

NUGGETS

from the

GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



References were *Diapason* (D), *Local Press* (LP), *Radio News* (RN) and *Radio Guide* (RG).

January 1913 (D) By Herman Stahl

Through the courtesy of Mr. ROBERT HOPE-JONES and his able assistants, I was recently guided through the Wurlitzer factory at North Tonawanda, New York, a privilege which is not often extended. The plant is large, housing more than 500 men and mostly skilled labor.

After spending considerable time in other departments, we reached, for me, the most interesting section where Hope-Jones pipe organs are made. We all have fancies and seemingly curious ideas. So has Mr. Hope-Jones, no doubt. But the fact is that his ideas seem to gain ground and have been adopted by other builders, and the most praiseworthy is that he treats the building of pipe organs from a scientific standpoint.

The double-touch for manual keys is a specialty of Hope-Jones who uses it also for the pedals on his unit organs. Many a fine effect can be produced in this manner. The first touch, played in the normal way and without any strain to the fingers, produces the quality you select by stop manipulation, but if greater pressure is exerted, the key will sink about 1/16 of an inch farther and another quality of tone, a sort of undertone, is noticeable which adds greater piquancy and is especially adaptable to help the organist.

The suitable bass device, which furnishes the proper pedal and bass stops for any combination one chooses; the slanting manuals and the pizzicato touch are other features of the H-J console.

Next, I was conducted to the voicing rooms. Here I saw the "Springless reed" which does not have any tuning wire. Hope-Jones says that the reed so treated will stay in tune as well as the flue pipes. Another feature of his reeds is that he lets the tongue vibrate on the uncovered brass and obtains a smooth note.

Those are two points which are worthwhile to take up in friendly controversy among some of our first-class reed voicers in the country. Who is to contribute to this? Who loves art well enough to let us hear his opinions through the medium of the *Diapason*?

Besides a great number of church organs contracted for, the Wurlitzer Co. has contracts for theatre organs and concert instruments for private residences. Among them are unit organs for the Children's Theatre and new Cort in New York, the Plymouth in Boston and the Paris in Denver. These will be very large instruments.

It was a treat for me, as it would be for anyone, to have had the privilege to visit such a plant where art is cultivated.

1914 (LP) . . .

Prof. D'ART RIDGE is playing a Fotoplayer in Ray's Photoplay Theatre in Sacramento.

Aug. 29, 1922.(LP) . . .

Two organists have been selected for the new Eastman Theatre in Rochester, NY: DESZO von d'ANTALLFY and JOHN HAMMOND. The house opens on Sept. 4.

Mr. D'Antallfy comes from the Capitol Theatre in New York where he's been since July 1921. He was born in Banat, Hungary, and at 12 was organist in three churches there. After intermediate studies, he became a pupil at the Royal Academy in Budapest. He studied composition and organ under Hans Kossler, a pupil of Brahms, and the Rheinberger. Upon completion of this work, he won several state prizes and became a student of Max Reger and K. Straube. The latter was organist at Leipzig's St. Thomas Church where Bach performed.

Mr. D'Antallfy completed studies at the University of Cologne under Enrico Besse. In 1906, he was appointed conductor at the Cologne Opera House and at 23, was made professor of organ and composition at the Hungarian University of Music at Budapest as well as head organist at St. Stephen's Basilica.

Mr. Hammond, born in Hempstead, L.I., studied under Frank White of the AGO. He was a church organist before going to his first theatre, New York's Vitagraph. Then came stints at the National in Jersey City, the Clairmont, Strand and Broadway in New York, and the Strand in Brooklyn where he was two and a half years. While at the last house, he organized the Society of Theatre Organists, serving as its first president.

November 1925 (LP) . . .

Expert organ builders of the Rudolph Wurlitzer Co. have started the preliminary work of erecting the great organ in Shea's magnificent new Buffalo Theatre. The house is located on Main Street between Chippewa and Tupper Streets, the building running through to Pearl Street. When finished, it will be the largest and most beautiful in Buffalo and will seat 4,000.

The organ will be the largest theatre instrument between New York and Chicago. It has four manuals and specs to represent a complete symphony orchestra. Two stops which display wonderful tone color are the

Tuba Mirabilis and the 16' English Horn which are used for solo effects, and add tremendously to the volume of the ensemble. Beautiful effects are also obtained from the xylophones, Parsifal bells, marimbas, cathedral chimes and harp. The instrument is also equipped with an entire octave of tympani and a most complete set of novelty trap effects.

The organ has a great range of expression, from the majestic tones of cathedral music to the sweetly trilling notes of the songbird. Over 400 miles of electrical wiring, connecting with 54,000 silver contacts, brings the instantaneous control of every pipe and special effect to the fingers of the organist. Seated at the beautifully designed mahogany console, he follows the moving picture with the proper music and effects to the finest detail.

An idea of the size of this great organ may be obtained from the amount of material used in its construction. It contains over 3,000 electrical magnets; tons of alloy went into the manufacture of the metal pipes, and over 15,000 feet of the best grade of lumber were required. The smallest pipe is one-half the diameter of a pencil and the largest, a 32' diaphone, weighs half a ton. The wind pressure runs from six to 25 inches, furnished by a blower attached to a 30 HP motor and supplies 4500 cubic feet of wind per minute.

Though the planning and building of the instrument took many months, the builders will have to work almost continuously to have the work completed by opening day, December 20.

Dec. 1928 (LP) . . .

An associate of Karl Bonawitz, MILLARD SPOONER, feature organist at Philadelphia's Orpheum Theatre, is in the spotlight and is assured instant success. He was formerly featured at several houses in Boston.

Feb. 1935 (RN) . . .

From the WJZ studios in New York, the NBC Network is presenting organist JESSE CRAWFORD and contralto Dorothy Page, evenings at 11:15.

July 1935 (RG) . . .

Audry Ely, soprano; Russell Toye, baritone; and organist CARL COLEMAN are programmed over Buffalo's WGR evenings at 11:00.

Sept. 1935 (RN) . . .

Organist WILLIAM MEEDER is on the NBC Network mornings, starting at 8:30 with Ross Graham, baritone. The program originates at WJZ in New York.

GOLD DUST: 7/38 HARRY SPRINGER, Elmira, NY's WESG ... 10/38 JESSE CRAWFORD, WEA, NY; GEORGE LUNDQUIST, WJTN, Jamestown, NY; DICK LEIBERT, CBS; FRANK RENAULT, WORK, York, PA; MARY FOUNTAIN, WHP, Harrisburg, PA; "Between the Bookends" with Ted Malone and organist ROSA RIO, NBC; TOM GRIERSON, Rochester's WHAM.

That should do it for this time. So long, sourdoughs!
Jason & The Old Prospector