

came about because it has long been accepted that larger-scaled pipes are more powerful than pipes of smaller scale, because of the failure of too many organ builders to experiment enough with mouth cut-ups. However, no one has ever seemed to question why a small-scaled Posthorn can achieve similar levels to a large-scaled Tuba of the same pressure rating.

It would be nice to have flue ranks which would help bridge the gap between flues and reeds, both in tonal character and in volume. In many organs the closest match to a reed sound among the flues would be found among the strings. However, the sound of most string ranks would be barely audible, if at all, if incorporated in a reed ensemble. In other words, most string ranks become useless during loud passages.

Because it is possible to build loud strings of moderate scale, this dynamic imbalance no longer has to be taken as inevitable, and organists could learn to use such combinations to create new sounds. Also, having various ranks at a similar volume would tend to produce a sound in which the nuances of each rank could still be heard along with the overall sound. For dynamic contrast, and for playing in the old traditional styles, lower-pressure echo ranks of the same general tonal characteristics as the main ranks could then be added.

Tradition should never be used as a crutch or as a limiting element which would block all modern technology from entering pipe organ design. The new digital technology incorporated into many switching systems for pipe organs has already proven otherwise. Rather, tradition *should* be used as a base from which we can build.

Errata:

The formulas on page 43 of the June/July '81 issue were set incorrectly. They should appear as shown here:

$$(A = \pi r^2)$$

$$r = \sqrt{\frac{A}{\pi}}$$

$$= \sqrt{\frac{.25}{\pi}}$$

$$= \sqrt{\frac{.25}{3.1416}}$$

$$= .282 \quad \square$$



the letters to the editors

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 Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address:

Robert M. Gilbert
Editor
3448 Cowper Court
Palo Alto, Calif. 94306

Dear Sir:

With reference to the information on cinema organs in Austria in the June/July 1981 issue of THEATRE ORGAN, I would like to tell you that there are no more cinema organs in Vienna. The Scala Theatre was destroyed about 1957; the fate of the Kilgen is unknown. The Christie of the Apollo Theatre has not been playable since 1961, if it exists at all. The Welte of the Austrian film corporation, Wienfilm, was playable (at least partly) until the end of 1976. It is said that the Christie and the Welte have been destroyed. I don't know of other cinema organs in Austria.

Please let me explain the cinema organ scene of the other European German-speaking regions: In West Germany, only two cinemas are organ equipped, the Walhalla Theatre of Wiesbaden and the Metropol Theatre of Bonn, both with Welte organs in unplayable condition. The Walhalla organ is a 2/5 or 2/6. The owner of the theatre is Mr. Marc N. Levin, of St. Louis. The Oskalyd organ of the former Capitol Theatre of Heidelberg was played until 1956 by Hellmuth Kraus (now church organist in Mannheim); it was installed last year by the builder firm Walcker in the Königssaal (King's Hall) of the Heidelberg Castle. When guided

through the rooms of the castle one cannot see the organ. The console (two manuals) is moved into an adjoining room and disconnected from the main cable when the organ is not played. Two pipe chambers (19 ranks, not unified) are behind four Gothic windows on a podium in the middle of one longitudinal side of the Königssaal. All shutters are closed when the organ is not used. I don't know of the plans for this organ. The future Film Museum of Frankfurt/Main has bought a Foto-player which will be set up. I have heard that Düsseldorf will have a film museum with a cinema organ.

It seems that only one cinema of Switzerland has a cinema organ, the Forum Cinema of Zürich. This instrument was built in 1929 by Zimmermann & Schäfer of Basel. It is now unplayable. The famous Wur-litzer organ from London's Clapham Junction Granada Theatre is in Switzerland and, I think, will be installed in Geneva.

Yours sincerely,
Wolfgang Schaa

Dear Editor:

I was very happy to see the photo and article about E. M. Cimmino, otherwise Ethel Marie Cimmino. For many years a great favorite of mine has been her song, "All Because of Spring." Many of my pupils play it. Mrs. Cimmino is doubly blessed with such great talent and a fine son like Frank.

What do the members hear about Louella Wickham, "The Sweetheart of the ATOS?" Could you give us her address again so we could remember her and her wonderful music?

Sincerely,
Esther Higgins

Dear Members of the ATOS:

Thank you for the gift from the Koenig Cancer Research Foundation to the Medical School at Northwestern University. Mr. Harry Koenig informs us that this gift was made possible by members of the American Theatre Organ Society who made donations in exchange for his organ record.

On behalf of the Northwestern community, I extend my sincere expression of gratitude for your support.

Cordially,
Robert H. Strotz
President