

The Editor Notes . . .

Time has an inexorable way of slipping by. At this writing, lacking two months, two years have elapsed since the founding of A.T.O.E. and the inauguration of THE TIBIA. An effort of this magnitude entails a vast amount of work and, at the onset, we could not, for lack of experience, have foreseen the hurdles ahead. If we had, it would not have detracted one iota from the enthusiasm we had developed for the job we undertook. Difficulties notwithstanding, we were blessed with good fortune. It was, of course, quite apparent to all concerned that an organization of organ enthusiasts, and a publication to serve their interests, were needed. We envisioned a substantial number of such people in this country and abroad who would appreciate any effort to rekindle and nourish an interest in the "King of Instruments." Secondly, we were most fortunate in having the backing and encouragement of Richard E. Simonton, an organ enthusiast of the first water. Plus the talents of men like Roy Gorish and Judd Walton and others who gave much of their time and effort. Without the help of these men our present result could not have been achieved. I hasten to add that the many letters of encouragement and appreciation received from readers of the first issue were added stimuli for goading us onward. To those of you who wrote us we shall always be grateful and it is our hope that THE TIBIA continues to serve you in a useful way. It is fitting, also, during these moments of reflection, to thank Mr. McProud, our publisher, who went all-out to give us the best in lay-out and design. We are confident that, without his interest and help, the plight of THE TIBIA would be in jeopardy.

The financing of a publication such as this, it goes without saying, is a problem in itself. Again, we thank all our readers who saw fit to become Charter Members of A.T.O.E. Those donations helped!

From the very onset of our undertakings we enjoyed the

hearty cooperation of Ralph Bartlett and Frank Hare whom you have read about in these pages. Eager to help, these gentlemen, without being asked to do so, contributed material for publication so that our readers may be better informed as to the status of the theatre organ in their country—the country which can boast of organists of such stature as Sidney Torch, Reginald Foort, Quentin Maclean, Harold Ramsay, Stuart Barrie, Reginald Dixon, and hosts of others, all of whom were recorded on many, many occasions during the 1920's and 1930's.

Our endeavor has been, and will continue, to present a variety of material in THE TIBIA so as to appeal to varieties of interest. The introduction in this issue of a series of articles on the organ and its construction will, we hope, be of interest to those who are interested in acquiring and installing an organ as well as to those interested in the semi-technical aspects of organ construction. We hope to acquire data that will appeal to the more advanced reader. In short, our task lies clearly before us. You can help by sending in material of interest as already many of you readers have done. It is always a pleasure to hear from our readers and we especially enjoy letters from former organists with information on their present activities. To one who has played the organ there is no cessation in their interest, if only to hear about their colleagues with whom they had a part in making organ history. Those of us associated with A.T.O.E. appreciate your words of encouragement but we also esteem your critical comments and suggestions for improvement.

An organ enthusiast once noted to the writer that an adventure of this kind, attempted twenty years or so ago might not have succeeded. Be that as it may, we give you the fourth issue of THE TIBIA with the hope that we shall see many more issues go to press. Of that we are also confident.

—M. H. D.

The Relay

More On Hope-Jones

SIR:

Two interesting pieces of information regarding Hope-Jones' association with Norman & Beard and his factory in Battersea subsequently came to light whilst I was screening some very old issues of *Musical Opinion*, which is published in London. In an issue dated April, 1901, there was an advertisement by Norman & Beard stating that Hope-Jones had left their employment on the 20th of November, 1900. A later issue dated February, 1903, carried an advertisement reading

Ingram, Hope-Jones & Co., The Organ Works, Queen's Road Station, Battersea, S.W., having a very Large Factory and Twenty-eight Orders on their List, are prepared to take additional Hands in almost all Departments. They also require more apprentices and further help in both office and drawing office. Apply Robt. Hope-Jones (Managing Partner) or to A. W. Smith (Foreman).

This seems a little difficult to reconcile with Mr. Turner's article in TIBIA No. 1 that the "company at Battersea was terminated and its properties were hastily and wastefully bundled off to Norwich where Hope-Jones and his men joined forces with Norman & Beard." From the evidence above, this association terminated in 1900 but Mr. Turner goes on to say "after months of wandering . . . another association was formed with a builder at Hereford, Eustace Ingram." Two interesting points are thrown up by this clash of evidence, namely,

1. Did Hope-Jones have a factory in Battersea in his own name before he joined with Norman & Beard?

2. When he eventually joined with Eustace Ingram did Hope-Jones return to the Battersea factory assuming the answer to 1. above to be "yes"? There is no mistake about Eustace Ingram having his factory at Hereford.

Coming to point TIBIA No. 2 and the excellent article on the Fox, San Francisco Wurlitzer I was horrified to read that "the organ was never featured as a solo spot until George Wright's time, except for the opening week, being used almost exclusively for fill-in spots and to accompany Saturday night sings!" What a criminal waste of a truly magnificent instrument.

Further to my comments in my last letter about American and United Kingdom organists a recent issue of *The American Organist* carried some notes by an American (Charles Billings) in the UK who stated that over the British Broadcasting Corporation he had heard some of the most inspired theatre organ playing it had ever been his pleasure to hear. This is particularly illuminating because during the past year a lively correspondence has been going on in *Musical Opinion* about the poorness of the majority of theatre organ broadcasts in relation to the pre-war standards. What would Mr. Billings reactions have been to those pre-war relays on the basis of current relays being "inspiring"?

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