

high overtones to give a "more natural brilliance." Audsley also tried to achieve variety and flexibility of tone qualities, but he used mostly couplers to bring regular and floating divisions to any manual or pedals. His system transferred all stops drawn, and not just the one or two stops wanted by the player. Audsley used mechanicals such as these couplers:

String to Accompanimental 16'  
 String to Accompanimental 8'  
 String to Accompanimental 4'  
 Solo to Pedal 8'  
 Solo to Pedal 4'  
 Pedal to Orchestral 16'  
 Pedal to Orchestral 8'

Hope-Jones also used couplers on his organs, but they were not always numerous, and his pedal stops could have been more generously provided. Later builders, such as Kimball, Barton, Page, Morton and Moller, used many more stop-controls for a like number of pipes than Hope-Jones, but then more funds were available for organs after World War I. The huge unified Kimball in the Ball Room, Convention Hall, Atlantic City, actually has all of twenty-two 4', six 2', and thirteen 16' stops, including Percussions, on its Orchestral manual (second from bottom). The Hope-Jones system did much to raise center-of-pitches, and thus keep notes clean in the ear. However, our favorite builder avoided use of many 2', 1', and 1/2' octave-sounding stops.

Other advantages of unification are heard in derived mutation stops that do not sound octaves of keys depressed but tend to reinforce harmonics, stops such as the English Diapason Twelfth 2 2/3', a Tibia Lari-got 1 1/3', a sombre Viol Quint 5 1/3', or an Echo Diapason Tierce 1 3/5' or 3 1/5'. These were sources of tonal color never heard before. What good are tone colors? The experts say that they help the ear to identify pitches, and therefore harmony.

Some theatre organs even have had the sprightly Xylophone at 16', 8', 4', 2', and 1' pitches, and with both hardwood and brass mallets. Unified stops have actually been made at 32' up to 1/4' pitches, but, of course, larger organs contain more unusual stops than smaller ones.

One of the chief advantages of unification is that it provides several Tibia Clausas (Tibia "Octaves") at 4' on manuals, assuming ranks are on both sides of the proscenium, which gives

the stereo effect. These can make the most effective sound in the world of music: the soprano-like tones that float upward into the treble, carrying with them the soothing voice of a singer. Although an 8' Solo Cello can imitate a tenor voice, the Tibias are famous for their suggestion of a woman's tranquilizing song. It was Hope-Jones' genius to imitate the voice as well as the orchestral instruments. Because he used fewer pipes to obtain the same notes as straight organs, these could be spread out more across the front of theatre or auditorium. This made them sound more cleanly and increased stereo-presence. Unification also required fewer supporting structures such as huge wind reservoirs, and fewer divisions. It provided unusual timbres at ends of ranks, such as a cutting but pleasant Contra Salicional 16', the satiny sound of a Silverette 1' (made from a Salicional), and the Orchestral Bassoon at 32' or 16'. The great flexibility of control of individual ranks in the unified organ approaches the individual control that a player has over his instrument. This system has never been equalled by any other in the annals of organ building.

All of these advantages would have been a mockery if Hope-Jones had not fabricated sturdy, carefully-voiced pipes that remained in tune, often for many months, sometimes years. Organ scholar Stuart Kennedy of Calgary has said that perhaps the finest quality of pipework in all the organ's long history was made by Cavaille-Coll and Hope-Jones. Much of both builders' work is still around, here and in Europe. The pipework of Johnson and Skinner is also known for quality, including Reeds. In his younger days Hope-Jones heard and played the instruments of famous builders, but he heard only the beginnings of what we call "smooth English Cathedral sound." He absorbed the ideals of many fine builders, such as Thomas Pendlebury, who placed bridges of exact parabolic shape on his (wood) Strings. Henry Willis I (born 1821) was as much of an idealist as Hope-Jones, and, like Hope-Jones, was talented in both mechanical and artistic fields.

- to be continued -

*In the third and final installment, Stevens Irwin discusses Hope-Jones' influence on other organ builders, some very special organ voices (and where they may be heard) and pipe scaling.*



*Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.*

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Gentlemen:

As new members of ATOS, we are most impressed with the great job done by the organization and find your magazine most educational and entertaining.

There is one thing, however, that bothers us — why in the column "For The Records" have you chosen to refer to the electronic organs as "Plug-Ins"? It is not very complimentary to an industry that, thru advertising, seems to support the magazine quite well! After all, for a good many of us, our introduction to organs came thanks to electronics and then grew into an interest in pipes . . . then think for a moment what happens to the pipe organ when the electricity goes off. So, would you please consider a more charitable sub-title for the column?

Sincerely,  
 Mrs. E. L. Aured

Dear George,

I read THEATRE ORGAN and since like so many thousands of people I am in love with the organ and organ pipes, I cannot resist the temptation to "get into the act", anent, washing of pipe organ pipes and what that does to them.

I was visiting Willis Organ work recently and young Henry Willis was his usual enthusiastic self in showing me around the works when we came to a section of the factory where two men were busy with the suds and the water and the long handle brushes, and "making them like new again."



