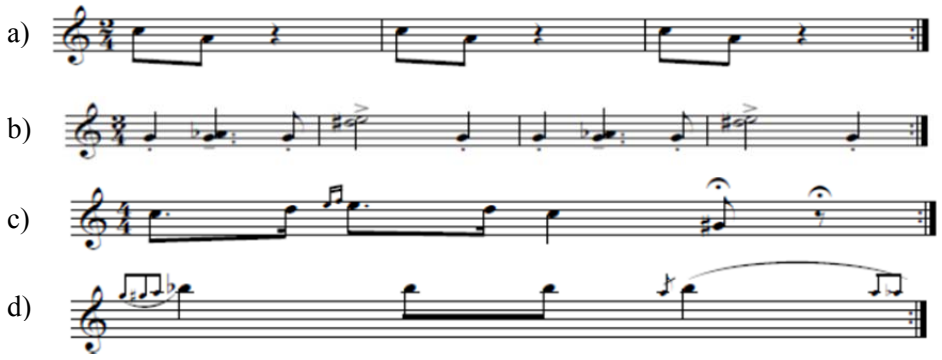
[31] The original instrument in the existing Chimes Tower was a set of 25 Deagan tower chimes that played first in 1930.

Avian Themes

In the "Storm" improvisation, Swinnen capitalizes on the broad range of color, shading, and register possibilities of the organ in his replication of the flight, calls and songs of birds. These representations align with recommendations made by Edith Lang and George West in their 1920 guidebook *Musical Accompaniment of Moving Pictures* and C. Roy Carter in his 1926 book *Theatre Organist's Secrets*[32] that give organists suggestions about how to simulate the sounds and flight of avian subjects in cinema. Additionally, many of the avian tropes used by Swinnen in the improvisation also appear in compositions recommended by Rapée in the "Birds" section of his *Motion Picture Moods*.

As indicated in the prose narrative for the "Storm" improvisation, Swinnen depicts both generic birds ("many birds" and "other birds") as well as the sound of specific birds ("a cuckoo sounds again her plaintive note" and "the barnyard fowl chime in"). His representations of the cuckoo and the barnyard fowl, which appear in figure 2.8, show resemblance to recommendations made by Lang and West and Carter for replicating these sounds on the organ in cinema.

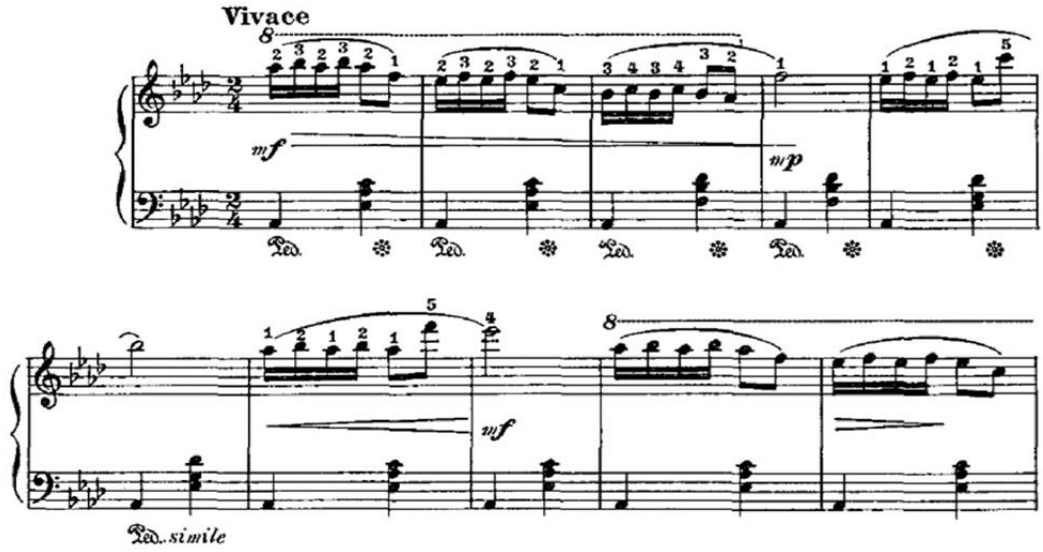
Figure 2.8. a) Lang and West representation of cuckoo song (p. 59), b) Lang and West, hens cackling (p. 59), c) Lang and West, rooster crowing (p. 59), d) C. Roy Carter, rooster crowing (p. 12)



[32] C. Roy Carter, *Theatre Organist's Secrets: A Collection of Successful Imitations, Tricks and Effects for Motion Picture Accompaniment on the Pipe Organ* (Los Angeles, 1926).

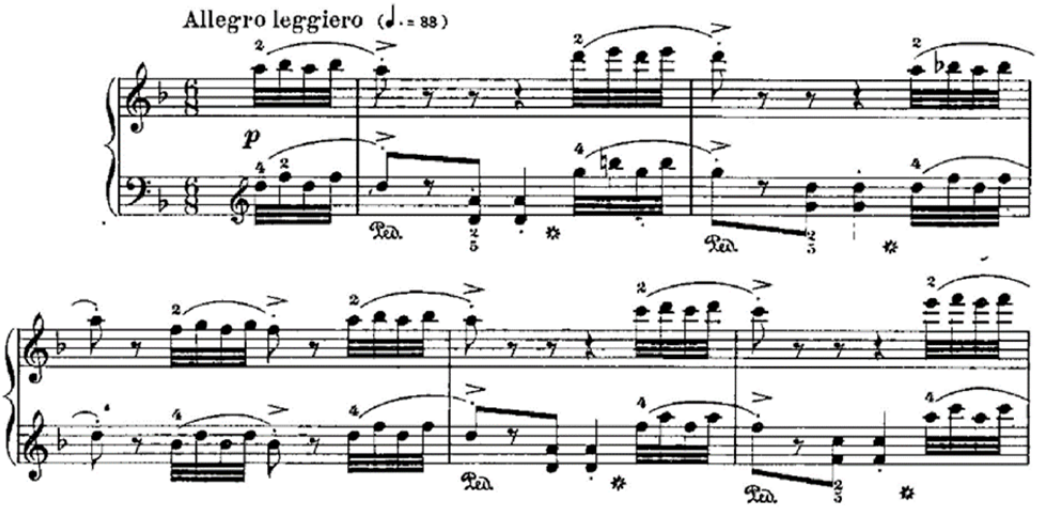
With rapid trill-like figures played on flute stops in a high register, Swinnen's representation of "many birds singing," as found in figure 2.1, item 2, reflects cinematic practice as defined by Lang and West who recommend that singing birds be simulated by using "flute harmonique 4' or piccolo 2' stops…in trills – chromatically rising and descending."[33] Additionally, Swinnen's depiction of birds mimics idiomatic writing found in compositions that were recommended by Ernö Rapée in the "Birds" section of his *Motion Picture Moods for Pianists and Organists* as seen in figures 2.9 and 2.10.

Figure 2.9. N. Louise Wright's "Birds" showing rapid trill figures and high register; suggested for use in cinema for scenes with avian subjects (Erno Rapée's, *Motion Picture Moods*, Page 21)



[33] Lang and West, 55, 59.

Figure 2.10. Edvard Grieg's "Vöglein" showing rapid trill figures and high tessitura; suggested for use in cinema for scenes with avian subjects (Erno Rapée's, *Motion Picture Moods*, Page 26)



As seen in figures 2.11 and 2.12, two passages of "In the Shadow of the Old Trees" (mm. 11 and 13) and two of "Rosebuds" (mm. 42 – 44 and 48 – 50) resemble the scherzo-like music of the improvisation as well as to the compositions in the "Bird" category of Rapée's anthology in that they are written in a high register with rapid trill-like figurations and indicated to be played on flute stops.

Figure 2.11. "In the Shadow of the Old Trees" (m. 11) showing birdsong as commonly represented in cinema with writing in a high register, rapid trill-like figurations and indicated for flute stops (transposed up one whole-step in m. 13).

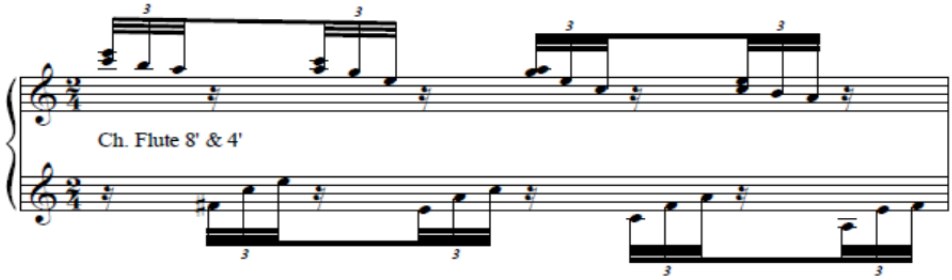
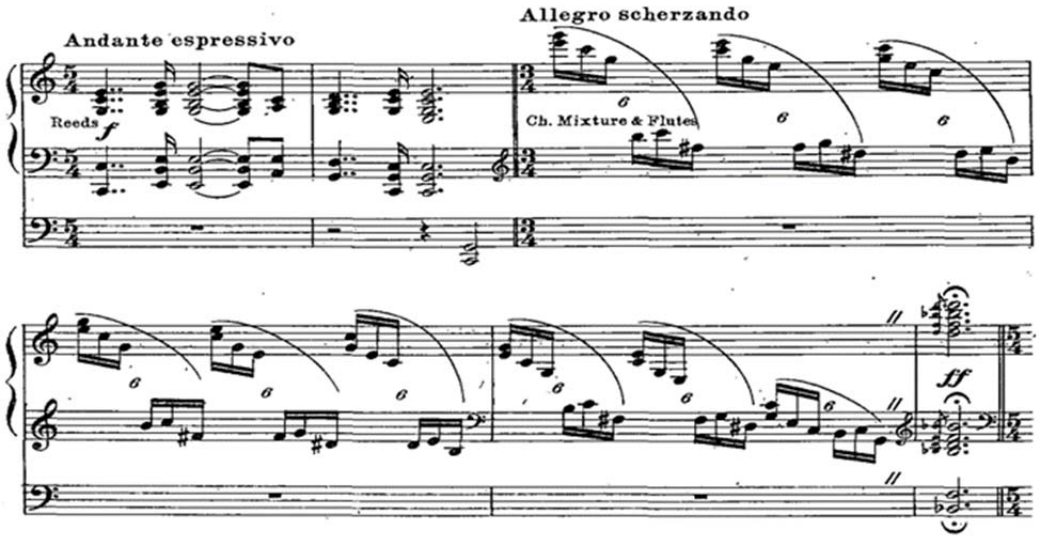


Figure 2.12. "Rosebuds" (mm. 40 – 45) with mm. 42 – 44 showing birdsong as commonly represented in cinema with writing in a high register, rapid trill-like figurations and indicated for flute stops (transposed up a minor-third in mm. 48 – 50). Copyright 1927 by Theodore Presser Co. Used with permission.



Pastoral Themes

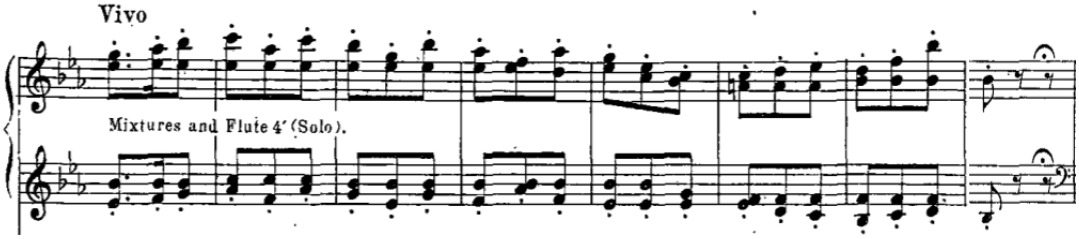
Although it cannot be said with certainty that the folk-like tune of measures 52 – 58 and measures 61 – 68 of "Dewdrops," shown in figure 2.13, is what Swinnen identifies as the "famous Wooden-Shoe Dance" in "Kermesse Flamande," this music bears strong resemblance to that which accompanies authentic Belgian and Dutch *klompen* (clog) dances as performed in modern-day videos.[34] The writing in mm. 53 – 54 and 69 – 70 (grace-eighth note followed by dotted quarter) recreates the effect of the shoes clomping as they do in the Dutch Canadian Society's performance at the Panorama Festival in Ontario in August of 2010.[35] At the *kermissen* in Swinnen's day, this dance would have been accompanied by hand-cranked street organs whose

[34] "Dutch Clog Dance/Dancing on Dutch Wooden Shoes-Klompendans," http://www.youtube.com/watch?v=811WRua-Yzk (accessed June 11, 2013).

[35] "Klompen Dancers at Panorama at The Dutch Canadian Society 9.mpg," http://www.youtube.com/watch?v=umOcxyXqBDo (this effect is heard beginning at timing 2:24) (accessed June 11, 2013).

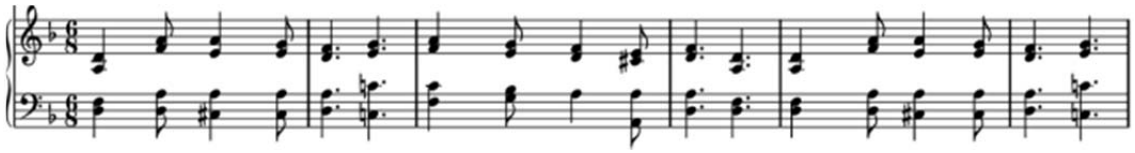
bright voicing and high-pitched sound can be likened to that created by combining Mixtures and Flute 4' stops as Swinnen recommends.

Figure 2.13. "Dewdrops" (mm. 45 – 52) showing folk-melody with characteristics of Belgian Wooden-Shoe Dance. Copyright 1927 by Theodore Presser Co. Used with permission.



While Wooden-Shoe Dances are accompanied with music of varying meters and rhythms, one of the most common types, derived from the French sailor's dance known as the "Matelot,"[36] is in compound or fast triple meter, contains snappy rhythms, and has a lively affect. Composed by Marin Marais (1656 – 1728) for his opera *Alcyone* (1706), the dance "Marche pour le Matelots," depicted in figure 2.14, is a classic example of music to which a Wooden-Shoe Dance could be performed and closely resembles Swinnen's folk melody in meter, rhythmic drive and lively affect.

Figure 2.14. Marin Marais "Marche pour le Matelots" from *Alcyone* showing music known to accompany Wooden-Shoe Dances



Additionally, Swinnen's Wooden-Shoe Dance resembles numerous pieces classified in the "Pastoral," "Dances" and "National" sections of anthologies such as Rapée's *Motion Picture*

[36] *Flemish Romantic Music*, BRT Philharmonic Orchestra, Brussels, Alexander Rahbari , Marco Polo 8.223418, compact disc, 1991.

Moods. While some of these pieces have strong nationalistic associations (such as the "Kerry Dance" with Ireland and "The Campbells are Coming" with Scotland), most could be used interchangeably to create atmosphere in scenes set in various European countries where, as Béla Bartók noted, "neither new borderlines nor old, changed back and forth on the map, could ever raise any barricade to the wind that went on carrying the pollen and the seeds effortlessly over those expanses of land…wafting the songs, too, for centuries."[37]

In his book, *Musical Presentation of Motion Pictures* (1921), film music critic George Beynon devotes several pages to instructing organists on how to go about selecting "atmospheric" music for scenes set in different countries. Although expressed in a cruder fashion, Beynon's recommendation that organists need not bother trying to distinguish between Italian, French, German and English music reflects Bartók's theory.

> Italian, French, German and English music is profuse and should not necessarily be set apart for atmospheric purposes. The folk-songs should be segregated with those of all nations, but to attempt to classify separately the works of these four schools would be a waste of effort, causing considerable confusion.[38]

Figures 2.15, 2.16, and 2.17 are representative examples of folk songs of Western European origin that show resemblance to the Wooden-Shoe Dance in that they are in compound meters, have light textures, snappy rhythms and lively affects.

[37] Béla Bartók as quoted in Pisani, 9.

[38] Beynon, 25.

Figure 2.15. “Il était un’ bergèrer.” French folk song showing resemblance to Swinnen’s Wooden-Shoe Dance in meter, tempo, texture, and snappy rhythms

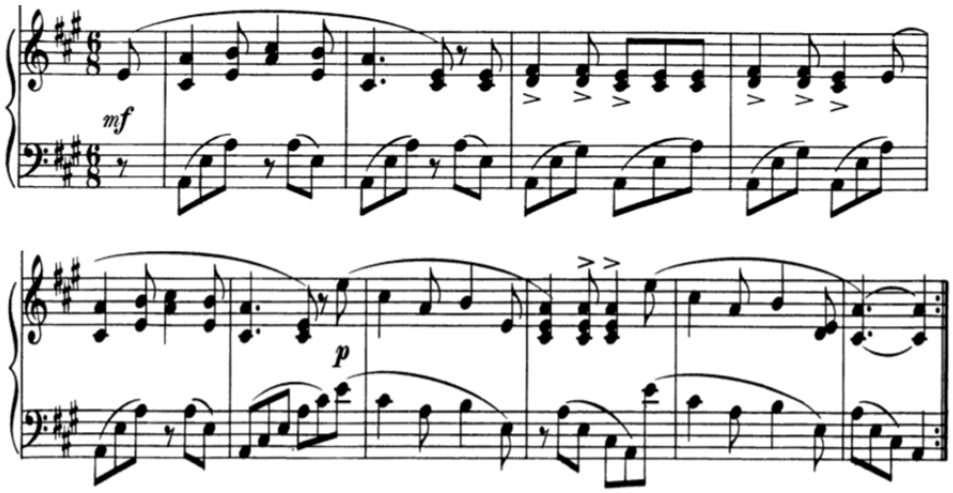


Figure 2.16. “Henry Martin.” English folk song showing resemblance to Swinnen’s Wooden-Shoe Dance in meter, tempo, texture, and snappy rhythms

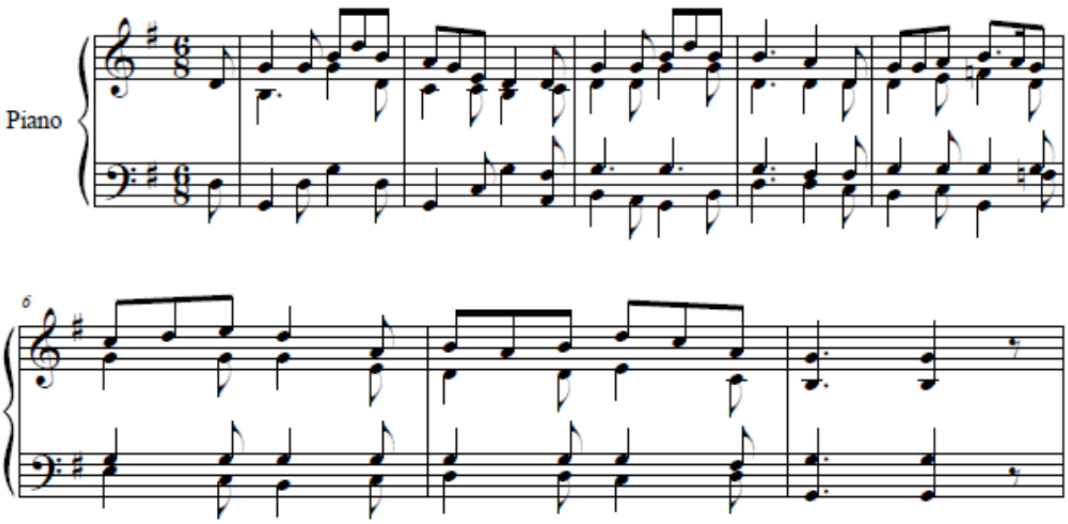
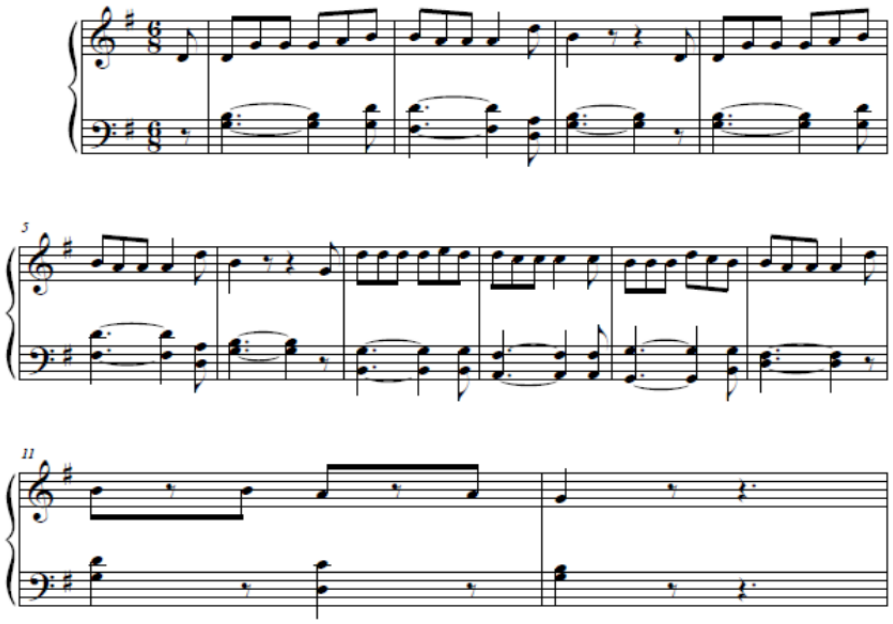


Figure 2.17. "Es klappert die Mühle." German folk song showing resemblance to Swinnen's Wooden-shoe dance in meter, tempo, texture, and snappy rhythms



It is unclear whether music heard at one of Pierre du Pont's many parties was the inspiration for the inclusion of the Wooden-Shoe Dance in the narrative of *Longwood Sketches*[39] or if it was inspired by Swinnen's personal memoir of the *kermissen* and his homeland.

Atmospheric Themes

Storms were popular subjects for organ improvisations in the mid-to-late nineteenth century, particularly with organists trained in French conservatories or who, like Swinnen, studied with teachers in this lineage. One of the most successful storm *improvisateurs* "accomplished in the art of reproducing meteorological phenomena"[40] was Belgian-born, French-

[39] According to the Longwood Gardens website "the du Ponts also had the perfect place for grand entertainment, and they hosted innumerable civic and educational groups as well as family and friends." http://longwoodgardens.org/history/1916-1926.

[40] Rollin Smith, *Saint-Saëns and the Organ* (Stuyvesant, NY: Pendragon Press, 1992), 69.

trained Jacques Lemmens (1823 – 1881). Lemmens taught Joseph Callaerts, Swinnens first teacher at the Royal Conservatory of Antwerp where he began studies in 1901, and was the founder of the Lemmens Institute of Sacred Music in Mechelen, Belgium where Swinnen studied in 1913.[41] Although Swinnen described his studies at the Lemmens Institute as "dull and insignificant"[42] it is impossible to overlook the importance of this period for its influence upon his work in the American cinema and in *Longwood Sketches* particularly as it relates to organ improvisation.

In the "Storm" improvisation, Swinnen portrays the chaos of the storm (figure 2.1, item 13) by employing palm-clusters, sustained pedal clusters,[43] leaning on the keyboard with his whole arm, opening and closing the crescendo pedal, trumpet fanfares, glissandi, stinger chords, and cluster tremolos. This treatment of a storm resembles what Swinnen would have heard being played by his predecessors who were described in an 1872 edition of the English magazine *The Orchestra* as "sensationalist[s] who create unpleasant perturbations of the viscera and nausea in nature's chemical furnace with undreamt of inversions, creeping chromatics, inaudible echoes and ear-stunning crashes."[44] Evidence that Swinnen used these techniques in the cinema can be found in C. Roy Carter's book *Theatre Organist's Secrets* in which the trick of successfully recreating a storm on the organ essentially describes what Swinnen did in the "Storm" improvisation.

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[41] In 1913 Swinnen was hired as organist at Saint Walburgis in Antwerp with the condition that he follow a course of liturgy at the Lemmens Institute in Mechelen where he would be instructed in the most important part of church music: Gregorian Chant (system, singing, history, accompaniment), Latin, church history, liturgical composition, rules of liturgy, and liturgical improvisation.

[42] Louis Visser quoted in "Firmin Swinnen, 1885 – 1972," *Een Vlaams Organist in de U.S.A. met Muziek voor Miljoenen*, Kempense Kultuurkring – Abdij Tongerlo – 1997, trans. Tony Hooimeijer, Kailan Rubinoff, and Els Swinnen, 6.

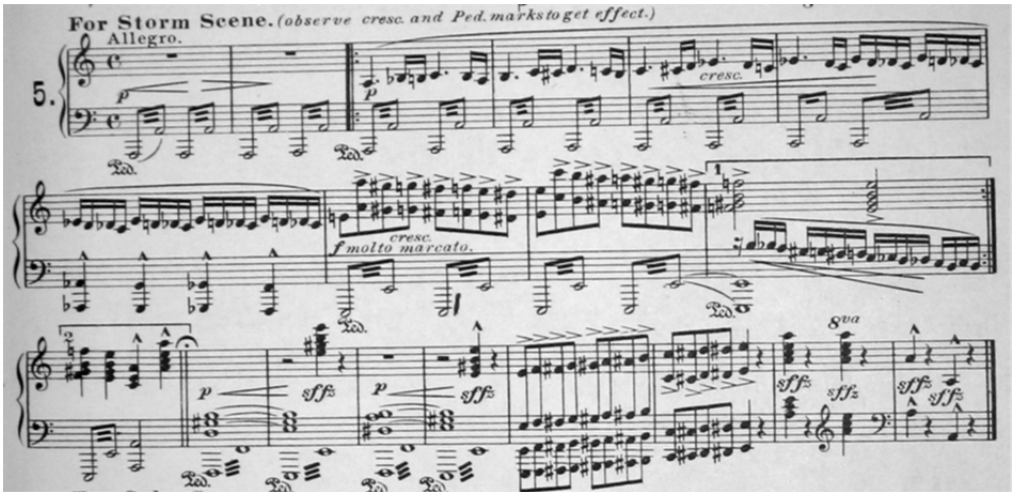
[43] Storm improvisations were so common on late 19th century organ recital programs that practically every organ had a combination stop called "Orage" ("thunderstorm") which depressed several of the lowest pedal notes and gave a very successful imitation of thunder. Smith, 69.

[44] *The Orchestra*, May 3, 1872 quoted in Smith, 71.

> The rain effect is produced by holding down as many keys in the bass register as can be covered by the flat of the hand held lengthwise…..the thunder effect is easily produced by depressing several of the lowest pedal keys……the Swell Pedal should be closed but slight crescendos should be made at intervals by quick opening and closing touches.[45]

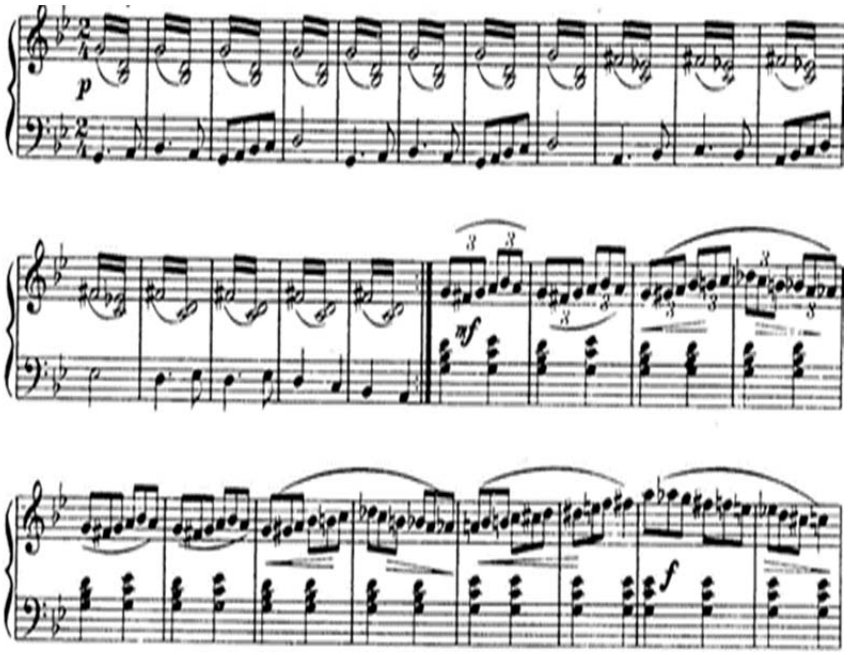
The music recommended for use in the cinema during storm scenes was relatively tame in comparison to Swinnen's treatment on the recording and Carter's suggestions. This was likely due, in part, to the fact that music in these collections was primarily scored for piano which, unlike the organ, was devoid of a pedal division and limited in its capability to achieve extreme dynamic and color contrasts. As can be seen in figures 2.18 and 2.19, storm effects on the piano were recreated with fast chromatic scales, sustained damper pedal, whirling figures, octave bass tremolos, and dynamic gradations.

Figure 2.18. Sol. P. Levy's incidental music "For Storm Scene" showing how storms were represented on piano in cinema (*Gordon's Motion Picture Collection,* page 25)



[45] C. Roy Carter, *A Collection of Successful Imitations, Tricks and Effects for Motion Picture Accompaniment on the Pipe Organ* (Los Angeles, 1926), 6.

Figure 2.19. J.S. Zamecnik's incidental music "Storm Scene" showing how storms were represented on piano in cinema (*Sam Fox Moving Picture Music*, Volume 1, page 20)



As in Swinnen's "Storm" improvisation, atmospheric events are integral to *Longwood Sketches* and a storm is the centerpiece of the fourth movement "Sunshine." While not receiving as radical a treatment as the "Storm" improvisation with its palm and arm clusters, the atmospheric and storm effects in *Longwood Sketches* resemble those suggested for use in the cinema and align with recommendations specific to organists made by Lang and West in *Musical Accompaniment of Moving Pictures*:

> The following are some of the legitimate 'special effects': Rain – light string tone in quick arpeggio or tremolo; Wind and rain – light string tone in fast chromatic scales in 3ds, 6ths, and 4ths; Wind and rain and thunder – all the above with heavy pedal tone, holding down two pedal notes at once when rumble of thunder is desired.[46]

[46] Lang and West, 57.

As seen in the musical examples from cinema as well as in Lang and West's description, chromatic scales were standard tropes in storm narratives. There are several chromatic scales in *Longwood Sketches* and, while it cannot be assumed that every chromatic scale in the piece is part of the atmopsheric narrative, those represented in figures 2.20, 2.21, 2.22, and 2.23 show resemblance to Swinnen's depiction of weather events in the "Storm" or meet Lang and West's criterion for replicating weather events in cinema.

Figure 2.20. "Sunshine" (mm. 90 – 95) showing storm idiom of "fast chromatic scales in 3rds, 6ths and 4ths." Copyright 1927 by Theodore Presser Co. Used with permission.

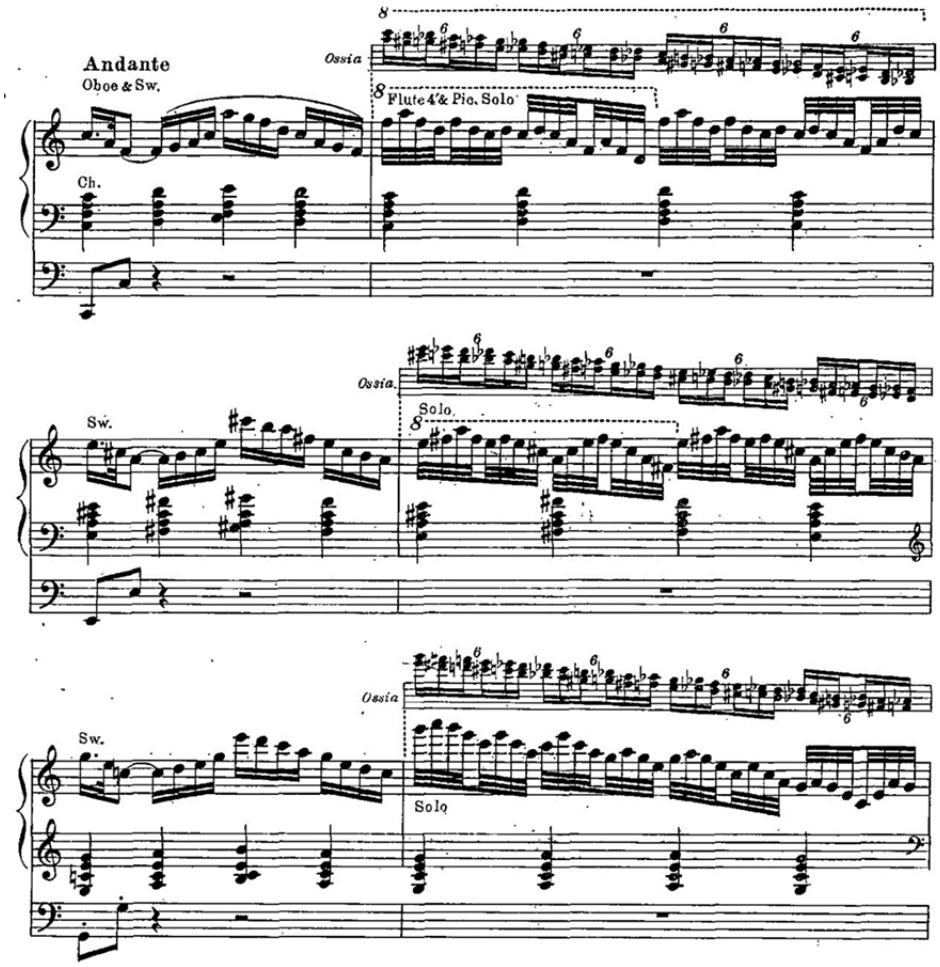


Figure 2.21. “Sunshine” (mm. 79 – 85) with mm. 80 – 83 showing storm idiom of “fast chromatic scales in 3rds, 6ths and 4ths.” Copyright 1927 by Theodore Presser Co. Used with permission.

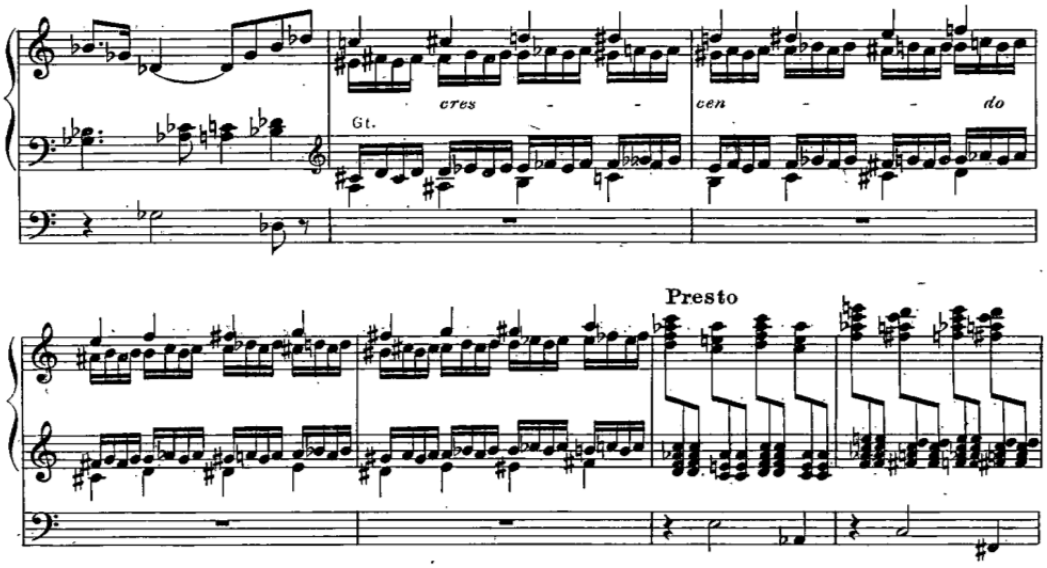


Figure 2.22. “Sunshine” (mm. 99 – 105) with mm. 100 – 105 showing cinematic trope of ascending chromatic chord progression as part of storm narrative as well as augmented triads. Copyright 1927 by Theodore Presser Co. Used with permission.

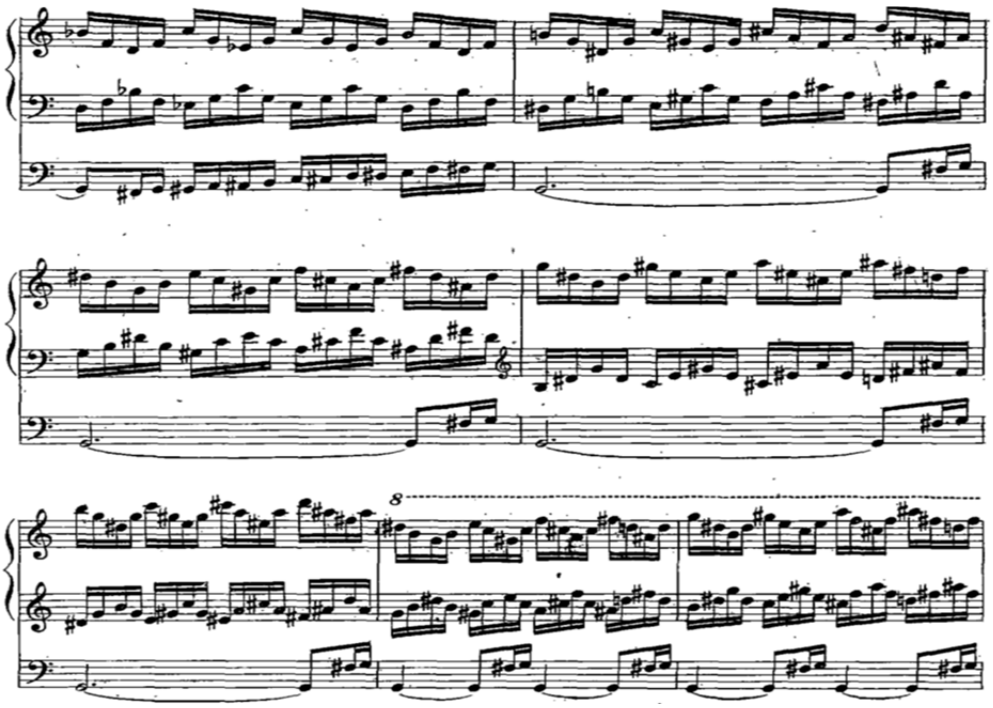
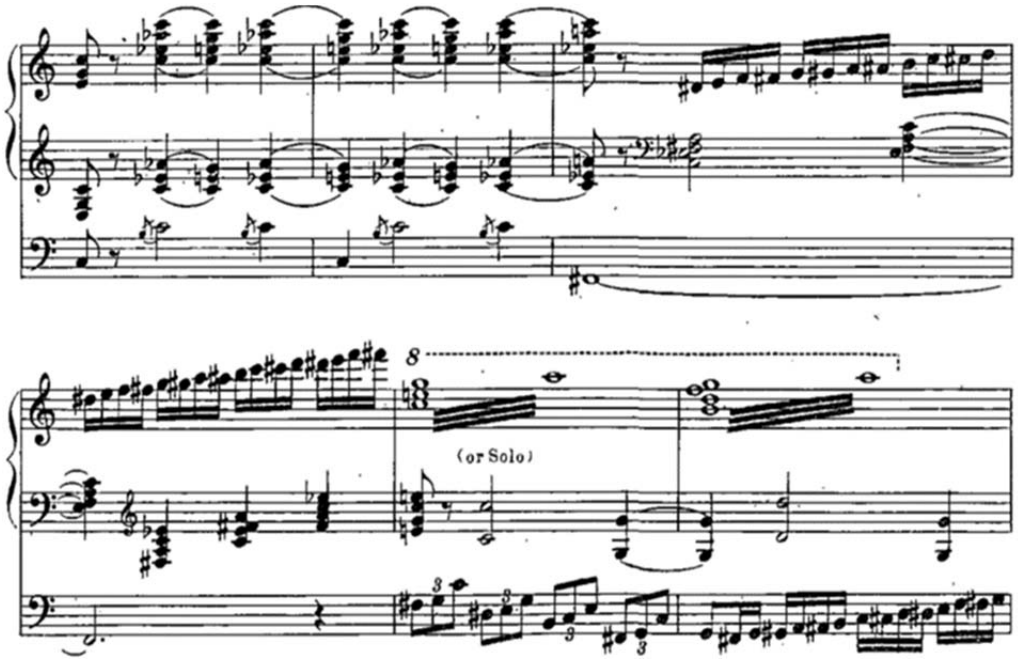
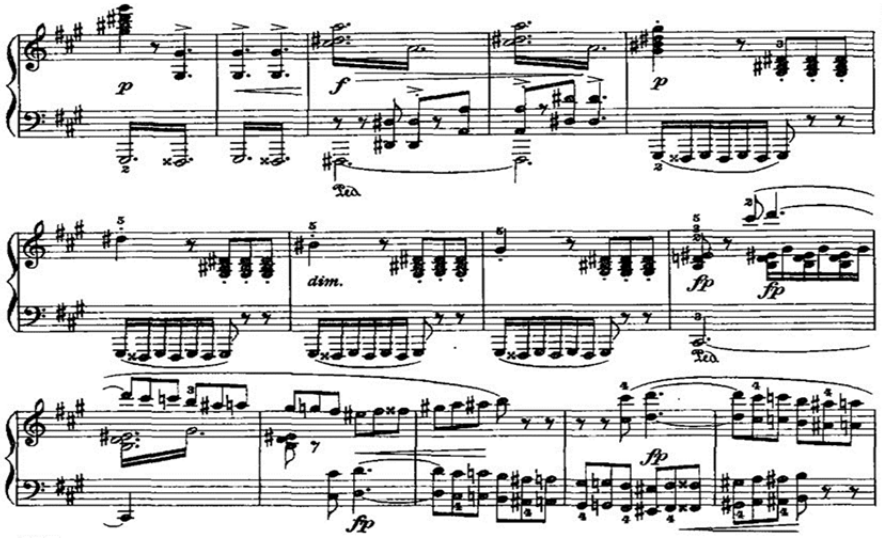


Figure 2.23. “Sunshine” (mm. 184 – 189) with mm. 186 – 187 and 189 showing cinematic trope of ascending scales (reprised in mm. 192 – 193 and 195) as part of storm narrative. Copyright 1927 by Theodore Presser Co. Used with permission.



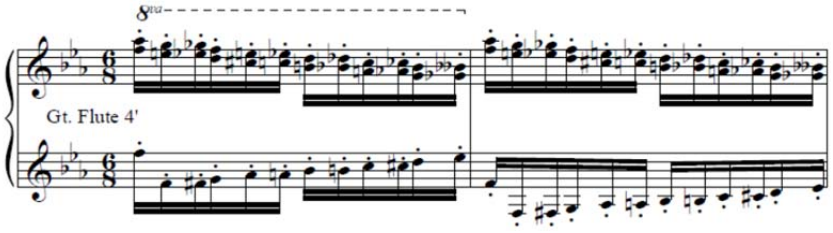
Swinnen achieves an even greater sense of drama in his storm sequences by writing two voices in contrary motion with at least one of the voices moving chromatically. This effect was known to have been used in cinema as seen in Edvard Grieg’s “Peer Gynt’s Homecoming: Stormy Evening on the Coast” (figure 2.24), a work that appeared in the “Storm” section of Rapée’s *Motion Picture Moods*.

Figure 2.24. Edvard Grieg's "Peer Gynt's Homecoming: Stormy Evening on the Coast" (mm. 71 – 84) suggested for use in "Storm" scenes in cinema with mm. 81 – 84 showing chromatic contrary motion (Rapée *Motion Picture Moods*, page 655)



Figures 2.25, 2.26, and 2.27 represent three of the four instances in which Swinnen writes two voices in chromatic contrary motion or chromatic motion in one voice with another moving diatonically in contrary motion.[47]

Figure 2.25. "Dewdrops" (mm. 55 – 56) showing storm idiom of "fast chromatic scales in 3ds, 6ths and 4ths" and contrary chromatic motion (mm. 71 – 72 contain the same material played a minor third higher). Copyright 1927 by Theodore Presser Co. Used with permission.



[47] Chromatic contrary writing was also associated with Native American topics in cinema. Based on the fact that the fourth *Longwood Sketches* example is framed within the context of Native American tropes, it will be discussed in the Native American section.

Figure 2.26. “Sunshine” (mm. 40 – 47) with mm. 41 – 46 showing descending chromatic scale in chords of right hand and ascending chromatic scale in pedal (reprise of A section contains identical material, mm. 156 – 161). Copyright 1927 by Theodore Presser Co. Used with permission.

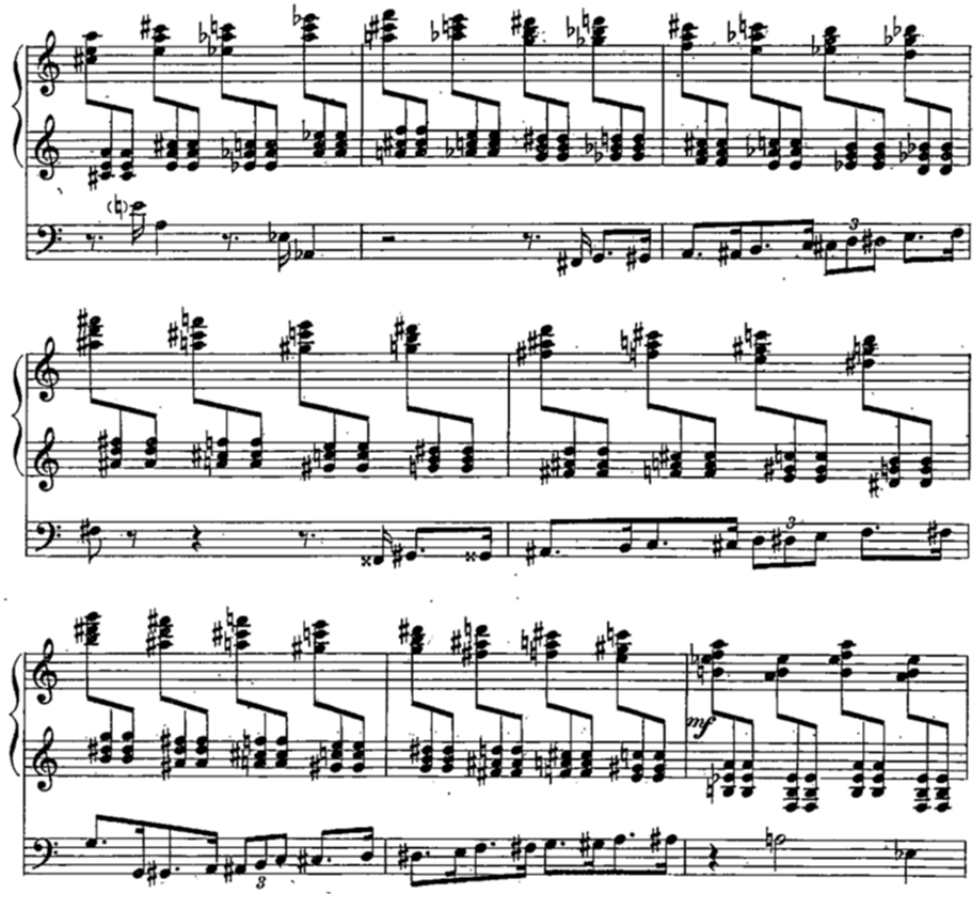
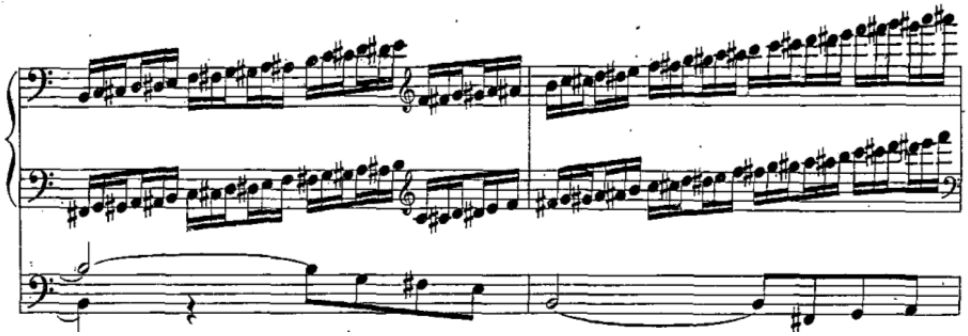


Figure 2.27. “Sunshine” (mm. 53 – 54) showing storm idiom of “fast chromatic scales in 3rds, 6ths and 4ths” ascending in manuals and descending contrary motion in pedals. Copyright 1927 by Theodore Presser Co. Used with permission.