This was not a particularly new spectacle since I had seen that sort of thing done a thousand times in Harry Hall's shop and since I have the same thing done to fifty ranks of pipes made by Ernest Skinner and voiced by him, some fifty years ago. This was the organ initially installed at the Choate School for boys in Wallingford, and recently chucked out to be replaced by an "ox cart" or "the kerosene lamp" of the organ industry.

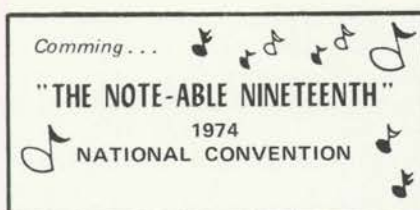
Ernest Skinner built them big and husky in those days — double action primaries and channeled walk-boards between chests, but beautiful work once you took the whole thing down to the barest woodwork, in preparation of what would follow in modernization of the action and complete restoration.

This happened all through 1972 at the Trinity Lutheran church of Milford, Conn. — the dedication of that magnificent instrument will take place in November this year.

Inevitably, this ancient organ had ancient pipes, had acquired that "the flue and around the languid and the lower lip had become impregnated with a satin-like cloth of fine, sticky dust" — in other words, they were downright filthy.

I do not wish to emulate the little boy remarking that the "king at the head of the parade is naked" but I think, to suggest that accumulated dirt, and after all, that is all that is referred to as a satin-like covering improves the output of the pipe is an indulgence of academic theory bearing on the sensational — which is alright with me, except that it is only a theory and has no bearing on the improvement of the pipe response to wind with the possible exception that dirt around the articulating parts oftentimes impede the speech of the pipe.

After washing the pipes, to say that the tone becomes harsh and less gentle in tone, merely reflect upon the initial voicer's artistry in voicing, for to assert that the pipe mellows with age and dirt washed away from it renders it less sweet is to also assert that the initial voicer depended upon the process of accumulating dirt in fifty years or more is a bit much to assume. Further an assumption that after washing the pipes, the passing of another fifty years will mellow them again is an unqualified fantasy — in whose life time does such a phenomenon occur



and how many pipe organs of any size escape the junk dealer in that sort of time?

Contemplating this business of washing or not washing pipes brings to mind another such fantasy — this had to do with the accumulating rosin from the bow of a violin, around the bridge and between those two integral signs — the cutouts on the face of the violin — the theory was that it was never to be wiped off for fear it would spoil the tone of the violin — in my opinion all that accumulation did to a violin, was to make it look dirty.

Come to think of it, there are a few ancient organs with a couple of hundred ranks of pipes I have heard in these parts which could stand a laundering job of the pipes — I really think it would be nice to hear those instruments as the initial voicers intended them to be — harsh and less sweet? I rather think not — if not those masters did not plan them to be harsh and less sweet.

Me? I like my pipe organ to be spotless and it is — pipes, chests, the works. Unfortunately, the last time I examined the loft of a rather famous pipe organ in America, I found it so dirty that it was necessary for me to take a shower myself — is it possible to theorize that such dirt as accumulates all over the chests, is the gift of time and nature, intended for the improvement of the instrument — I rather doubt it.

Incidentally, when you wash pipes, under no circumstances remove the pipe beards — a little care in not allowing them to soak in water will not hurt them a bit — it is the process of trying to replace them by any one with less skill than the original voicer, that ruins the pipe — not the washing.

Yours for cleaner pipe organs,  
Garó W. Ray

Dear Editor:

The December issue is one of your best. All those who contributed their time and effort into its pages deserve thanks.

The Hope-Jones story is marvelous.

I have a six-rank windchest (with the half-moon magnet caps with still some silk-screen magnet body-shields in place) authoritatively said to be by Hope-Jones. It was releathered of course, but nearly all the magnets are original, and still working.

The "Theatre Organists on Radio" feature brings back memories — didn't realize I was so old. Among other fine organists mentioned as broadcasting from the New York Paramount, shouldn't there have been included a \_\_\_\_\_ (?) Wilchar? Anybody recall? And I'm sure my college grades would have been better had I not spent so much late-night time listening to *Moon River*.

Billy Nalle played Hammond on the *I Remember Mama* TV show for several years. This could have been perhaps the last major nighttime network show using an organ theme.

John Muri's "Social Bond" article (really an editorial) was most absorbing, and beautifully written. Its message should reach far beyond ATOS boundaries, as every American could benefit from the red, white and blue overtones Mr. Muri has so convincingly expressed.

I would like to see a technical column in TO Magazine. From time to time some of us amateur "organ builders" need help on things like how to make an octave coupler, or, how to add more combination pistons, or, just how darn many pipes will this original blower play without exploding or what-not? If you don't get enough questions like that, does the ATOS have an expert or two stashed away somewhere who can field such queries?

Anyway, do keep up the fine work — it is much-needed and much appreciated.

Sincerely,  
Walter L. Draughon

moving?

*Send your change of address to . . .*

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