Conclusions

As a youth in Belgium, Firmin Swinnen was in attendance at the earliest showings of moving pictures at the *kermissen* where he became familiar with common tropes and techniques used in film accompaniments. Equipped with both this practical knowledge and artistic inspiration drawn from the Belgian countryside and *kermissen*, Swinnen began his tenure at the Rialto Theatre in 1916 where his improvisations of Scenic subjects were recognized for their "beautiful taste [and] strong descriptive effects"[48] Despite the fact that these accompaniments were not written down, clues about how Swinnen may have portrayed scenes with sacred, avian, pastoral and atmospheric subjects survive in a recording of Swinnen performing a "Storm" improvisation[49] and resemble works recommended by authorities of the period for use in films with these subjects. Because Swinnen represents these topics in *Longwood Sketches* using the same tropes as in cinema, it can be said that the narrative of *Longwood Sketches* was informed by cinematic practice.

[48] Kate Scott Brooks, "Firmin Swinnen Is Organ Master," unidentified source and date, Swinnen Papers.

[49] In addition to the "Storm," other recordings of Swinnen's improvisations are extant. For more information on these the reader should contact Colvin Randall, P.S. du Pont Fellow, at crandall@longwoodgardens.org.

CHAPTER III

AMERICAN CINEMA THEMES IN *LONGWOOD SKETCHES*

Native American, floral, faunal and water themes were popular subjects for Scenic films in cinema and also contribute to the narrative of *Longwood Sketches.* In this section, the tropes used by Swinnen to represent these themes in the composition are compared to those used to accompany scenes with these subjects in cinema.

Native American Themes

While in early twentieth century America travel overseas and across the country was reserved for the wealthy, the medium of film enabled average Americans to vicariously enjoy travel to distant and exotic places. The American West was a popular setting for both nonfiction and feature films during Swinnen's tenure at the Rialto and Rivoli Theatres between 1916 and 1921. In addition to presenting the rugged scenery of the West with its prairies, deserts, hot springs and mountains, these films often provided ethnographic portraits of Native American people to "eastern Americans [who] were curious about the western tribes that, it was believed, still adhered to unbroken and uninfluenced traditions dating back to ancient times."[50]

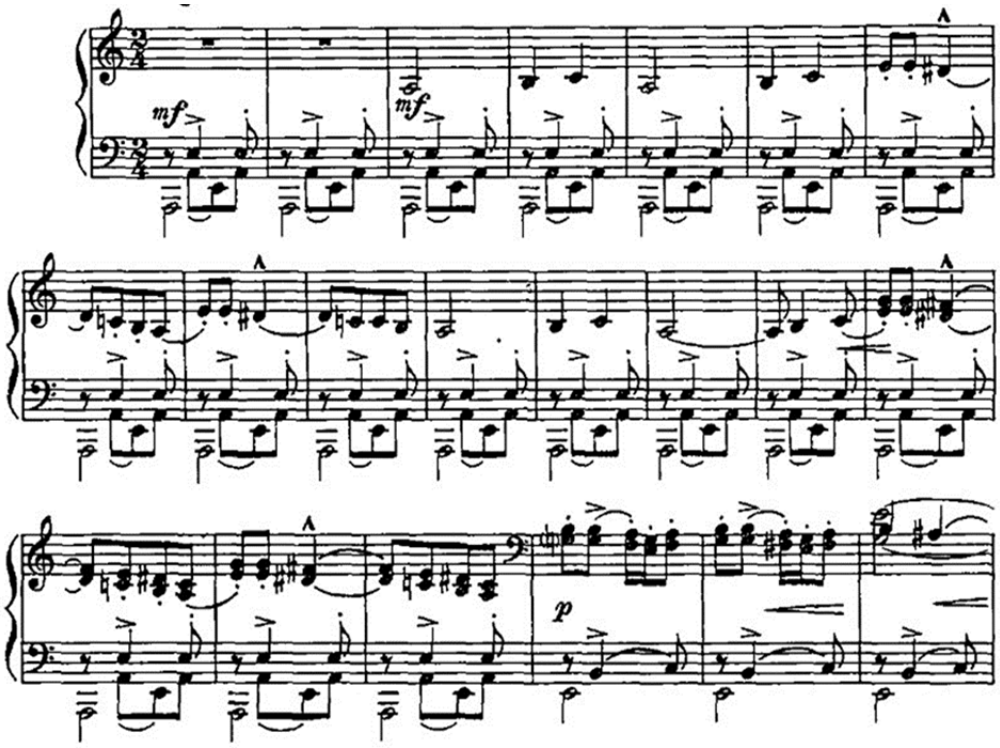
Music used to accompany scenes with Native American subjects generally possessed "overt nationalistic characters"[51] such as pulsating bass open-fifths intended to simulate drumbeats, melodic parallelism, use of exotic scales (such as pentatonic, chromatic, minor, and those devoid of a leading tone), augmented seconds, grace notes, basso ostinato, unison

[50] Pisani, 89.

[51] Ibid.

doublings, quick sixteenth-note gestures, and rhythmic rigidity.[52] Figures 3.1, 3.2, 3.3 and 3.4 depict representative selections from the "Indian" section of Rapée's *Motion Picture Moods*.

Figure 3.1. Gaston Borch's "Indian War-Dance." Representative work recommended by Rapée for use in scenes with Indians that employs bass open-fifths, melodic parallelism, rhythmic rigidity, and augmented seconds (*Motion Picture Moods*, page 371)



[52] These tropes represent a sampling of those having Native Americans connotations in theatre, cinema, parlor songs, and art music as identified by Michael Pisani in his book *Imagining Native America in Music*.

Figure 3.2. Otto Langey's "Indian Agitato." Representative work recommended by Rapée for use in scenes with Indians that employs bass open-fifths, pentatonic scale, rhythmic rigidity, and unison doublings (*Motion Picture Moods*, page 367)

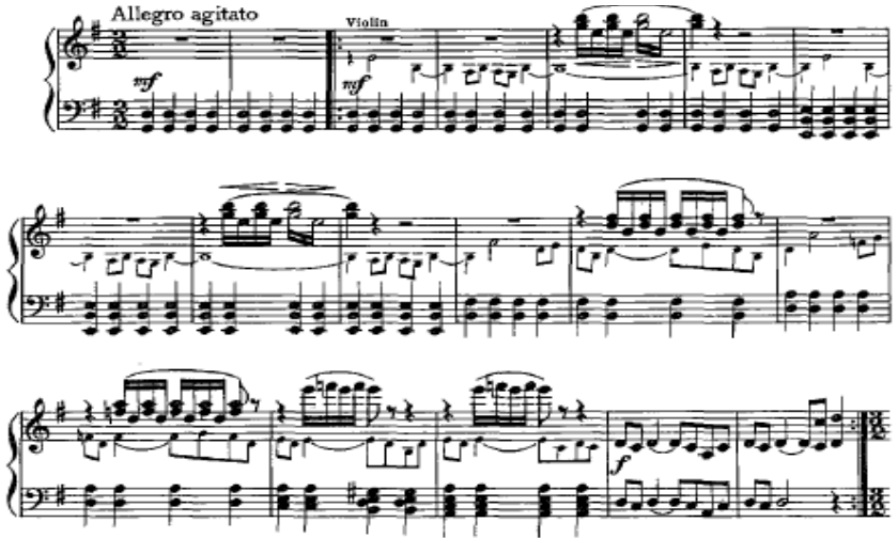


Figure 3.3. Lily Strickland's "Sundance." Representative work recommended by Rapée for use in scenes with Indians that employs bass open-fifths, melodic parallelism, and rhythmic rigidity (*Motion Picture Moods*, page 373)

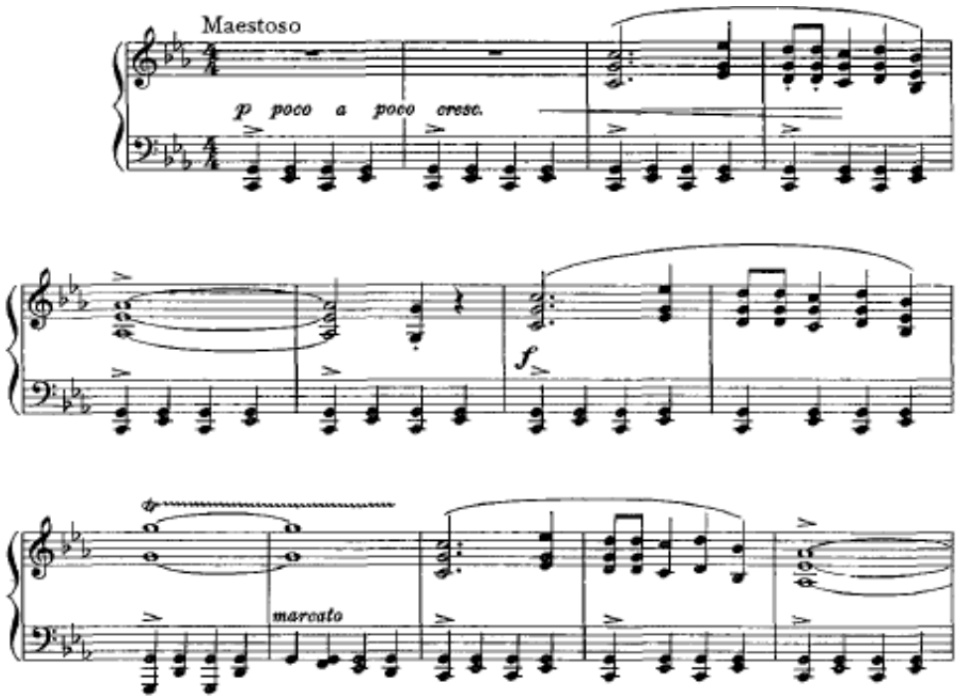
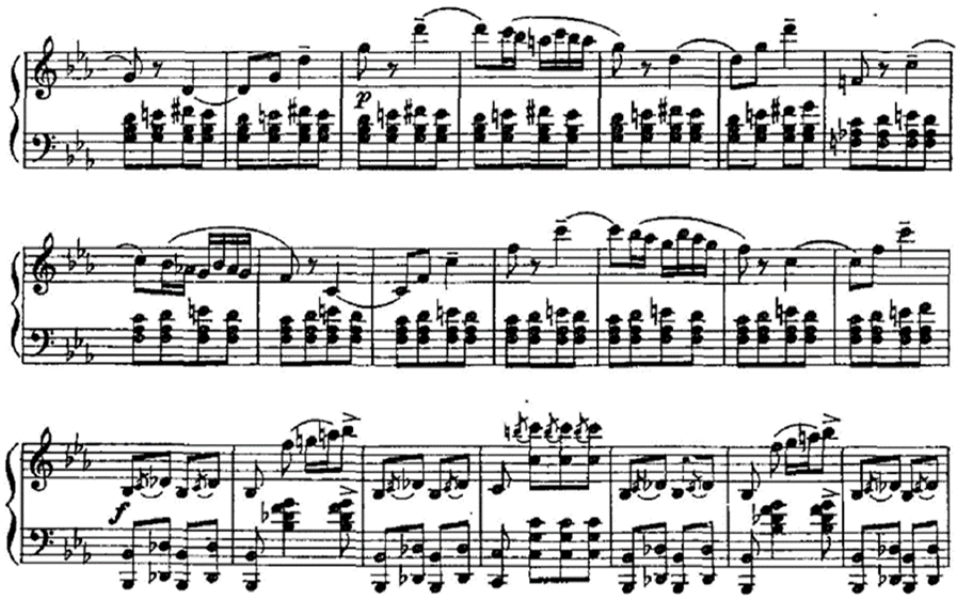


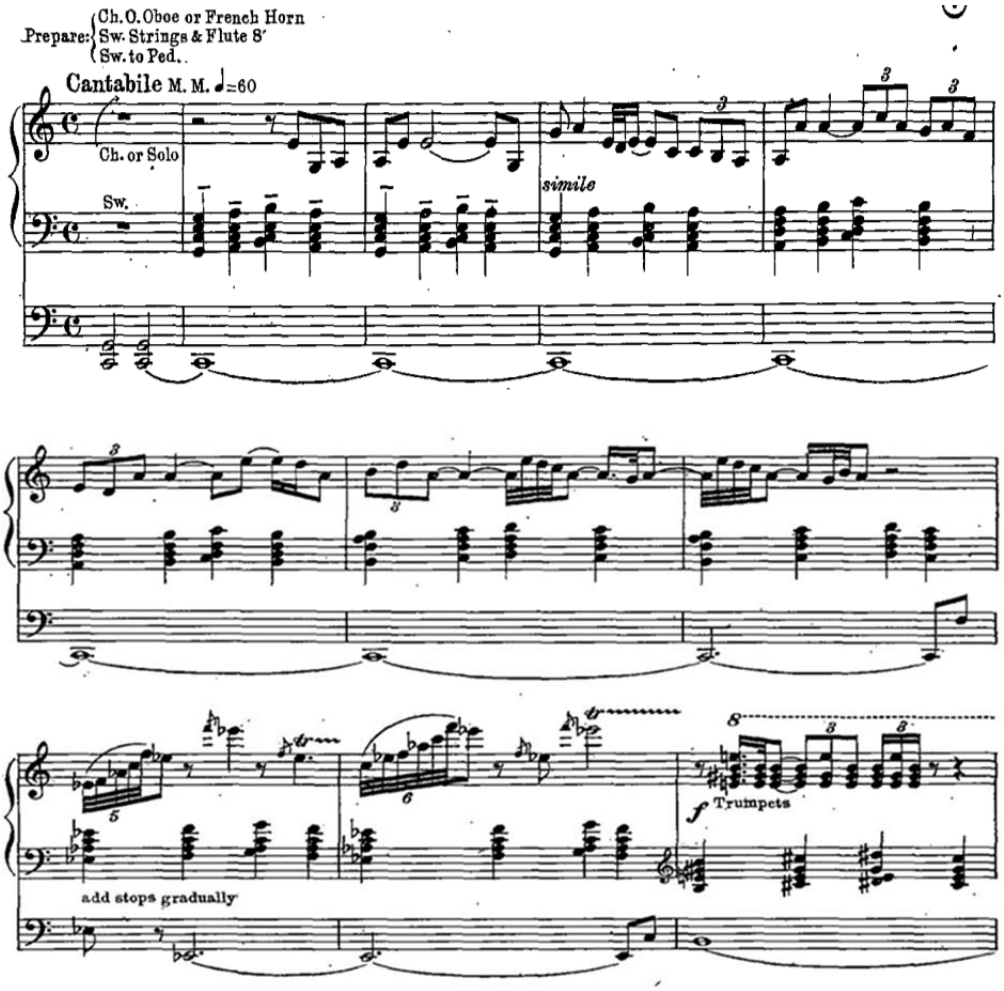
Figure 3.4. Irénée Bergé's "Indian War-Dance" (mm. 21 – 41). Representative work recommended by Rapée for use in scenes with Indians that employs leaping octaves, unison doublings, grace notes, basso ostinato, and quick sixteenth-note gestures (*Motion Picture Moods*, page 369)



In *Longwood Sketches*, Swinnen designs his "Indian melodies"[53] using combinations of these cinematic tropes and additionally uses exotic-sounding organ colors like the Oboe and the Vox Humana, as portrayed in figure 3.5 and likewise represented in mm. 47 – 50 and 71 – 74 of "In the Shadow of the Old Trees" and mm. 87 – 88 and 90 – 95 of "Sunshine."

[53] Recital Program, April 27, 1927, Buffalo, NY, Longwood Gardens Archive, Swinnen Collection.

Figure 3.5. "In the Shadow of the Old Trees" (mm. 28 – 38) showing an "Indian melody" designed with Native American tropes of pentatonic scale, grace notes, leaping octaves, and "exotic" oboe[54] registration. Copyright 1927 by Theodore Presser Co. Used with permission.



As seen in m. 38 of figure 3.5, Swinnen writes a martial trumpet fanfare in the context of the Indian melody. According to Michael Pisani, this idiom had associations with Native Americans as far back as the eighteenth century when, in some European theatre contexts, this trope represented the "eloquent marker of Indian nobility, courage, and heroism."[55] Depicted in

[54] On page 123 of his book *Imagining Native America in Music*, Pisani identifies orchestral sounds such as the oboe that have "exotic" associations.

[55] Pisani, 74 – 75.

figures 3.6 and 3.7, the dotted, double-dotted, and triplet rhythmic figures associated with the martial fanfare continued to be an indicator of Native American subjects throughout the centuries and was a familiar code to American cinema audiences when heard in the context of Native American settings.[56]

Figure 3.6. Maurice Baron's "An Indian Legend" (mm. 33 – 38) with mm. 36 – 38 showing Native American trope of martial trumpet fanfare (Firmin Swinnen. *The Motion Picture Organist*, 55 – 56) [57]

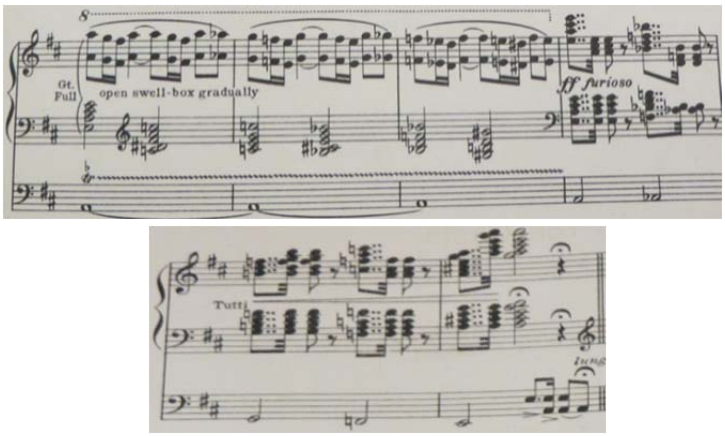
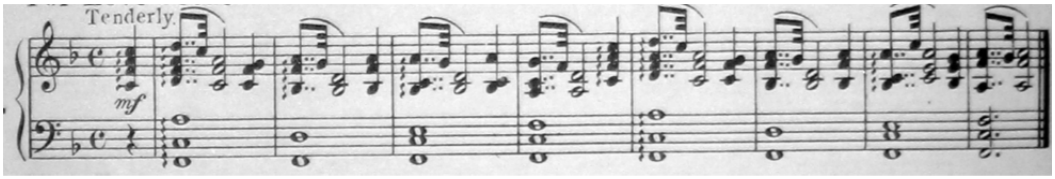


Figure 3.7. Sol P. Levy's "American Indian: For Love Scene" showing Native American trope of martial trumpet fanfare (*Gordon's Motion Picture Collection*, page 8)



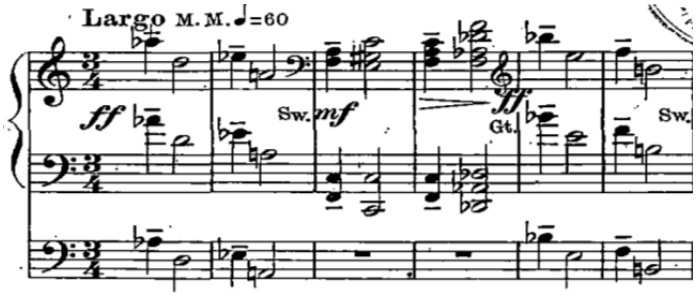
As the martial fanfare was used in cinema to portray the noble and courageous aspect of Native Americans, the tritone was used to depict the mystery that enshrouded these non-Western

[56] Since Swinnen uses the martial trumpet fanfare as a motivic device, its occurrences in *Longwood Sketches* will be discussed in the "Motif" section of Chapter 4.

[57] Firmin Swinnen, *The Motion Picture Organist/Twelve Contemporary Pieces Transcribed for the Organ.* (New York: G. Schirmer, Inc., 1920).

"exotic others."[58] Pictured in figure 3.8, the "Indian War-cry of two measures," which Swinnen references in his program notes, is a double-descending tritone. By presenting these tritones in unaccompanied octaves and not allowing them to resolve, Swinnen gives the "Indian War-cry" unequivocal strength and uses it as the most prominent motive of *Longwood Sketches*.

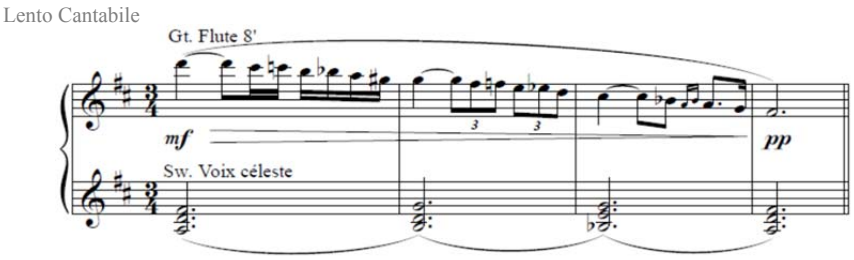
Figure 3.8. "In the Shadow of the Old Trees" (mm. 1 – 2) showing double-tritone "Indian War-cry." Copyright 1927 by Theodore Presser Co. Used with permission.



The chromatic scale is another trope that appears in music known to have accompanied scenes with Native Americans in cinema. With its soft dynamic marking, "lento cantabile" expressive indication, and light registration, the chromatic scale that appears in the introduction to Marice Baron's "Indian Legend," shown in figure 3.9, represents an example of how the scale would likely have been used to help establish an exotic atmosphere in scenes with Native Americans.

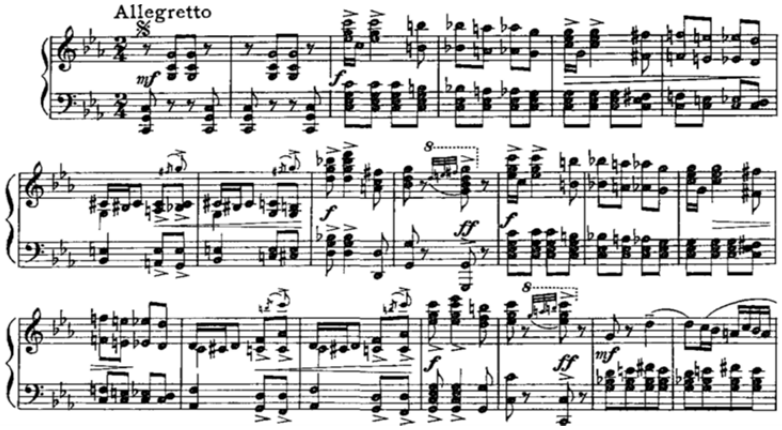
[58] Pisani, 8.

Figure 3.9. Maurice Baron's "An Indian Legend" showing chromatic scale used in context of Native American music for cinema (Firmin Swinnen, *The Motion Picture Organist*, 54)



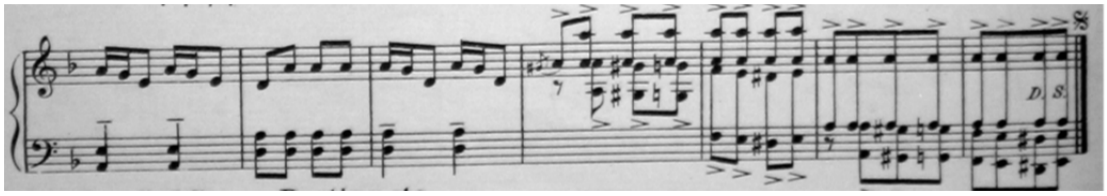
Shown in figures 3.10 and 3.11, Irénée Bergé's "Indian War-Dance" and Sol P. Levy's "American Indian: War Dance" also contain chromatic writing. In these cases, the chromatic scale was used, not only to help establish an exotic mood for scenes with Native Americans but, on a deeper level, contributed to the Hollywood stereotype of Native Americans as warriors or "Savage Reactionaries."[59]

Figure 3.10. Irénée Bergé's "Indian War-Dance" showing use of chromatic scale within context of work that portrays Native Americans as warriors (Rapée, *Motion Picture Moods*, page 369)



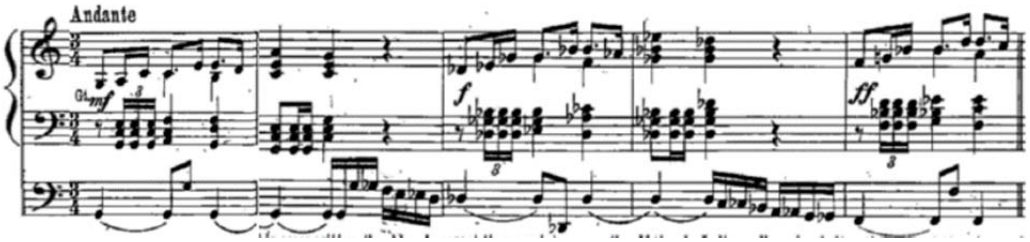
[59] Michael T. Marsden and Jack Nachbar, "The Indian in the Movies," in *History of Indian – White Relations*, vol. 4 of *Handbook of North American Indians*, ed. William C. Sturtevant (Washington: Smithsonian Institution, 1978), 609. Marsden and Nachbar coined the phrase "Savage Reactionary" in reference to the entertainment industry's "popular Indian stereotype, immortalized in hundreds of dime novels and action melodramas and in the famous attack on the Deadwood Stage in Buffalo Bill's Wild West show."

Figure 3.11. Sol P. Levy's "American Indian: War Dance" (mm. 13 – 16) showing use of chromatic writing within context of work that portrays Native Americans as warriors (*Gordon's Motion Picture Collection*, page 8)



As discussed in the "Atmospheric" section of the paper, Swinnen uses chromatic writing as part of his storm narrative in *Longwood Sketches*. Additionally, chromatic scales appear within the context of the Native American narrative, as can be seen in figure 3.12, in which chromatic pedal scales support the Native American atmosphere established by Swinnen's writing of pentatonic melodies and martial fanfare triplet figures.

Figure 3.12. "In the Shadow of the Old Trees" (mm. 14 – 18) with measures 15 and 17 showing chromatic scale used as a trope to support Native American narrative. Copyright 1927 by Theodore Presser Co. Used with permission.

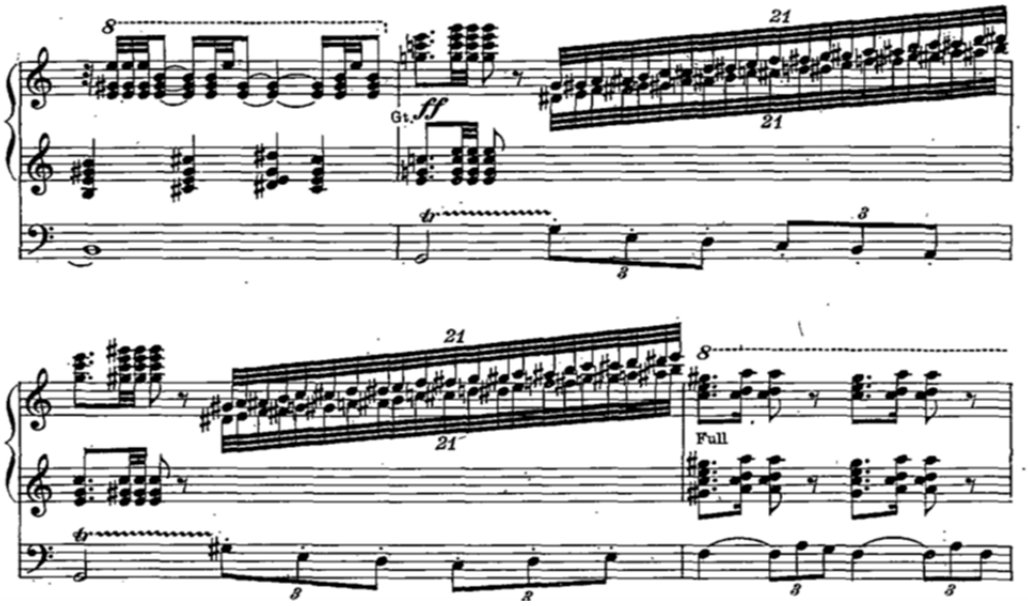


While the chromatic writing in mm. 15 and 17 of "In the Shadow of the Old Trees" (figure 3.12) shows resemblance Maurice Baron's introduction to "An Indian Legend" in that both are in a slow tempo and have similar textures,[60] the chromatic writing in mm. 40 and 41 of "In the Shadow of the Old Trees," as pictured in figure 3.13, appears in the context of "war-dance

[60] Although Swinnen's chromatic scales in measures 15 and 17 of "In the Shadow of the Old Trees" are unaccompanied and the chromatic scale in the Baron example is accompanied, the Voix Celeste stop suggested for the left hand in "Indian Legend" is so quiet and distant that the textural effect is similar in both examples.

tropes" of martial trumpet fanfares, basso ostinato, and loud dynamics, and more closely resembles the war-dances depicted in figures 3.11 and 3.12.

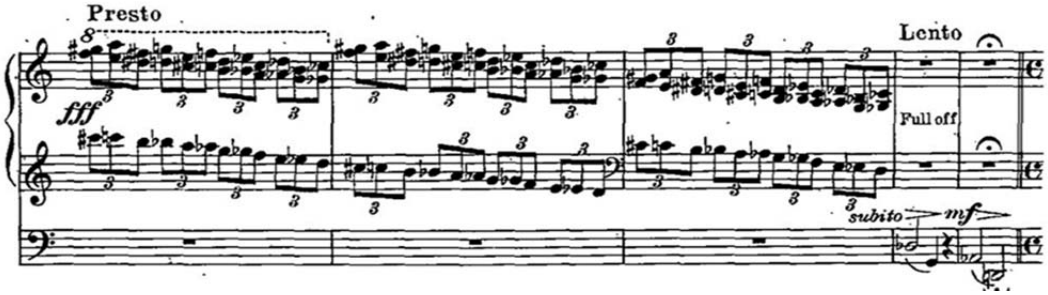
Figure 3.13. "In the Shadow of the Old Trees" (mm. 39 – 41) showing martial fanfare music and ascending chromatic scales in parallel thirds (manuals) with contrary motion in (pedals); tropes known to have been used to portray Native Americans as warriors in cinema. Copyright 1927 by Theodore Presser Co. Used with permission.



The technique of writing ascending chromatic thirds in the manuals in opposition to descending contrary motion in the pedals was discussed in the "Atmospheric" section as one intended to heighten drama. As it is used in mm. 53 – 54 of "Sunshine" (figure 2.26) to depict the climax of the storm sequence, it is similarly used to heighen drama at the climax of the first Native American sequence in mm. 39 – 41 of "In the Shadow of the Old Trees."

The chromatic passage of mm. 23 – 25 of "In the Shadow of the Old Trees," shown in figure 3.14, is among the most intriguing passages in the work and has proven to be difficult to classify.

Figure 3.14. “In the Shadow of the Old Trees” (mm. 23 – 25) showing chromatic scale in which hexatonic poles are presented in every other chord. Copyright 1927 by Theodore Presser Co. Used with permission.



Seeing that the left hand and lower voice of the right hand descend chromatically in parallel thirds, I initially classified this passage as part of the storm narrative for which Lang and West suggest that “wind and rain [be played on] light string tone in fast chromatic scales in 3rds, 6ths, and 4ths.” But the passage’s triple *forte* dynamic, the added feature of the soprano line with its up one half-step/down a minor third pattern, and its unprepared and jarring collision with the double tritone “Indian-war cry” motif, led me to rethink it as one with Native American associations rather than atmospheric.

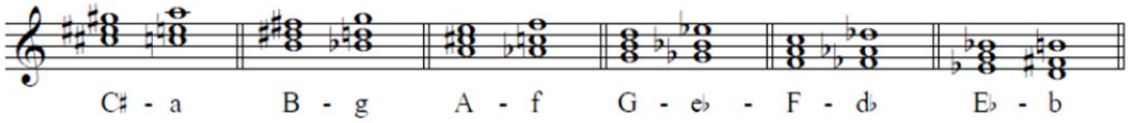
Most significant about this passage is its ability to ellicit a sense of “disorientation and undecidability”[61] in the listener due to what theorist Richard Cohn identifies as the “uncaninness” that surfaces when two chords at hexatonic poles are juxtaposed. “Composers,” says Cohn, “frequently use hexatonic poles when they seek to depict the range of [uncanny] phenomena…including dead bodies, necroanimism, reincarnation, magic, and spirits.”[62]

[61] Richard Cohn, "Uncanny Resemblances: Tonal Signification in the Freudian Age," *Journal of the American Musicological Society* 57, no. 2 (June 1, 2004): 285 – 323.

[62] To help define hexatonic poles, Cohn arranges an E major and C minor chord side-by-side and shows that they are “related by semitonal displacement of a single pitch class, [an] arrangement [which] yields four cycles, each containing three major and three minor triads. The triads of [E major and C minor] are included in a cyclic ordering of E major, E minor, C major, C minor, Ab major, and G# minor. The cycles are hexatonic because their constituent triads draw from a fund of six pitch classes; the source hexachord for the [E major – C minor] cycle is {C, D#/E6, E, G, G#/A6, B/C6}. E major and C minor are hexatonic poles because they lack common pitches, partitioning the source hexachord into two complementary triads.” Cohn, 286, 287.

As seen in the reduction of m. 23 of "In the Shadow of the Old Trees," shown in figure 3.15, every first chord in the passage is a major chord and every second chord is minor and, more importantly, every second chord is a hexatonic pole of its prior neighbor.

Figure 3.15. Reduction of m. 23 "In the Shadow of the Old Trees" showing how every second chord is a hexatonic pole of its prior neighbor. Copyright 1927 by Theodore Presser Co. Used with permission.



The paradox that occurs with the "juxtaposition of light and life heard in major chords and darkness and death heard in minor chords"[63] supports Swinnen's narrative of "the old and present time [being] interwoven"[64] and "Indian melodies interwoven with modern harmonies, depicting the march of time.[65]

Water Themes

According to early non-fiction film scholar Jennifer Lynn Peterson, "Travelogue films often highlight water whether it be oceans, rivers or waterfalls because water glistens and moves in such a way that cinema is well-suited to capture."[66] A representative sample of Scenics that Swinnen was known to have played while organist at the Rialto and Rivoli Theatres indicates that he was accustomed to illustrating water as it appeared in various landscapes and forms. For example, set on an island in the South Pacific, *Tropical Nights* (1920) features the ocean and

[63] Cohn, 295.

[64] Firmin Swinnen, "In the Shadow of the Old Trees," *Longwood Sketches: Suite for Organ in Four Parts*, 3.

[65] Recital Program, April 27, 1927, Buffalo, NY, Longwood Gardens Archive, Swinnen Collection.

[66] Jennifer Lynn Peterson, oral program notes, *Trails That Lure* in *Treasures 5: The West 1898 – 1938*, National Film Preservation Society, 2011.

lagoons, *Trails that Lure* (1920) highlights rivers and streams, and *Geysers of the Yellowstone* (1917) shows springs, geysers and lakes.

Drawing conclusions about how organists treated the subject of water in these film is difficult due to the fact that the literature recommended by authorities for this topic was stylistically inconsistent. An organist, on the advice of George Beynon, who chose to play "A Shepherd's Tale," by Nevin, "Nymphs and Fauns" by Bember, "Birds and Bees" by Levy, or "Pastel Menuet" by Paradis[67] to accompany a waterscape would have been equally correct in his choice as the one who, on Ernö Rapée's advice, found "suitable accompaniment in Mendelssohn's 'Fingal's Cave' Overture or the '1st Movement of Caucasian Sketches' by Ivanoff-Ipolitoff, etc."[68] This discrepancy indicates that performance practices were not standardized and that it was the responsibility of the organist to make artistic decisions about which options best enhanced the atmosphere of a particular Scenic.

Generally, the music recommended in the "Water" category of collections like Rapée's *Encyclopedia of Music for Pictures* or *Gordon's Motion Picture Collection* is characterized by legato purling sixteenth or thirty-second note arpeggios or flourishes as can be seen in figures 3.16, 3.17, and 3.18.

[67] Beynon, 91.

[68] Ernö Rapée, *Encyclopedia of Music for Pictures ('As Essential as the Picture')* (New York: Belwin, 1925), 10.

Figure 3.16. Sol P. Levy's "Water Scene: Barcarolle" showing music used to represent water in cinema (*Gordon's Motion Picture Collection*, page 9)

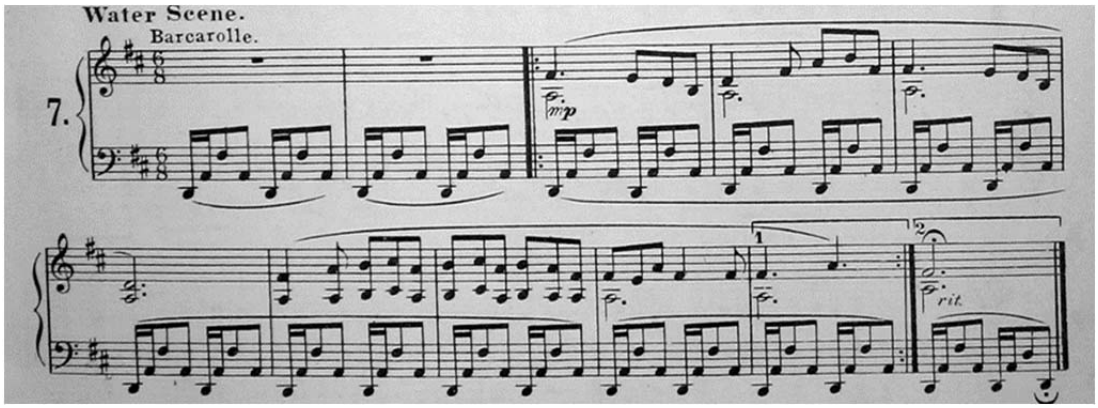
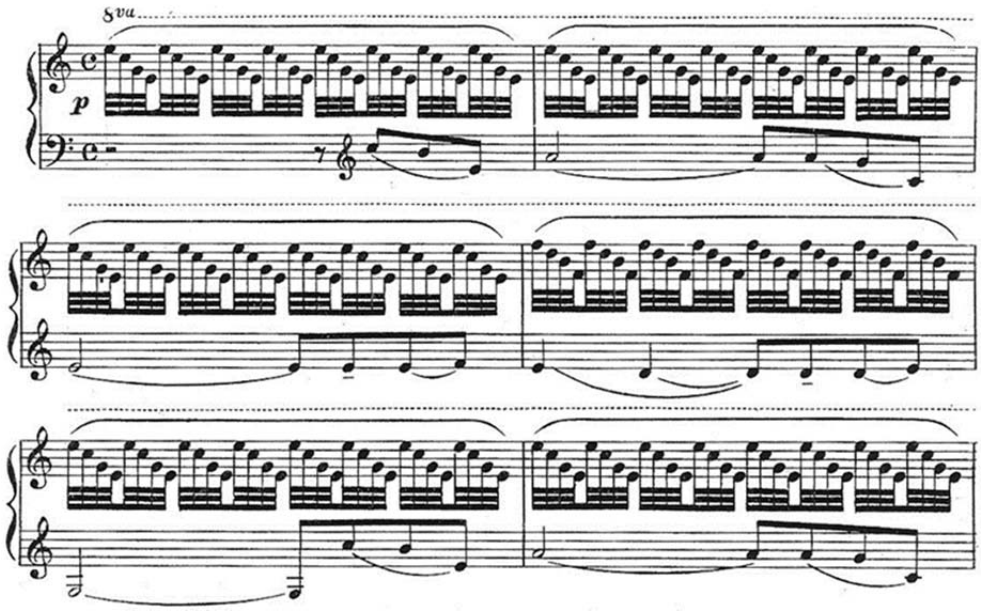
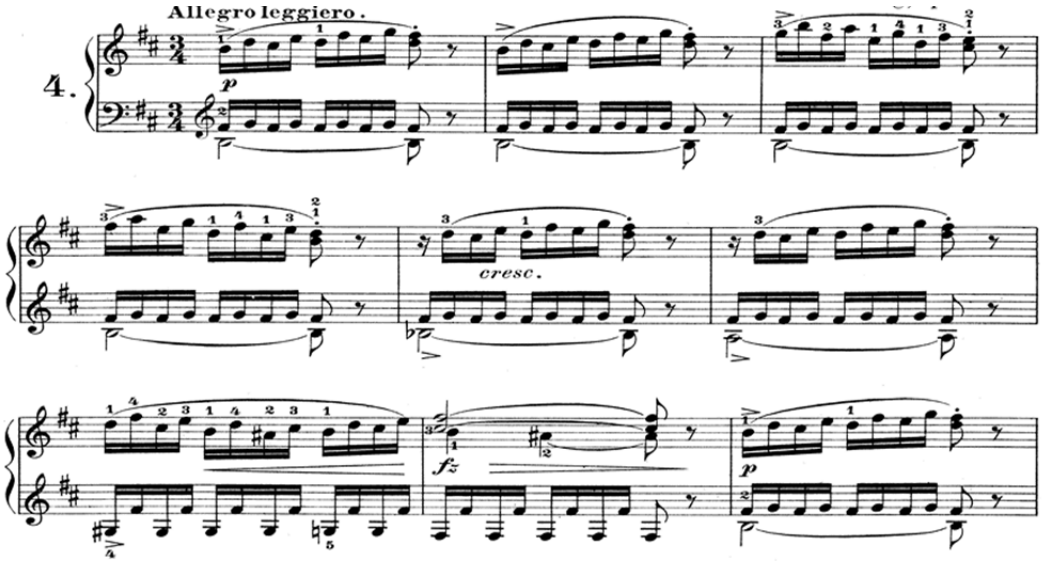


Figure 3.17. J.S. Zamecnik's "Water or Magic Scene" showing music used in cinema to represent water (*Sam Fox Moving Picture Music,* vol. 3, page 20)[69]



[69] J.S. Zamecnik, *Sam Fox Moving Picture Music Volume 3* (Cleveland, OH: Sam Fox Publishing Co., 1914).

Figure 3.18. Edvard Grieg's "Ruisseau – Brooklet" (from *Lyric Pieces*, Opus 62) showing music recommended for use in cinema to depict scenes with water (Rapée, *Encyclopedia of Music for Pictures*, page 506)

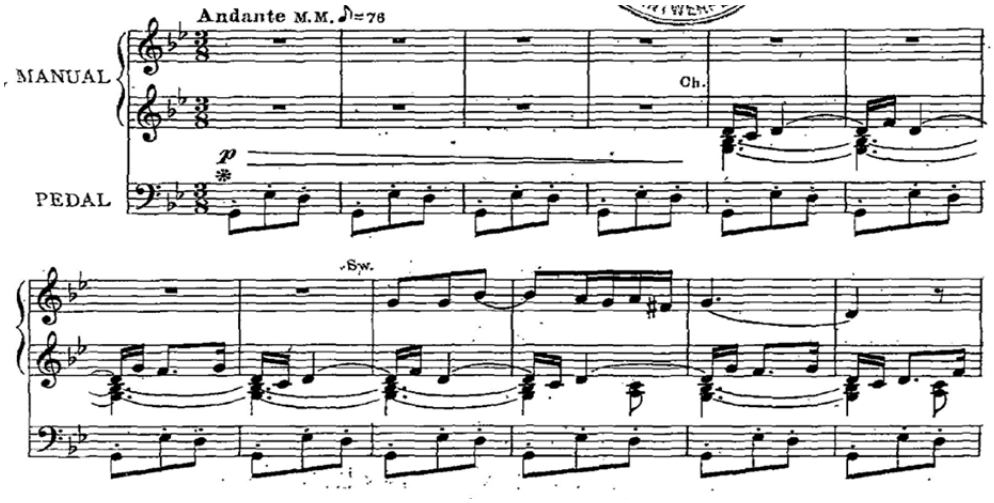


Swinnen represents three waterscapes in *Longwood Sketches*: dewdrops falling, a large cascading fountain, and a smaller reflecting pool. While each waterscape shows resemblance to the idiomatic writing for water in cinema, only one, "Dewdrops", depicted in figure 3.19, can be undisputedly identified as such, based on Swinnen's program notes which say "the pedals should not be too heavy, as they suggest the falling of dewdrops"[70] and "the first four measures give the impression of falling dewdrops."[71]

[70] Firmin Swinnen, "Dewdrops," *Longwood Sketches* (Philadelphia: Theodore Presser Company, 1927), 2.

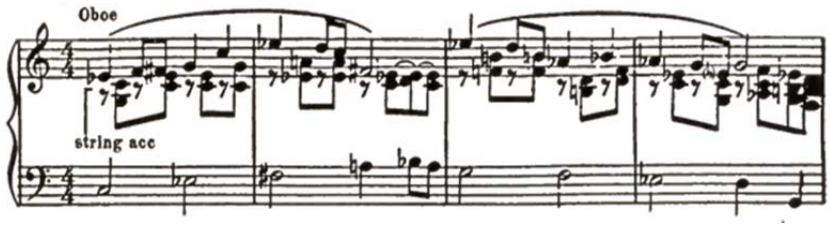
[71] Recital Program, April 27, 1927, Buffalo, NY, Firmin Swinnen Papers, Longwood Gardens Archive.

Figure 3.19. "Dewdrops" (mm. 1 – 12) with pedals showing Swinnen's writing of falling dewdrops. Copyright 1927 by Theodore Presser Co. Used with permission.



While Swinnen's color choices in all the movements of *Longwood Sketches* reflect his understanding of the way certain colors were able to arouse particular emotions in the listener, the colors he chooses in "Dewdrops" are especially effective in helping to portray the falling dewdrops. The very soft and gentle timbre of the Dulciana in the pedal and left hand paired with the melody played on Oboe with Tremulant in the right hand enhance the sorrowful sentiment established by the minor lament bass and resembles a registration recommendation made by Lang and West for a scene of "sorrow in the minor mode"[72] as illustrated in figure 3.20.

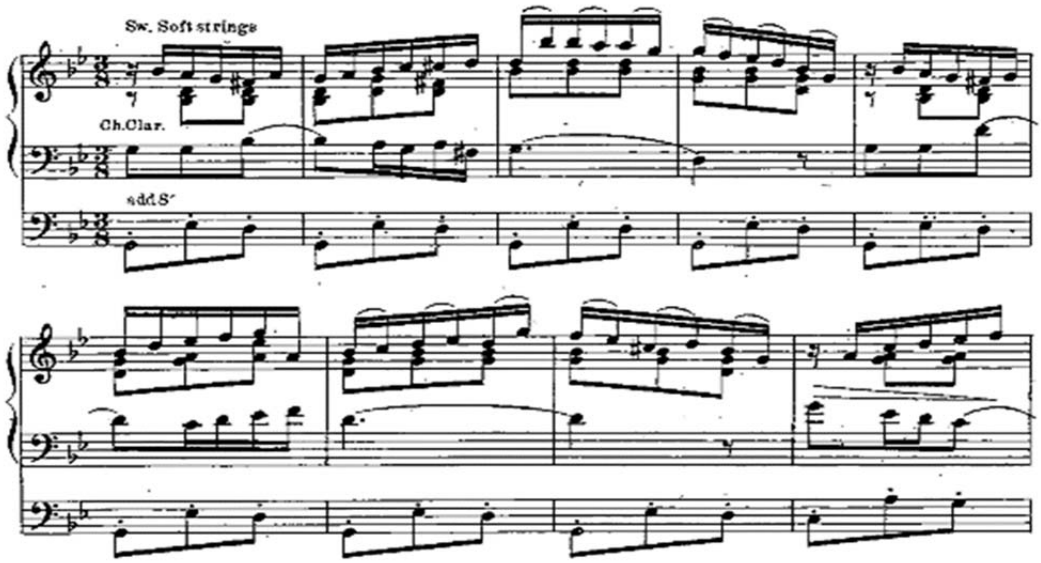
Figure 3.20. Example of "sorrow in a minor mode" showing organ stops recommended in cinema for scenes with sorrowful sentiment (Lang and West, page 9)



[72] Lang and West, 8 – 9.

In line with Lang and West's suggestion that "an effective means of variation is offered by placing the melody in a lower register and ornating it in the treble with appropriate figure work,"[73] Swinnen places the melody in the left hand on a Clarinet stop and recommends Soft Strings in the accompanying right on the reprise of the A section as shown in figure 3.21. This technique of placing the melody in the alto voice, they say, was useful in portraying a character in "meditation" and was also an effective means of portraying a secondary scene or flashback in cinema.[74]

Figure 3.21. "Dewdrops" (mm. 85 – 93) showing technique used to create meditative mood[75] in cinema. Copyright 1927 by Theodore Presser Co. Used with permission.



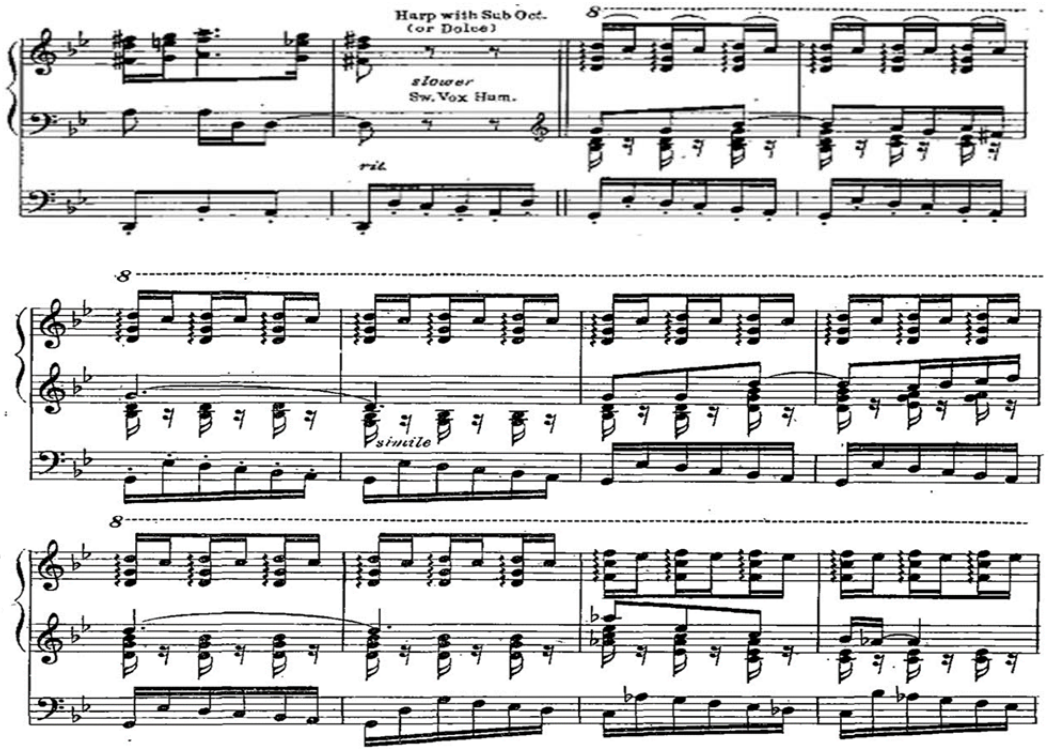
[73] Ibid., 10.

[74] Ibid.

[75] While it cannot be said with certainty the site on the property which inspired "Dewdrops," it is worth mentioning that, in 1908, Pierre du Pont had a quiet reflection pool installed known as the Square Fountain which he surrounded with beds of spring bulbs and summer annuals. "The Square Fountain," Longwood Gardens website, http://longwoodgardens.org/SquareFountain_1_3_2_4_3_3.html. (accessed June 14, 2013).

This meditative mood is intensified in the last part of the movement in which "the original theme is heard, little bells are heard, while the drops keep on falling."[76] By writing the eighth-note basso lament figure in sixteenth-note diminution, having the right hand play the two-note sigh-figure incessantly in the super-octave treble, and changing the color so that the left hand plays the Vox Humana while the right plays the Harp and Sub Octave, Swinnen creates a hypnotic, dreamlike sensation (figure 3.22). In cinema, the harp was used sparingly, as can be seen in the fact that Lang and West reserve it for scenes of "Love," "Dreaming," and "Shimmering Water."[77]

Figure 3.22. "Dewdrops" (mm. 99 – 110) showing harp registration and writing used in cinema to create a dream-like effect. Copyright 1927 by Theodore Presser Co. Used with permission.



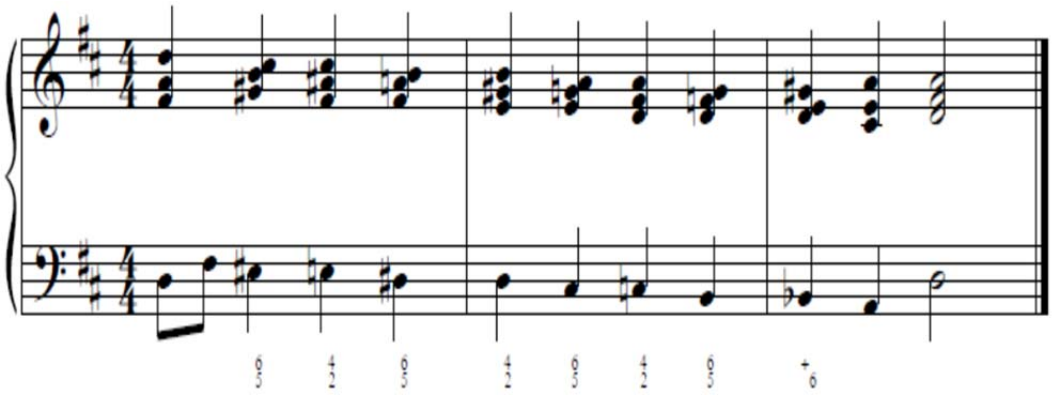
[76] Recital Program, April 27, 1927, Buffalo, NY, Swinnen Papers.

[77] Lang and West, 54 – 55.

Although Swinnen does not identify it in a program note as he does in "Dewdrops," the toccata section (mm. 53 – 70) of "In the Shadow of the Old Trees" may illustrate one of the two impressive fountains installed at the time of the publication of *Longwood Sketches*. The Italian Water Garden (1925 – 1927) with 600 jets of recirculating water and the fountain in the Open Air Theatre (1926 – 1927) with 750 illuminated jets[78] were awe-inspiring features of the garden and Swinnen represents their impressiveness by making them the capstone of the movement.

In addition to the "brilliant arpeggios and purling runs"[79] recommended by Lang and West for film scenes that showed cascades, Swinnen uses a variant of a device known as *fonte* (fountain) in mm. 57 – 60 to give the illusion of water falling in a fountain.[80] Depicted in figure 3.23, a principal characteristic of the *fonte* is a descending circle of fifths that results in both a harmonic and melodic sequence as well as descending melodies in two voices. In this example the bass and alto voices descend chromatically in parallel motion.

Figure 3.23. Characteristic *fonte* chord-progression



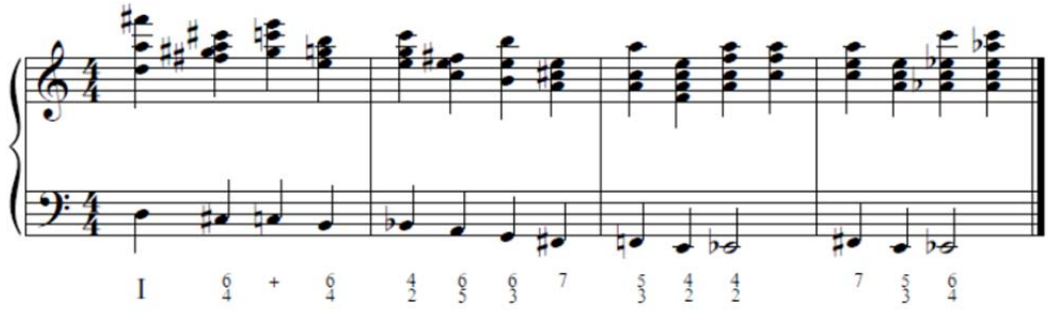
[78] Longwood Gardens website, http://longwoodgardens.org/TheStoryofLongwood_1_3_2_1_1.html (accessed May 31, 2013).

[79] Lang and West, 41 – 42.

[80] Miguel A. Roig-Francoli, *Harmony in Context* (New York: McGraw-Hill, 2003), 721.

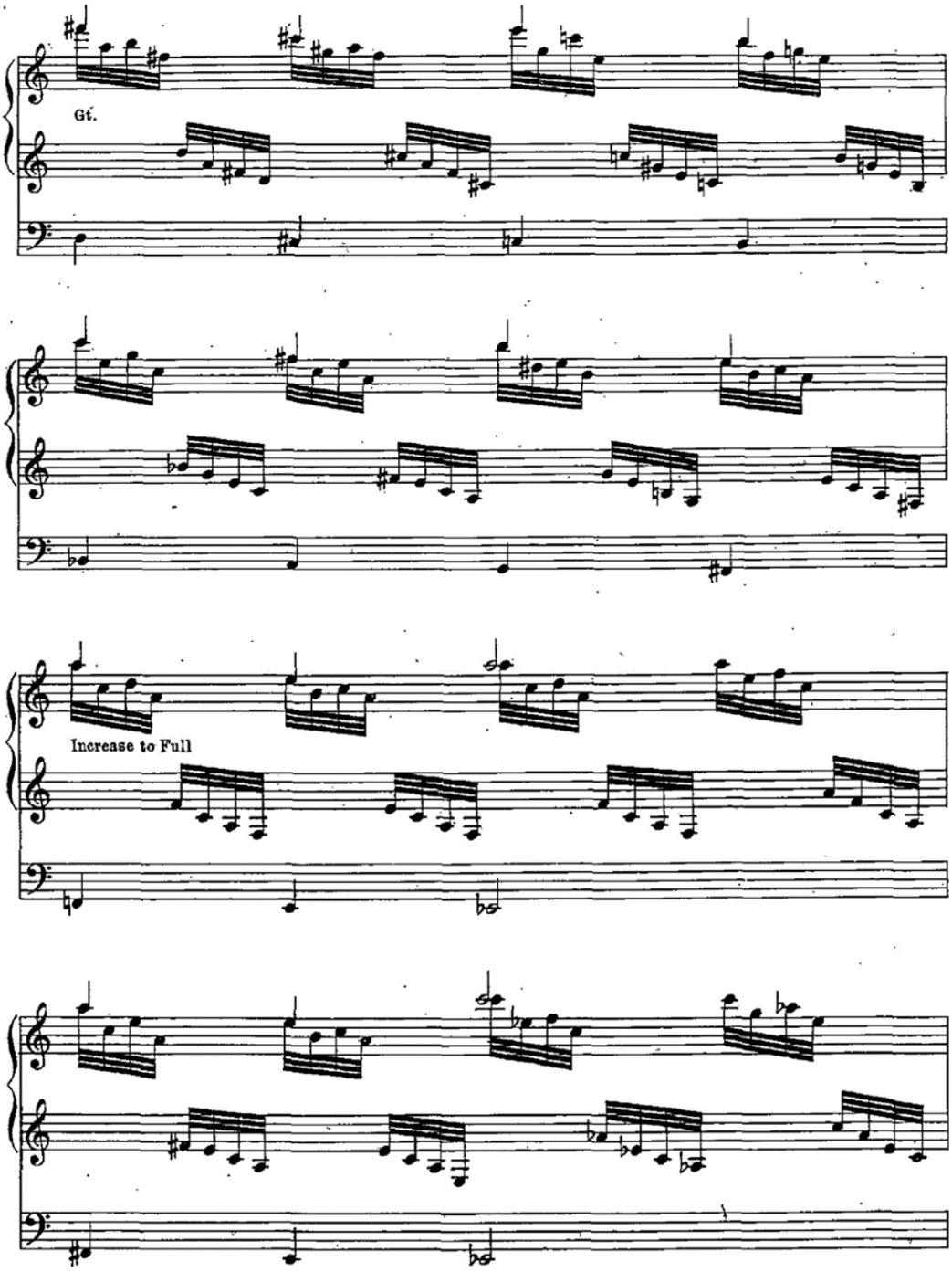
As seen in figure 3.24, Swinnen's *fonte* does not follow the circle of fifths progression, but does have the characteristic chromatic bass line.

Figure 3.24. Reduction of mm. 57 – 60 "In the Shadow of the Old Trees" showing Swinnen's variation of *fonte*. Copyright 1927 by Theodore Presser Co. Used with permission.



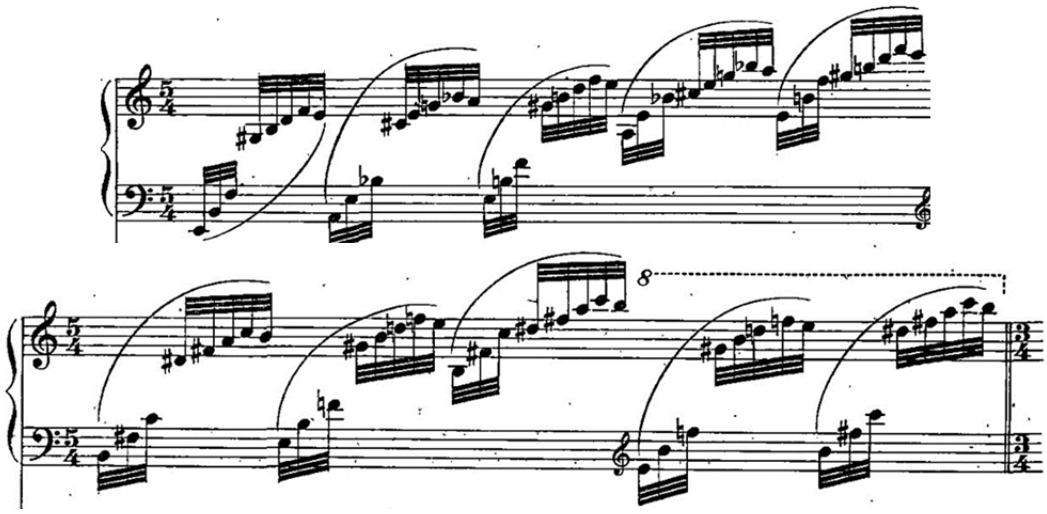
By viewing the full score of the *fonte* section as depicted in figure 3.25, it is possible to see that the notation itself has the appearance of cascades falling in a fountain.

Figure 3.25. “In the Shadow of the Old Trees” (mm. 57 – 60) showing cascades. Copyright 1927 by Theodore Presser Co. Used with permission.



The ascending thirty-second note arpeggios of mm. 52 and 54 of "Rosebuds," represented in figure 3.26, also resemble writing for water as defined by Lang and West and likely illustrates one of the smaller fountains on the property such as the Sylvan Fountain (1925 – 1927), Round Fountain (1907), Square Fountain (1908) or one of dozens of other waterscapes of ponds, pools, waterfalls, lakes and streams.[81]

Figure 3.26. "Rosebuds" (mm. 52 – 54) showing idiomatic writing for water in cinema. Copyright 1927 by Theodore Presser Co. Used with permission.



Floral and Faunal Themes

In order to understand Swinnen's approach to portraying the inanimate flora and fauna of Longwood Gardens, it is first necessary to understand how he treated these topics during the playing of a Scenic in the cinema. Unlike Feature and Comedy film genres whose narratives were plot-based and action-filled, "the Scenic picture, by the very nature of its being, as a rule, portray[ed] scenery and atmosphere with very little action."[82] As a means of animating non-

[81] "The Story of Longwood Gardens," Longwood Gardens website, http://longwoodgardens.org/TheStoryofLongwood_1_3_2_1_1.html accessed June 13, 2013.

[82] Rapee, *Encyclopedia of Music for Pictures*, 9.

moving objects like flowers, plants and trees in the opening segment of the Scenic *Tropical Nights*, for example, Swinnen had two options. One was to bring the pictures to life by playing the *action* surrounding the objects. In the case of this film, the breeze blowing through the foliage that turns into wind and eventually a storm may have inspired Swinnen's music.[83] The other option was for Swinnen to play a single theme throughout the segment, either one composed extemporaneously or one recommended for generic nature scenes.

In the second movement of *Longwood Sketches* ("Rosebuds"), Swinnen employs both of these techniques to illustrate the flora and fauna of Longwood Gardens. First, as depicted in figure 3.27, Swinnen "sketches flowers and plants in all their beauty"[84] by presenting a single theme that, with its floral title, triple meter, and shapely melodic contour shows resemblance to themes of pieces that were recommended for use in cinema like those portrayed in figures 3.28, 3.29, and 3.30.

[83] Robert C. Bruce, *Tropical Nights*, http://www.filmpreservation.org/preserved-films/screening-room/tropical-nights-1924 (accessed April 6, 2013).

[84] Recital Program, April 27, 1927, Buffalo, NY, Swinnen Papers.

Figure 3.27. “Rosebuds” (mm. 8 – 17) showing theme with traits of music used in scenes with floral topics in cinema. Copyright 1927 by Theodore Presser Co. Used with permission.

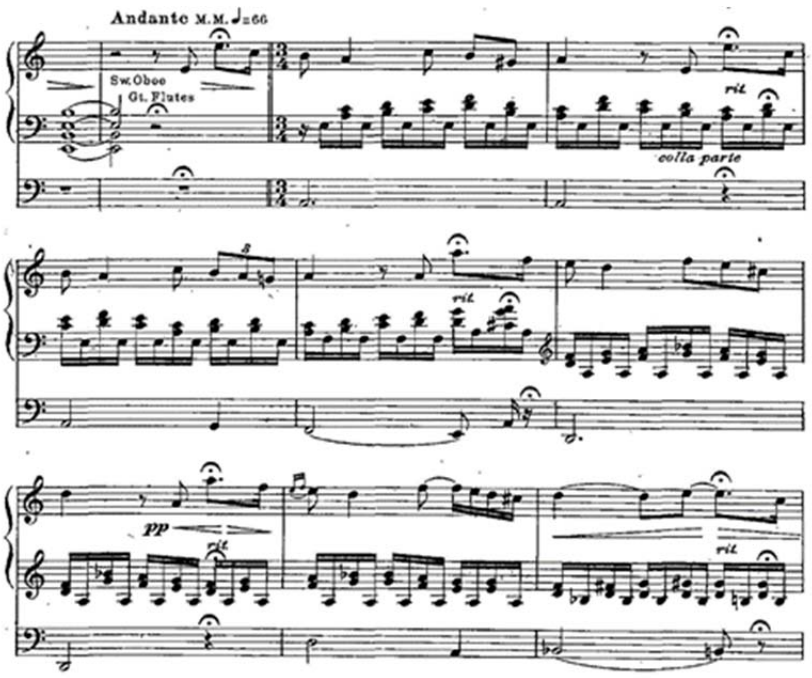


Figure 3.28. J.S. Zamecnik’s “Garden Love Scene” showing example of theme used to represent floral topics in cinema (*Sam Fox Moving Picture Music Volume 3*, page 16)

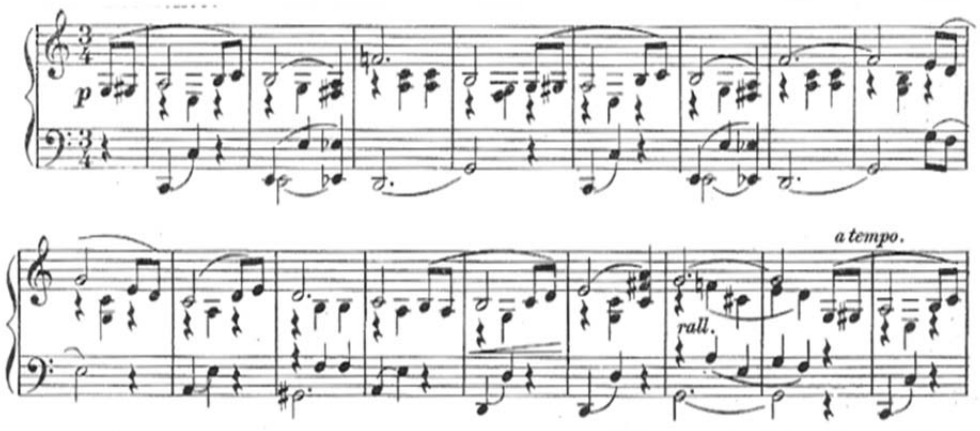


Figure 3.29. Fritz Spindler's "Daisy Polonaise" showing example of theme recommended by Lang and West to represent floral topics in cinema (page 41)

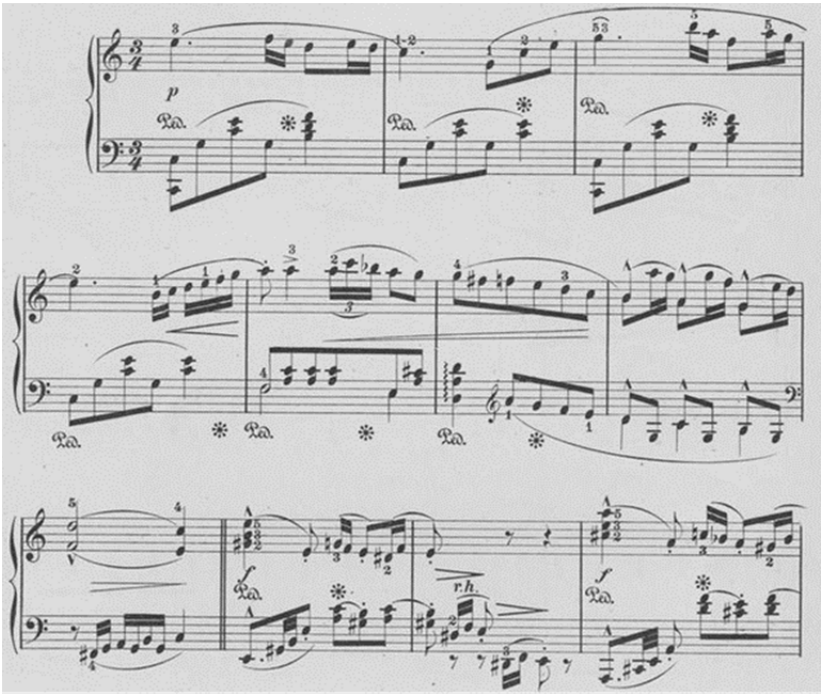
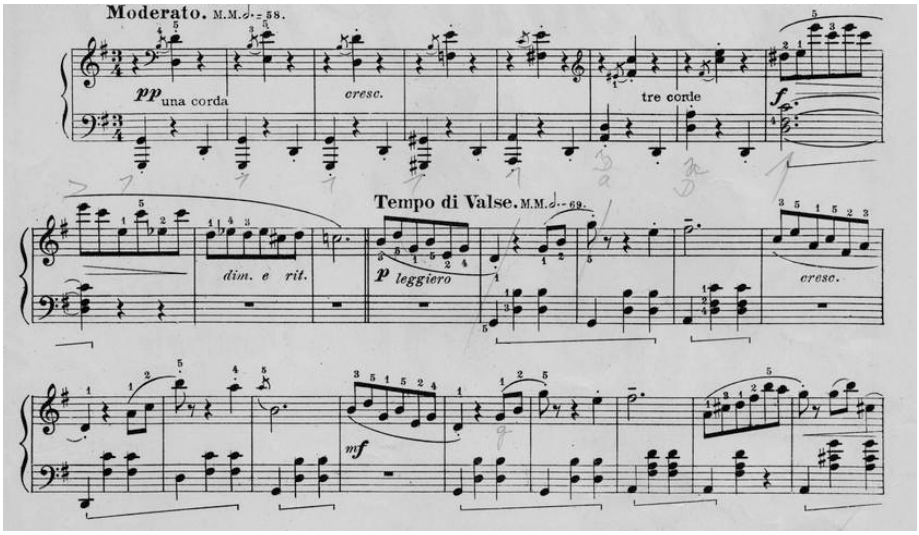
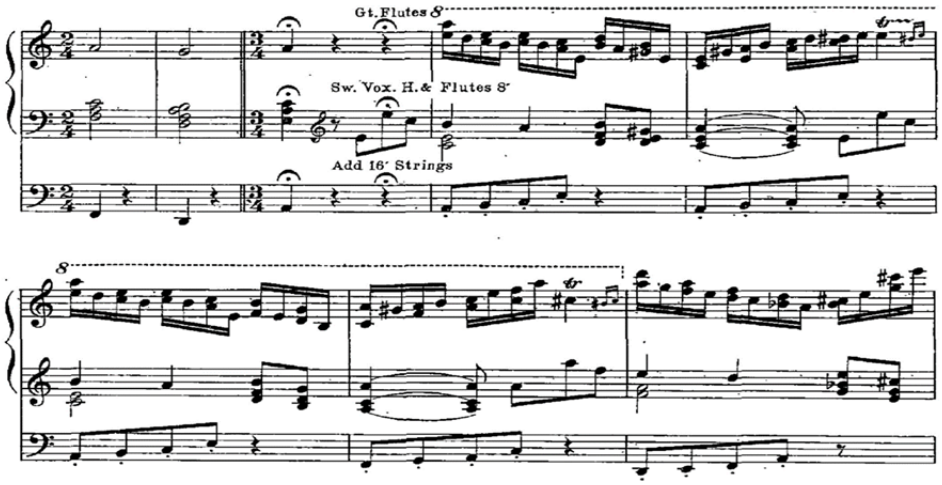


Figure 3.30. H. Chrétien's "Daffodils. Valse" showing example of theme recommended by Lang and West to represent floral topics in cinema (page 41)



In the first variation of the theme, as shown in figure 3.31, Swinnen uses the cinematic technique of depicting garden scenes by portraying the action surrounding the inanimate flowers. By increasing the tempo and placing the melody in the left hand, while the right plays rapid sixteenth-note figures on a flute stop in the super-octave register, Swinnen illustrates the "whirling" action of the "humming bees and butterflies"[85] as they fly around the rosebuds.

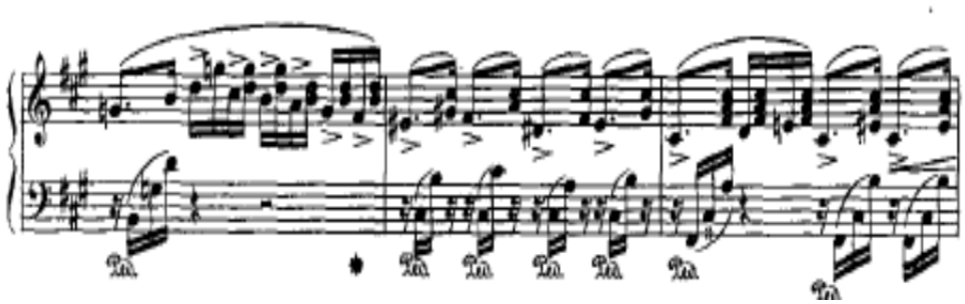
Figure 3.31. "Rosebuds" (mm. 21 – 28) with mm. 24 – 28 showing Swinnen's technique of animating inanimate flowers. Copyright 1927 by Theodore Presser Co. Used with permission.



The "whirling" sixteenth-note figures of the right hand in mm. 24 – 28 of "Rosebuds," which alternate between unison notes and intervals of thirds and fourths (and one sixth) shows resemblance to Edward Grieg's "Papillon," shown in figure 3.32, a piece recommended by Rapée for use in the cinema to depict scenes with birds, bees or butterflies.

[85] Recital Program, April 27, 1927, Buffalo, NY, Swinnen Papers.

Figure 3.32. Edvard Grieg's "Papillon" (mm. 24 – 26) showing resemblance to Swinnen's writing for bees and butterflies in "Rosebuds" (Erno Rapée's, *Motion Picture Moods*, Page 23)



Conclusions

Now that the aural images portrayed in *Longwood Sketches* have been identified, it is necessary to show how Swinnen organizes them to form a cohesive narrative. A cursory listening to the work may lead the auditor to hear it as a musical collage comprised of disparate and disconnected ideas with no unifying features. However, in the next chapter, an examination of Swinnen's compositional techniques will show that the moving image dictates the narrative and order, and organization can be identified when the work is analyzed in the context of cinematic music.

CHAPTER IV

LONGWOOD SKETCHES ANALYZED IN CONTEXT OF PERIOD MANUALS

Most of the organists entering work in the cinema as photo-players in the 1910's and early 1920's were church organists who did not know what constituted suitable film narrations. The bad choices that many of them made caused their termination and became fuel for heated discourses in the trade journals and press. In order to help bring about a standardization of the art, musicians and organists of renown wrote instructive manuals. Three of these manuals were considered the most authoritative: *Musical Accompaniment of Moving Pictures* (1920) by E. Lang and G. West, *Musical Presentation of Motion Pictures* (1921) by George W. Beynon, and *Encyclopedia of Music for Pictures ("As Essential as the Picture")* (1925) by Ernö Rapée. In this section, I will analyze *Longwood Sketches* in the context of these manuals and show how Swinnen's compositional language was defined by cinematic tropes.

Motifs

In each of the manuals, entire sections are dedicated to the importance of the use of motifs in extemporizing film scores.

> Nothing can give a better idea of what good moving picture music should be, than the careful study of successful operas. Therein the welding of action and music is so close, that they cannot be separated; the musical characterization amounts to a labeling of each singer with a pertinent phrase or motive….Each character is treated in a manner that reveals the essential traits of his or her nature. Every measure in the orchestra fits the situation on the stage.[86]

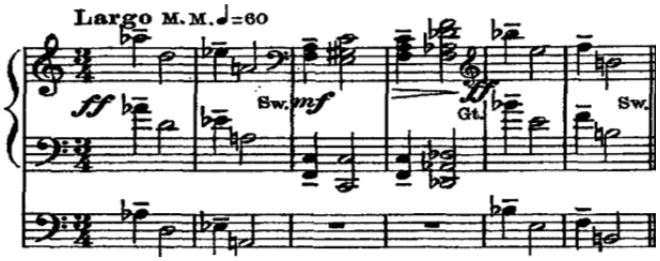
[86] Lang and West, 6.

> It was Richard Wagner who established the fundamental principles of the music drama of today and it is his work which typifies to the greatest extent and in the minutest detail the accompanying of action with music. His method of investing each one of his characters with a certain motive, called 'Leit Motiv' and applying this motive at every appearance of the character, but in different shadings to suit the surrounding conditions, is the one which can best be applied in scoring pictures.[87]
>
> As pictures deal more extensively with psychological subjects, the Theme will be chosen to represent the trend of the play and will become in reality a motif, signifying the underlying or hidden objective.[88]

In *Longwood Sketches*, the double-tritone "Indian War-cry" serves as the principal motif and the martial trumpet fanfare, descending minor-second "sigh" figure, basso ostinato, and the soprano melody of the basso ostinao serve as secondary motifs.

After its initial presentation in the first movement (shown in figure 4.1) the "Indian war-cry" tritone motif occurs in one of three scenarios throughout the rest of the work: 1) paired with a melodramatic tremolo, 2) abruptly and without preparation following music of a contrasting mood, and 3) with the second pitch of the tritone chromatically altered to present a perfect fourth or fifth.

Figure 4.1. "In the Shadow of the Old Trees" (mm. 1 – 6) with mm. 1 – 2 and 5 – 6 showing initial statements of double-tritone motif. Copyright 1927 by Theodore Presser Co. Used with permission.

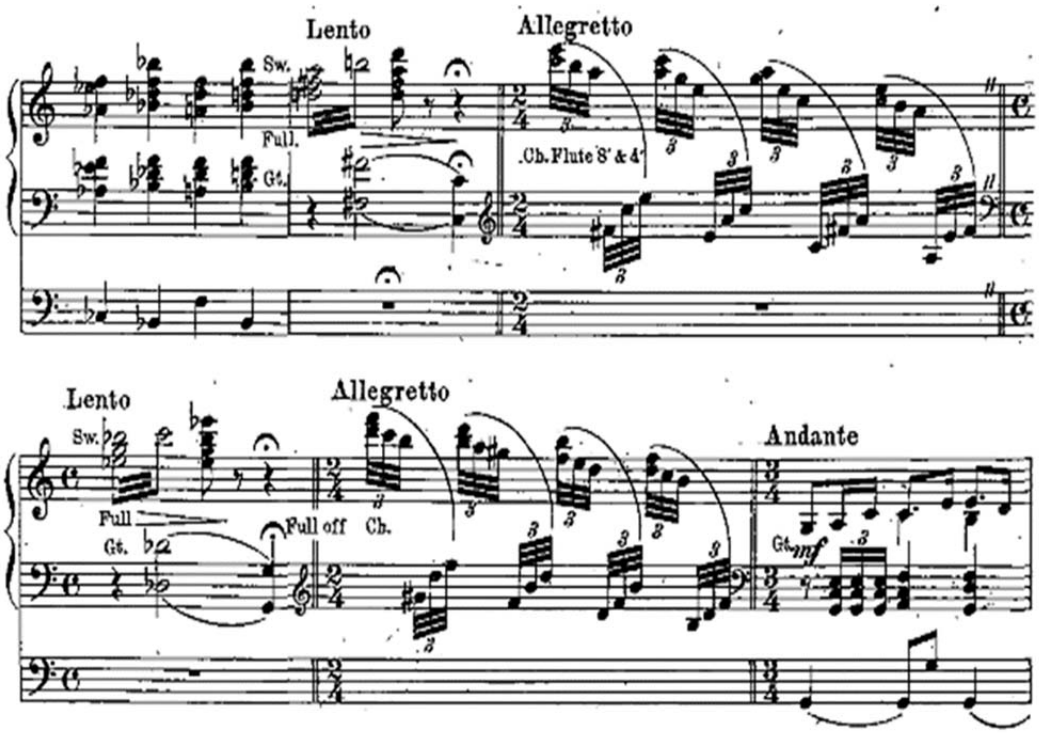


[87] Ernö Rapée, *Encyclopedia of Music for Pictures,* 8.

[88] Beynon, 65.

In cinema, tremolos were used to heighten the mood in situations of "mystery, or suppressed alarm, sinister forebodings, ghost scenes, [and] supernatural apparitions."[89] As depicted in figure 4.2, Swinnen pairs the tritone with a tremolo.

Figure 4.2. "In the Shadow of the Old Trees" (mm. 9 – 14) with mm. 10 and 12 showing the tritone motif played with tremolos. Copyright 1927 by Theodore Presser Co. Used with permission.



As shown in figures 4.3, 4.4, 4.5, and 4.6, the tritone motif appears suddenly and without preparation. By presenting the tritone in this unexpected way, Swinnen recalls the ghostly apparitions of the past and jars the listener's memory into recalling that "Longwood is an estate centuries old."[90]

[89] Lang and West, 55.

[90] Recital Program, April 27, 1927, Buffalo, NY, Longwood Gardens Archive, Swinnen Collection.

Figure 4.3. “In the Shadow of the Old Trees” (mm. 23 – 27) with mm. 26 and 27 showing unprepared *subito* statement of tritone motif. Copyright 1927 by Theodore Presser Co. Used with permission.

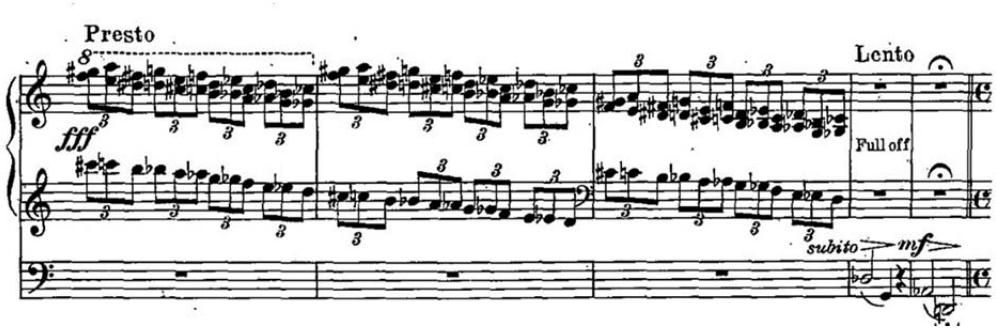


Figure 4.4. “In the Shadow of the Old Trees” (mm. 43 – 47) with mm. 45 and 46 showing unprepared, abrupt statement of tritone motif. Copyright 1927 by Theodore Presser Co. Used with permission.

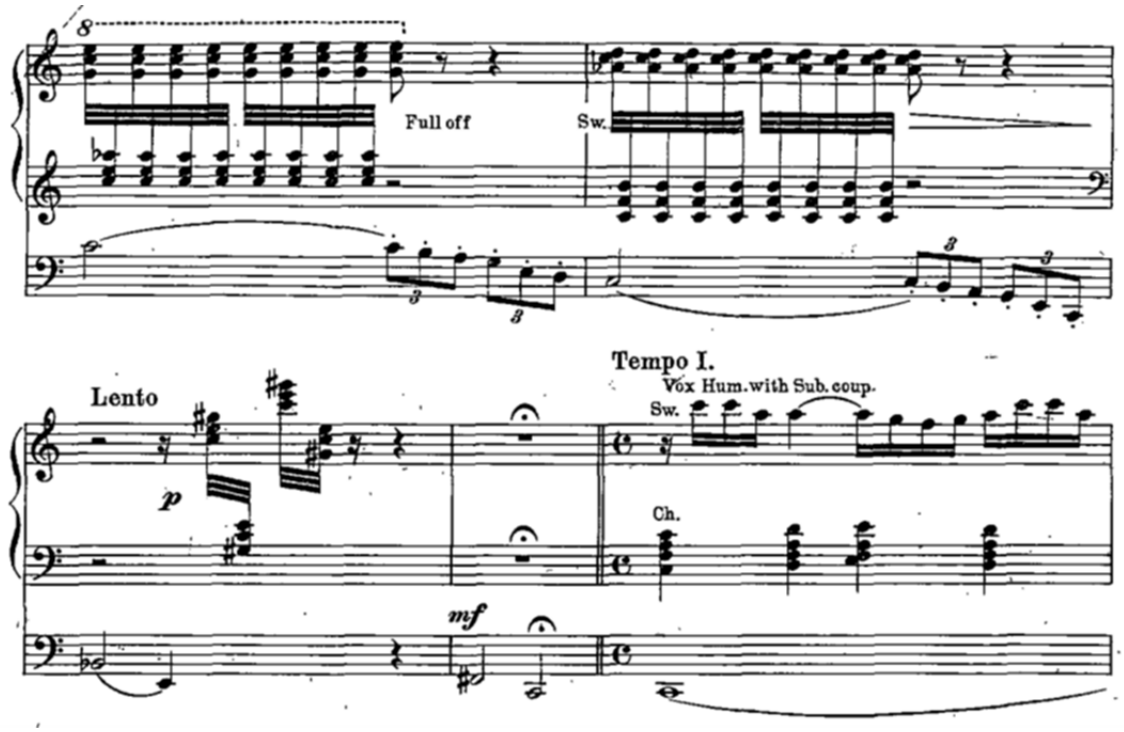


Figure 4.5. “Dewdrops” (mm. 52 – 60) with mm. 57 – 58 and 59 – 60 showing unprepared *subito* statement of tritone motif after rain shower (reprised in m. 73 a minor-third higher). Copyright 1927 by Theodore Presser Co. Used with permission.

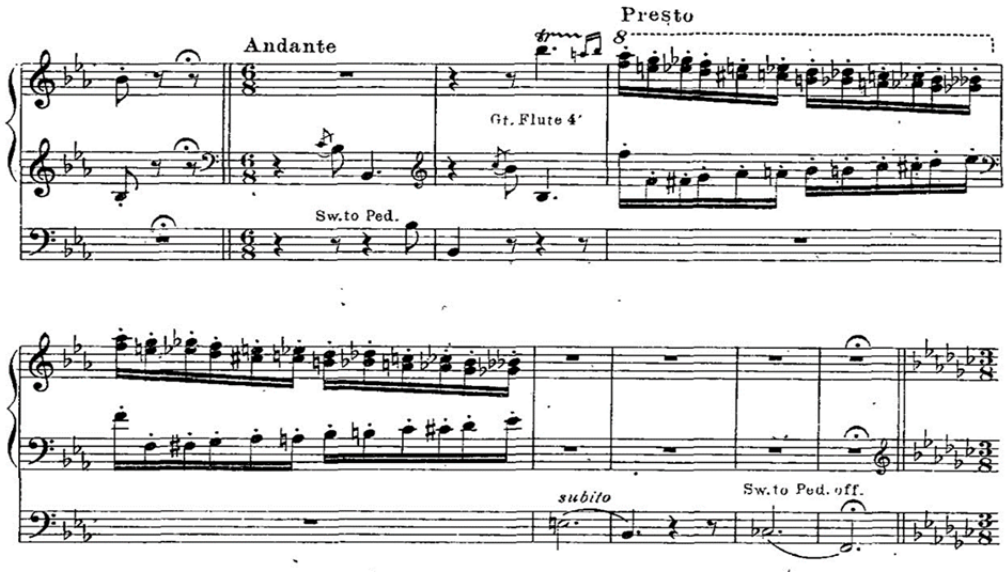
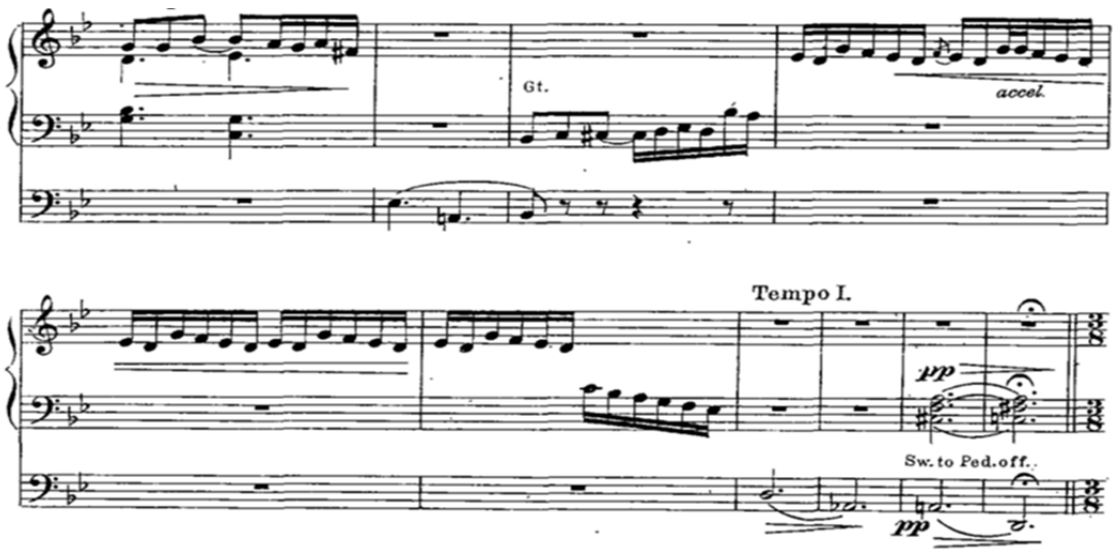


Figure 4.6. “Dewdrops” (mm. 75 – 84) with mm. 76 and 81 showing unprepared, abrupt statement of tritione motif. Copyright 1927 by Theodore Presser Co. Used with permission.



In the A section of the fourth movement (“Sunshine Toccata”), Swinnen adjusts the tritone by raising or lowering the second pitch a half-step, so as to create a perfect interval.

As seen in the pedal solo of figures 4.7 and 4.8, Swinnen temporarily replaces the chromatic and unsettling double-tritone motif with double-perfect fourths and fifths as a means of depicting the cheerfulness of the "Sunshine."

Figure 4.7. "Sunshine" (mm. 1 – 3; reprised in mm. 17 – 19) with mm. 1 and 2 showing double-perfect fourth motif replacing double-tritone as a means of depicting sunny weather (transposed up a major-third in mm. 5 and 6; transposed up a minor-third in mm. 21 and 22; all four sections reprised in return of A at m. 116). Copyright 1927 by Theodore Presser Co. Used with permission.

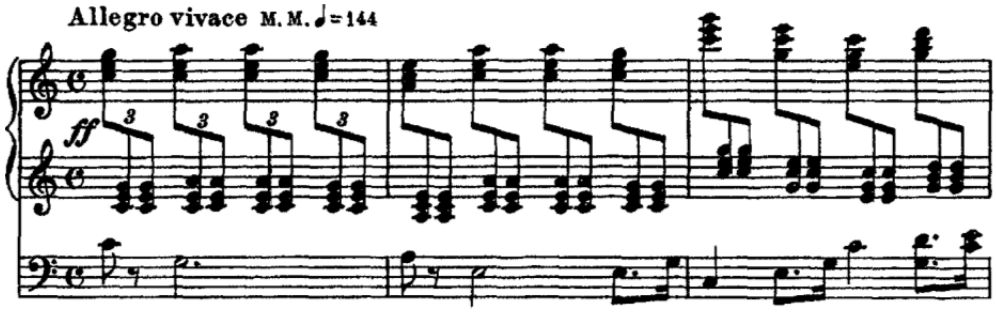
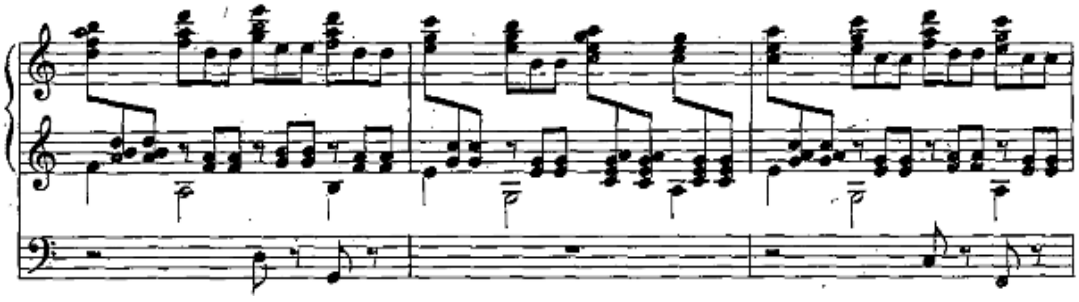
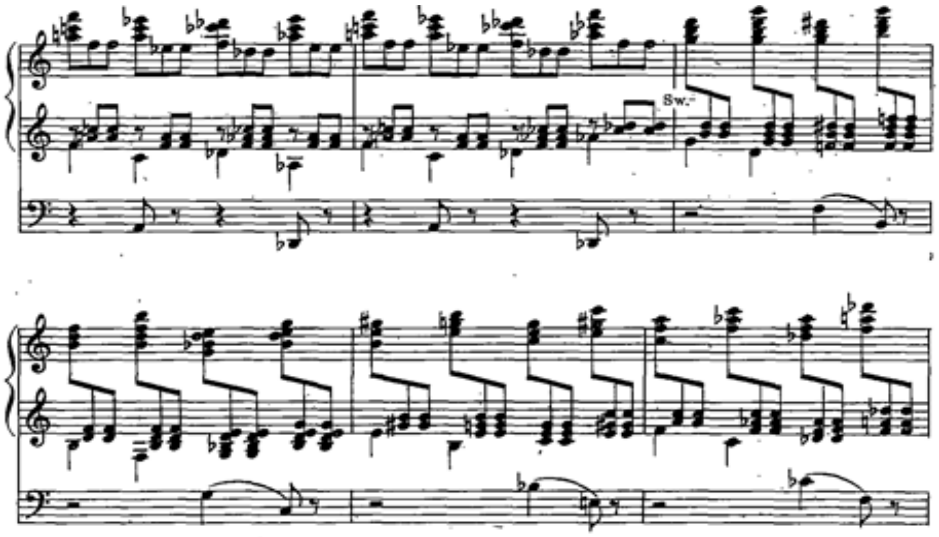


Figure 4.8. "Sunshine" (mm. 10 – 12) with mm. 10 and 12 showing perfect fifths replacing tritone as a means of depicting sunny weather. Copyright 1927 by Theodore Presser Co. Used with permission.



Through m. 25 of "Sunshine," the chord progressions are purely diatonic and the motif is presented in its perfect form. However, beginning at m. 26, Swinnen begins introducing chromatic chords and, shortly after, he begins alternating between perfect and augmented/diminished intervals in the pedal. With the juxtaposition of chromatic and diatonic chords, the affect shifts from cheerful and sunny to dark and stormy as seen in figure 4.7.

Figure 4.9. “Sunshine” (mm. 31 – 36) showing the juxtaposition of diatonic and chromatic chords and perfect and augmented/diminished intervals as the mood shifts from cheerful and sunny to dark and ominous. Copyright 1927 by Theodore Presser Co. Used with permission.



Depicted in figures 2.11, 3.5, and 3.11 and additionally in figures 4.10 – 4.13, the martial trumpet fanfare serves as a secondary motif in Longwood Sketches.

Figure 4.10. “Rosebuds” (m. 45) showing martial trumpet fanfare motif. Copyright 1927 by Theodore Presser Co. Used with permission.

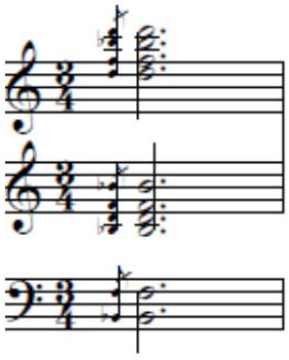


Figure 4.11. “In the Shadow of the Old Trees” (m. 41) showing martial trumpet fanfare motif. Copyright 1927 by Theodore Presser Co. Used with permission.

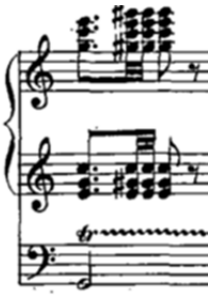


Figure 4.12. “In the Shadow of the Old Trees” (mm. 50 – 52) with mm. 51 and 52 showing martial trumpet fanfare motif in tritone-related triads (B major to F minor). Copyright 1927 by Theodore Presser Co. Used with permission.

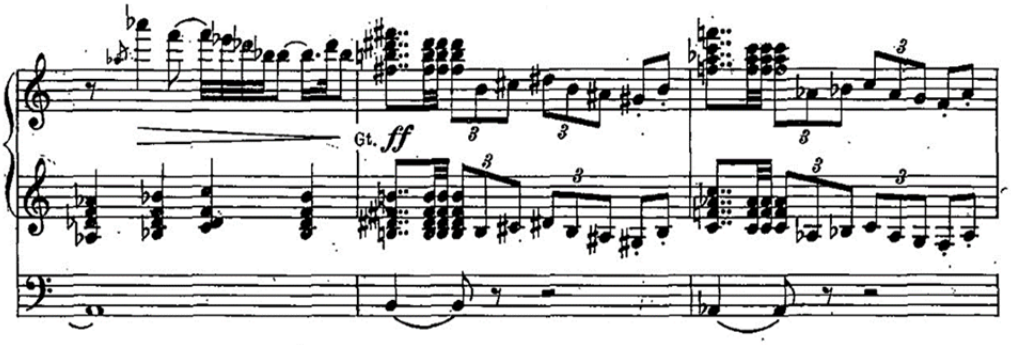
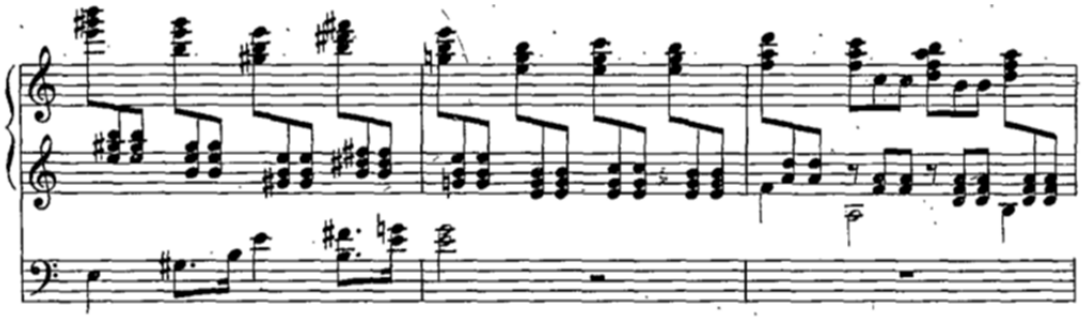


Figure 4.13. “Sunshine” (mm. 7 – 9) with m. 7 showing martial trumpet fanfare motif. Copyright 1927 by Theodore Presser Co. Used with permission.



Derived from the descending minor-second gesture that occurs between beats two and three of the basso ostinato of “Dewdrops” (figure 3.16), the “sigh” figure, depicted in figures

4.14 – 4.16, serves as a minor motif in *Longwood Sketches*. This gesture, through many centuries, has had associations with sorrow and grief and its effect can be likened to sighing or crying. Works with grievous titles like "Weep O Mine Eyes" (John Bennet), "Drop, Drop Slow Tears" (Vincent Persichetti), and "Dido's Lament" from *Dido and Aeneas* (Henry Purcell) use the descending sigh in much the same way as Swinnen.

Figure 4.14. "In the Shadow of the Old Trees" (mm. 21 – 22) showing sigh motif in soprano voice as well as hexatonic poles in m. 21 (C minor +5 – E major). Copyright 1927 by Theodore Presser Co. Used with permission.

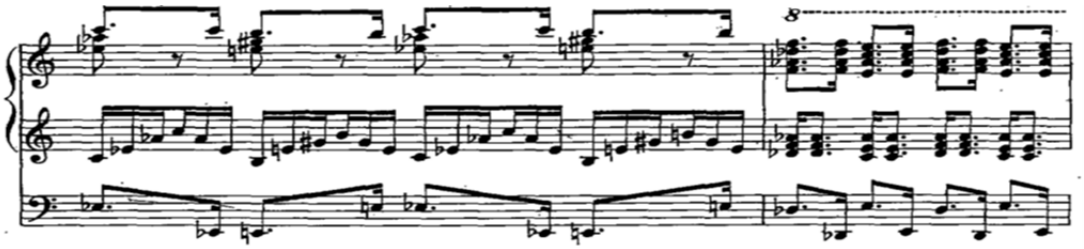


Figure 4.15. "Sunshine" (mm. 64 – 65) showing sigh motif in pedals. Copyright 1927 by Theodore Presser Co. Used with permission.

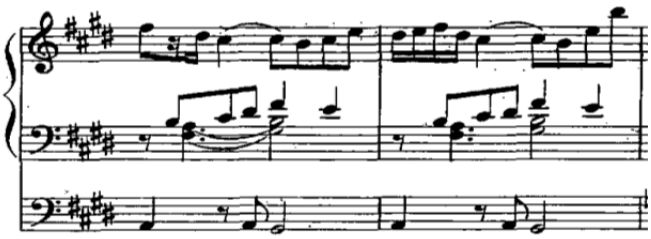
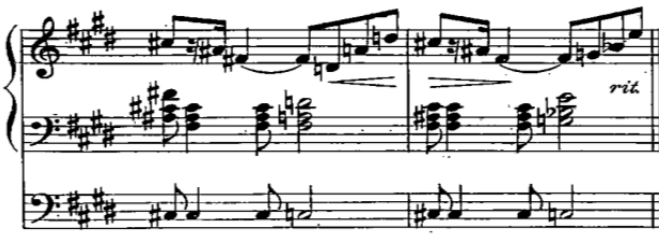


Figure 4.16. "Sunshine" (mm. 75 – 76) showing sigh motif in pedals. Copyright 1927 by Theodore Presser Co. Used with permission.



Pictured in figures 4.17 – 4.21, another secondary motif in *Longwood Sketches* is that of the basso ostinato figure that consistently accompanies the lyrical Native American melodies.

Figure 4.17. "In the Shadow of the Old Trees" (m. 28) showing first measure of basso ostinato motif of mm. 28 – 38. Copyright 1927 by Theodore Presser Co. Used with permission.

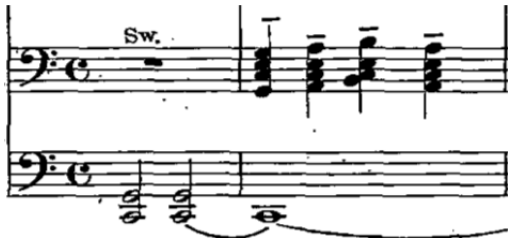


Figure 4.18. "In the Shadow of the Old Trees" (m. 48) showing second measure of basso ostinato motif of mm. 47 – 50. Copyright 1927 by Theodore Presser Co. Used with permission.

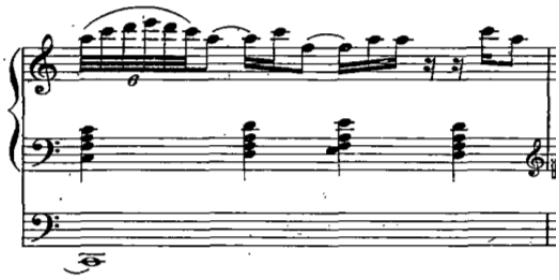


Figure 4.19. "In the Shadow of the Old Trees" (mm. 71 – 74) showing basso ostinato motif. Copyright 1927 by Theodore Presser Co. Used with permission.

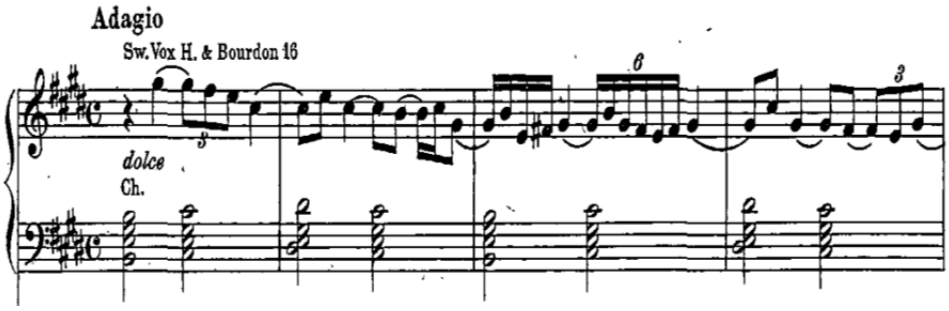


Figure 4.20. “Sunshine” (mm. 86 – 89) with mm. 87 – 88 showing basso ostinato motif. Copyright 1927 by Theodore Presser Co. Used with permission.

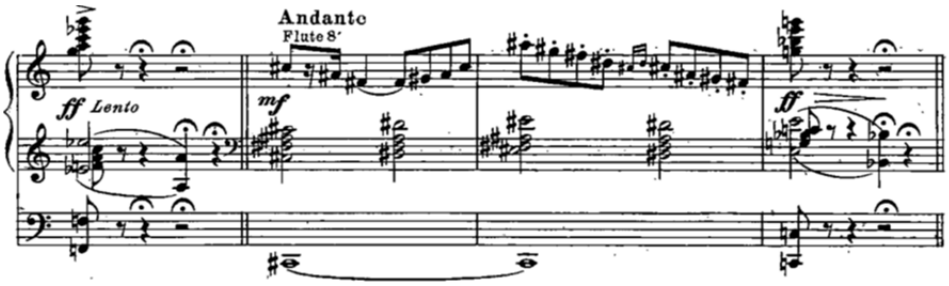
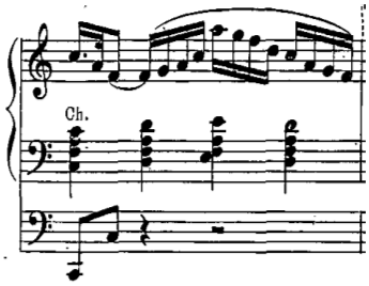


Figure 4.21. “Sunshine” (m. 90) showing first measure of basso ostinato motif of m. 90 – 95. Copyright 1927 by Theodore Presser Co. Used with permission.



As can be seen in figures 4.22 – 4.25, Swinnen detaches the top voice of the basso ostinato from its earlier context above a pedal (figure 4.17) and uses it as a melodic motif which he enriches with more chromatic harmonizations.

Figure 4.22. “In the Shadow of the Old Trees” (m. 53) showing the basso ostinato melody motif in the quarter notes of the right hand and the highest note of each set of thirty-second notes in the left hand. Copyright 1927 by Theodore Presser Co. Used with permission.

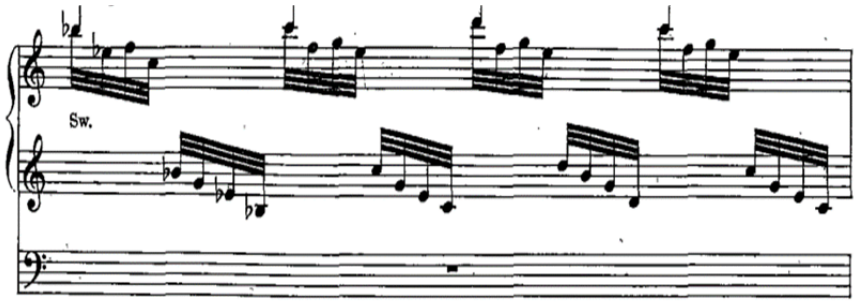


Figure 4.23. “In the Shadow of the Old Trees” (m. 55) showing the basso ostinato melody motif in the quarter notes of the right hand and the highest note of each set of thirty-second notes in the left hand. Copyright 1927 by Theodore Presser Co. Used with permission.

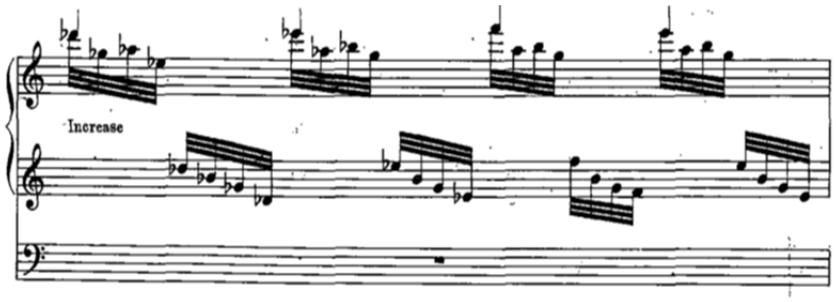


Figure 4.24. “In the Shadow of the Old Trees” (m. 64) showing basso ostinato melody motif in the highest note of each set of thirty-second notes in both the right and left hands. Copyright 1927 by Theodore Presser Co. Used with permission.

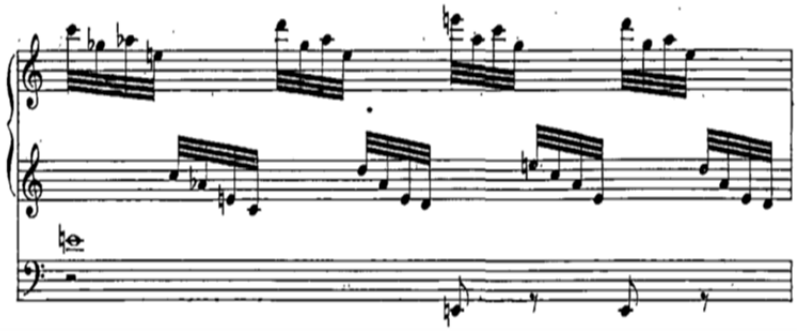
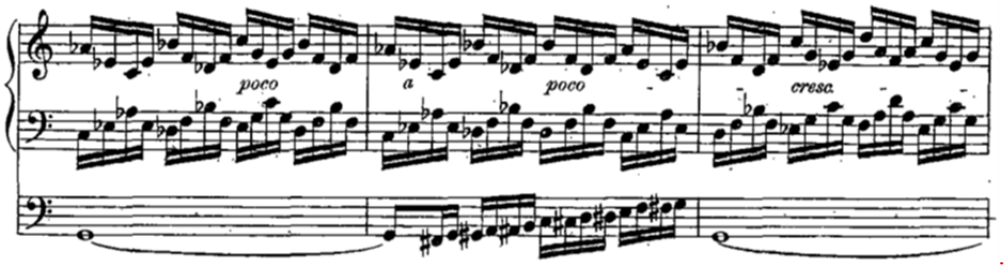


Figure 4.25. “Sunshine” (mm. 96 – 98) showing basso ostinato melody motif embedded in first note of each group of four sixteenth-notes. Copyright 1927 by Theodore Presser Co. Used with permission.



Flashbacks/Switchbacks

Swinnen presents the activity of the gardens as if narrating a moving picture with its "swift flash from scene to scene, the 'cut-back,' the necessary rapidity of the action."[91] This compositional style was learned during Swinnen's time as a cinema organist at the Rialto and Rivoli when one of his principal roles was to improvise music for scenes of secondary importance in Feature films while the orchestra continued to play the theme associated with the primary scene. In *Musical Presentation of Motion Pictures*, George Beynon describes this practice of the organist playing what were known as flashbacks, switchbacks, or cutbacks.

> To suit the action of the 'flashbacks' or short scenes…it is well to improvise on the organ or piano; the orchestra taking up the number again on the return to the scene. The organist accompanying the picture may fit the 'flashback' *sotto voce*, or use the Vox Humana in the playing of the number which accompanied the full scene brought to our attention by the 'flashback.' He may do so gracefully and synchronously without detracting from the picture or producing a choppy effect.[92]

Because he cannot see the images in *Longwood Sketches* as Swinnen imagines them, the performer and listener require aural cues to know when the scene shifts. One of the techniques Swinnen uses to represent the switchback in music is with radical changes in tempo. This practice aligns with Lang and West's recommendations.

> The speed with which the action progresses will influence the tempo of the music. One may go so far as to say that the very scenery of the picture can be hinted at in tones. A peaceful, blossoming landscape will demand music different from that which will fit a bleak and desolate mountain region. The bustle of city life will require music of faster tempo than the placid village square.[93]

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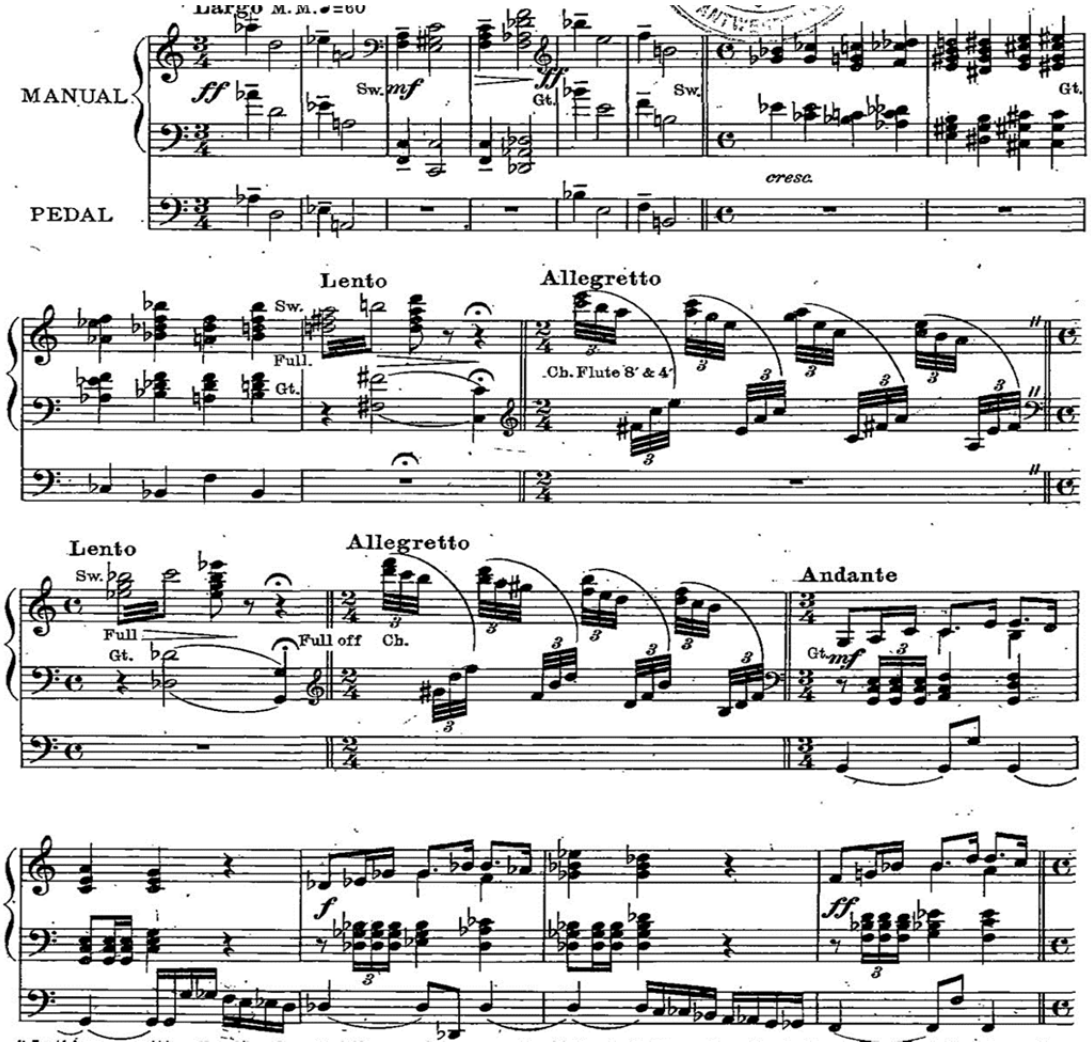
[91] Carl Van Vechten, *Music and Bad Manners* (New York: Alfred A. Knopf, 1916), 54.

[92] Ibid., 85.

[93] Lang and West, 6.

Additionally, Swinnen assists the performer in understanding his narrative with contrasting registrations and dynamics as well as by inserting double-bar lines to delineate the scenes as can be seen in the opening of the first movement where there are six double bar line insertions within the first eighteen measures as depicted in figure 4.26.

Figure 4.26. "In the Shadow of the Old Trees" (mm. 1 – 18) showing six insertions of double bar lines which represent scene changes. Copyright 1927 by Theodore Presser Co. Used with permission.



Rhetorical Key Associations

> There are certain keys such as A-flat and E-flat which suggest 'warmth' or languor, such as B flat minor or G minor which fit a mood of sorrow and grief, such as A or D major which lend themselves to brilliancy, such as E major which suggests 'clear skies' or 'the ocean's wide expanse'……Melodies of a meditative character or of a religious nature often gain when played in the key of F. The key of C has nothing to commend it, except that after long wanderings through the rich realms of sharp or flat tonalities, it is most gratifying to hear the crisp and bright 'key of keys.' [94]

Another way Swinnen represents the "swift flash from scene to scene" in the gardens is by moving through keys quickly. At moments when he does establish a key center, he shows his understanding of the rhetorical significance of particular keys in cinema. For example, as a means of showing the busyness of the garden in the opening movement, Swinnen avoids the establishment of a key until m. 28 at which time he chooses the key of C Major which is in line with Lang and West's recommendation that the key of C Major be used "after long wanderings through the rich realms of sharp or flat tonalities." Additionally, he uses the key of C Major to represent the "Sunshine" indicated in the title of the last movement.[95]

Swinnen uses the key of E major following two occasions of tumultuous music to suggest that there will be "clear skies." The first occurs after the water of the cascades recedes in the first movement at m. 71 (figure 4.19) and the second occurs in the B section of "Sunshine" (m. 60) following the "agitato" *fortissimo* of the storm sequence (figure 4.28).

In contrast to the first movement which is defined by quickly shifting images and no immediate sense of key, in the second and third movements Swinnen establishes and maintains one key for the duration of the main theme. While Swinnen's key choice for "Rosebuds" of A minor does not, according to Lang and West, have an affect association, "Dewdrops," in the key

[94] Lang and West, 13.

[95] Swinnen also uses the key of C major for the Doxology in his "Storm" improvisation when "all Nature rejoices at the return of the sunshine."

of G minor, suggests a sentiment of "sorrow and grief." As a direct contrast to the sorrow and grief of the A section in "Dewdrops," Swinnen presents the folk-melody of the "Wooden-Shoe Dance" in E-flat Major, the key that suggests "warmth or languor."

Rhetorical Pauses

> Suffice it here to say that there are times when a situation becomes so intense that even music fails to express it, and that nothing but a moment of silence can give an actual realization to the spectator.[96]
>
> All good speechmakers understand the value of the rhetorical pause, which usually signifies expectancy of denouement or gives time for the auditors to absorb and digest the last emphatic statement. This silence can be effective only when the speaker chooses the proper psychological moment to continue his address. If he delay too long, the entire speech will 'fall,' and he will lose the attention of his listeners. Music for the pictures may be emphasized materially by the use of a rhetorical pause.[97]

In *Longwood Sketches*, Swinnen demonstrates cinematic intuitiveness about "a picture [having] its rhythm, its semicolons, commas, periods, and nearly all other signs of punctuation,"[98] by using rhetorical pauses to sharpen the contrast between scenes of differing character. In cases where there are rapid and repeated shifts between subjects and no mood is established for very long, such as between the avian and Native American subjects in "In the Shadow of the Old Trees" (mm. 11 – 12, figure 4.26) and "Rosebuds" (mm. 42 – 44, figure 2.11), Swinnen delineates the scenes with a caesura.

As a means of accentuating the contrast between scenes of greater intensity, such as those pictured in figures 4.27 – 4.31, Swinnen writes a rest with a fermata.

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[96] Lang and West, 6.

[97] Ibid., 140.

[98] M.M. Hansford, "Preparing Music for Photoplay Accompaniments," *New York Dramatic Mirror*, December 1917 – February 1919, document 408013, www.fultonhistory.com (accessed July 5, 2013).

Figure 4.27. “Sunshine” (mm. 82 – 89) showing rhetorical pauses in measures 86 and 89 indicated with fermatas over rests. Copyright 1927 by Theodore Presser Co. Used with permission.

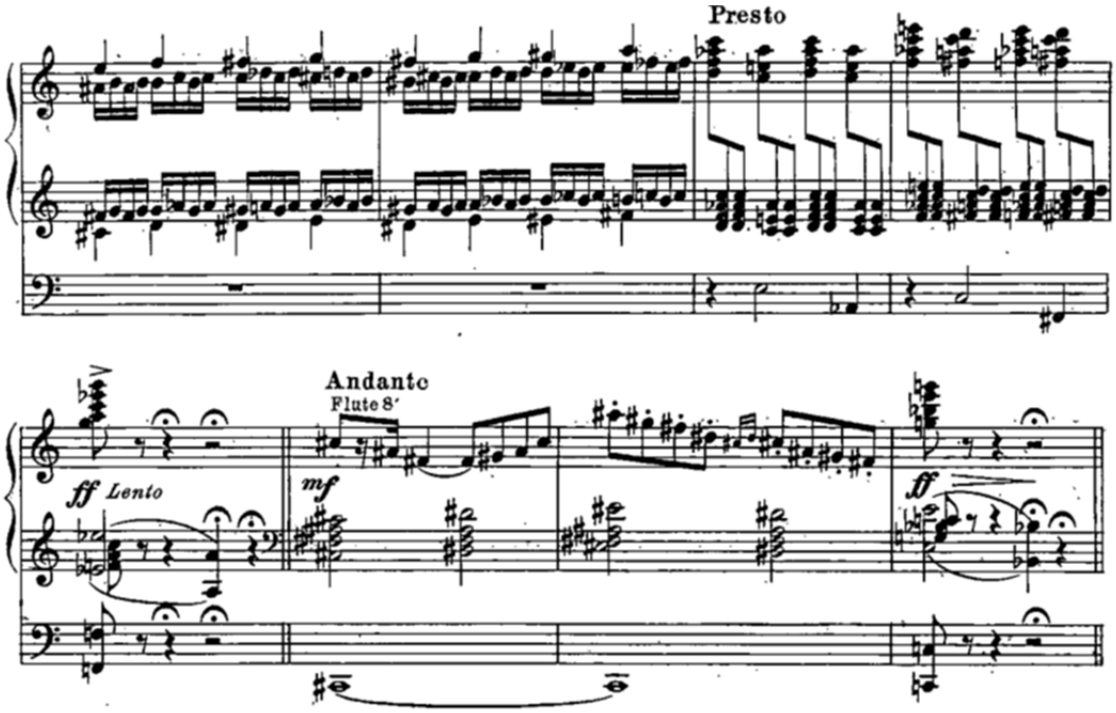


Figure 4.28. “Rosebuds” (mm. 35 – 41) showing the rhetorical pause of a rest with a fermata (m. 39) used between a scene depicting butterflies whirling around flowers (mm. 35 – 39) and Native American martial fanfare (mm. 40 – 41). Copyright 1927 by Theodore Presser Co. Used with permission.

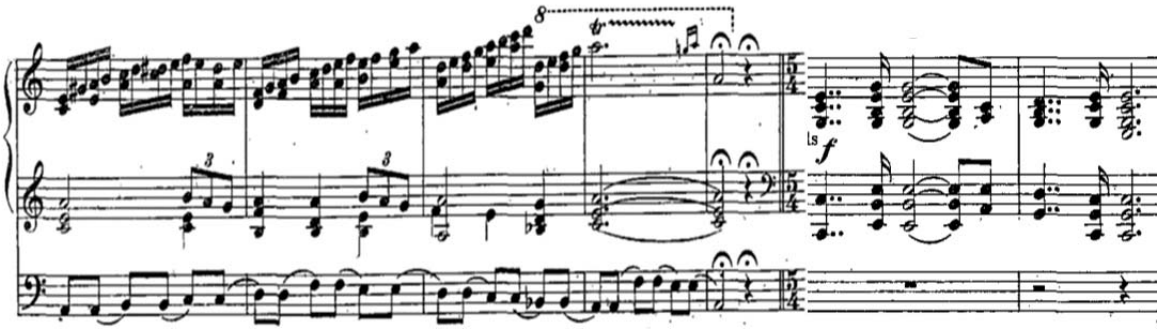


Figure 4.29. “In the Shadow of the Old Trees” (mm. 69 – 70) showing rhetorical pause indicated by a rest with a fermata (m. 70) used between fountain cascades (mm. 53 – 70) and Native American martial fanfare (mm. 71 – 86, figure 4.19). Copyright 1927 by Theodore Presser Co. Used with permission.

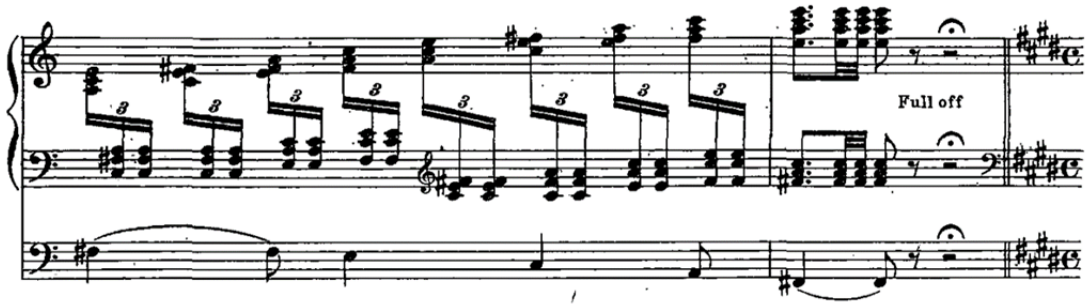
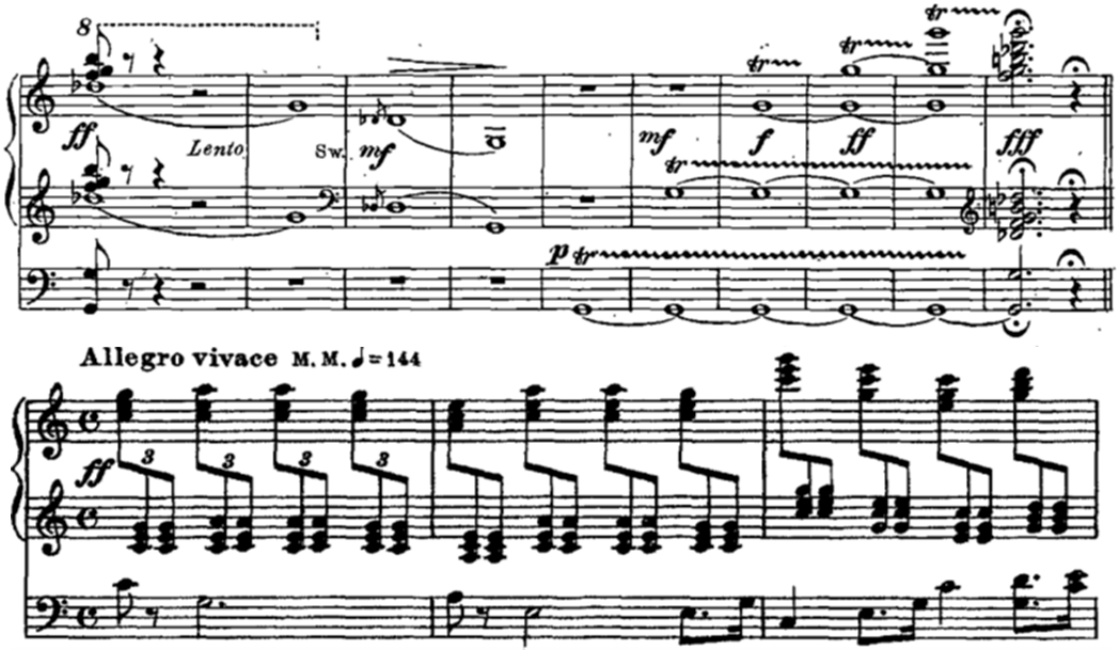


Figure 4.30. “Sunshine” (mm. 106 – 118) showing rhetorical pause indicated by a rest with a fermata (m. 115) used between lyrical “B” section (mm. 60 – 115) and reprise of “A” section (mm. 116 – 118). Copyright 1927 by Theodore Presser Co. Used with permission.



Conclusions

During his seven years at the Rialto and Rivoli Theatres, Swinnen provided solo organ narration or served as a member of the orchestra playing for upwards of five programs per day, seven days per week. Each program consisted of an overture, special musical presentations, an organ solo and four films that represented Scenic, Newsreel, Feature and Comedy genres. These statistics are critical to understanding how Swinnen's compositional approach was defined by his work in the cinema, in that the images of the moving picture dictated virtually every musical decision he made. The analysis of *Longwood Sketches* in the context of silent movie period guidebooks affirms that this cinematic mindset motivated Swinnen's compositional choices in *Longwood Sketches.*

CHAPTER V

CONCLUSIONS

Audience Reception of Longwood Sketches

Knowing whether those in attendance at the earliest performances of *Longwood Sketches* were able to identify Swinnen's intended topics by aural cues alone is an important tool for qualifying my thesis that the work is a replica of a Scenic film score. With movies considered "the greatest entertainment art form of the twentieth-century,"[99] anyone who had not seen a film by the writing of *Longwood Sketches* in 1927 "would have been one of the few in the world."[100] It is safe to say, therefore, that the attendees at the premier performances of *Longwood Sketches* were movie-goers, who would have known the music cues that were associated with given visual images. In many cases, as George Beynon describes, these visual/aural associations were so integrally connected that the early twentieth-century person naturally conjured the image when he heard the associative music and likewise imagined the music upon seeing the moving image.

> A selection that contains a motive suitable for the picture, reiterated and embellished by various instruments, is the kind to be sought. The recurrence of the theme strongly impresses it upon the minds of the auditors and forever links that picture with its accompaniment.[101]

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[99] Tim Dirks, "Film History by Decade," AMC Filmsite, http://www.filmsite.org/filmh.html (accessed July 5, 2013).

[100] Film scholar and musicologist Philip Carli, telephone interview by author, May 30, 2012.

[101] Beynon, 92 – 93.

Representative reviews indicate that in *Longwood Sketches* and in improvisations with topics found in *Longwood Sketches*, Swinnen achieved this ideal of binding music to image in such a way that, as the movie-going audience listened to the work, they were capable of linking the music to the intended animated subject.

> The *Longwood Sketches* gained attention not only by their own ingenuity but because they were played by their composer and interpret in music the charm of a Delaware estate.[102] Mr. Swinnen has woven an Indian call into the pattern of the three numbers entitled 'In the Shadow of the Century-Old Trees,' 'In the Flower Gardens,' and 'The Old Mansion.' The recurrent melody is haunting.[103]
>
> As pleasing to the American audience were those pictoral (sic) numbers that displayed Mr. Swinnen's and the new organ's showy gifts. In the last number 'The Storm,' the lights of the church were turned out and the foundations rocked under the thunderous attack of the four manuel (sic) instrument, a melodious deafening that was contrasted with the early part of the composition, when the cuckoos cuckooed and the peasants danced in the fields.[104]
>
> Mr. Swinnen can produce a wind storm so perfectly that the audience is almost inclined to reach for an umbrella, and his imitation of the wash of the waves is equally good. Bird notes mingle perfectly with steamboat whistles when Mr. Swinnen is in the mood.[105]
>
> By special request, Mr. Swinnen played his own transcription of 'The Storms,' which was so realistic that members of the audience were afterwards heard to remark that they were almost impelled to reach for their umbrellas."[106]

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[102] Longwood Gardens is not a "Delaware estate" but, rather, is in Pennsylvania.

[103] Author and title unknown, *The Evening Journal*, October 16, 1925, Swinnen Papers.

[104] "Belgian Organist Brilliant Player: Firmin Swinnen Gives Varied and Cosmopolitan Program at Auditorium – Plays Own Compositions," *The Springfield Republican*, March 11, 1925, Swinnen Papers.

[105] T. Scott Burhman, ed. in Firmin Swinnen, "The Theater Organ," *The American Organist* 3, no. 12 (December 1920): 445.

[106] Unidentified author, "Church Crowded to Hear Firmin Swinnen, Famous Organist in Recital Here," *Hagerstown Morning Herald*, September 13, 1928, Swinnen Papers.

That these audiences were able to conjure Swinnen's intended images using musical cues alone is significant because it validates the presupposition of this treatise that Swinnen represented themes of nature in *Longwood Sketches* using techniques and tropes commonly used in cinema and recorded them in a composition that is a prototype of a Scenic film score.

Looking Ahead

Nearly one hundred years have passed since Swinnen narrated his first films at the Rialto Theatre during the week of September 29, 1916. Working five shows per day, seven days per week, Swinnen created original extemporized scores for upward of 1, 820 Scenic films in one year. The fact that all of these have been lost to time makes the discovery of the Scenic film score of *Longwood Sketches* an important one for several individuals and groups including theatre organists who play live accompaniments to silent films who wish to supplement their repertoire with authentic Scenic film tropes; film historians looking to further their knowledge about the lesser-known Scenic film genre; archivists, historians, and horticulturists at Longwood Gardens wanting to better understand the historical and contextual significance of the *Longwood Sketches*; and the Belgian people for whom Swinnen was once known as the "great Belgian for Exportation."[107]

In the next phase of my research, I plan to show that *Longwood Sketches*, having been born out of the American cinema, is representative of a variety of organ music with no stylistic parallel in Europe and fits the criterion for "new" music as defined by *New York Times* music critic Carl Van Vechten in his 1916 book *Music and Bad Manners*.

> The musicians of the future should revel in the opportunity the moving picture gives them to create a new form….The swift flash from scene to scene, the 'cut-back,' the necessary

[107] Author and title unknown, *Le Neptune*, Anvers, Belgium, Swinnen Papers.

> rapidity of the action, all are adapted to inspire the futurist composer to brilliant effort; a tinkle of this and a smash of that, without 'working-out' or development; illustration, comment, piquant or serious, that's what the new film music should be.[108]

In the study, I hope to determine what led critics to identify Swinnen's work as "unique," "imaginative" "striking," and "something utterly new in the field of music."[109]

[108] Carl Van Vechten, *Music and Bad Manners* (New York: Alfred A. Knopf, 1916), 54.

[109] "Maestro of the Console," *The Wilmington Star*, Swinnen Papers.

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APPENDIX A

FIRMIN SWINNEN BIOGRAPHY

Firmin Swinnen was born in Scherpenheuval, Belgium on November 12, 1885. His earliest musical training was received from his grandfather Ludovicus and father Tryphon followed by studies at the Antwerp Conservatory and the Lemmens Institute of Sacred Music where he was influenced by the organ music of the French Symphonic School and organists like Charles-Marie Widor and Alexandre Guilmant.

When the Germans bombarded Antwerp in October of 1914, he and his wife Augusta hid in a cellar and escaped the city under cover of dark. Sailing on a mussel boat, they found exile first in neutral Holland and then in England, where for eleven months, Swinnen played 265 organ recitals for the benefit of the Belgian War Relief. Informed in letters smuggled through Holland to England, Swinnen learned that the Germans regarded a church organist in the same class as non-combatant clergy and he was welcome to return to Belgium. With this information, the Swinnens sailed for the Netherlands, and even obtained passports to enter the occupied areas "but the lure of the West captured him: instead he sailed for New York. His reputation had preceded him."[110]

While accounts differ about the circumstances surrounding Swinnen's early days in the United States, it is known with certainty that he began playing at Samuel L. "Roxy" Rothapfel's Rialto Theatre in late September 1916. In late summer of 1918, Swinnen moved down Broadway to another of Roxy's theatres, the Rivoli, where he remained until 1921. With the promise of more money, Swinnen was wooed from the Rivoli to the Aldine Theatre in Philadelphia. Not long after, he was discovered by Titus Geesey, secretary to gunpowder magnate Pierre S. du Pont,

[110] "Maestro of the Console," *The Wilmington Star*, Swinnen Papers.

who had recently installed an Aeolian organ in the ballroom of his Longwood Gardens Conservatory near Kennett Square, Pennsylvania upon which organists of note were giving Sunday afternoon recitals. Swinnen quickly became du Pont's organist of choice and by March of 1924 Swinnen accepted du Pont's offer to serve as his resident organist. Over the course of the next thirty-three years, Swinnen would play over 1,500 recitals all from memory.

Swinnen died on April 18, 1972 at the age of 86 but not before leaving legacies in Belgium where he was called "one of the greatest performers our beloved Country ever produced,"[111] in England where he garnered praise of the like "…our marvelous Antwerp organist [exhibited] perfect treatment in music beyond explanation; such perfection that it would be difficult to find the like of him anywhere else,"[112] in the American cinema where it was said he "created an art of his own,"[113] and finally at Longwood Gardens where his patron Pierre du Pont wrote "…the organ at Longwood with Firmin Swinnen at the keys touches a chord within me that responds to no other hand. May it ever be so."[114]

Mr. Firmin Swinnen.

[111] Author and title unknown, *Le Matin*, Anvers, Belgium, Swinnen Papers.

[112] "Organist of Antwerp Cathedral at Hebden Bridge; A Successful Recital," *Hebden Bridge Times*, April 13, 1915, Swinnen Papers.

[113] T. Scott Buhrman, "New York and the Cinema," in *The Complete Organ Recitalist*, ed. Herbert Westerby (London: Musical Opinion, 1927), 349.

[114] Pierre du Pont to Firmin Swinnen, December 25, 1949, Swinnen Papers.

APPENDIX B

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