

Diapason and Tibia ranks have also been installed in one of two chambers.

Robert M. Webber of New York is completing the organization of a new artists booking firm, New York Artists Management which will feature a limited number of concert and theatre organists. Contracts have been signed with Charles Eve, church organist, and Billy Nalle, theatre organist. Chapters interested in booking guest organists for special programs would be welcome to contact Mr. Webber. More details will be made available later on as to the address and roster of performing organists.

Questions and Answers

Answers by Judd Walton

Q The organ magazine CIPHER (Vol. 1, No. 9, Oct. 1964) on page 10, stated that early and late Wurlitzers are not too sociable, which accounted for some sad-sounding home installations. The article stated that the early Hope-Jones organs (pre-1921) were A440. The pitch was then changed to International Standard of A435 in 1921. The article further stated that the pipes do not tune up too good due to the differences in pitch. Since reading this article I have heard to the contrary, i.e., that A435 was pre-1921 followed by A440 tuning. Which is correct? Why are organs tuned at A435 supposed to be tuned at 60 degrees temperature whereas A440 pitch should be tuned at 70 degrees temperature? Is tuning pipes built at A435 to A440 really a critical problem so far as the resulting sound is concerned?

A Organs built prior to about 1921 were tuned to A435 pitch. Those built subsequently were tuned to A440. The A435 pitch was tuned at 60 degrees and when the temperature was increased 10-15 degrees, it resulted in the pitch of the organ being raised. It is supposed that this temperature was generally used due to the problem of maintaining a more comfortable temperature in the early day churches when heating was a problem. In the middle of the week when the tuning was usually done.

It is true that the scaling of pipes built for A435 pitch and those for A440 pitch are slightly different. Thus problems can be encountered in raising the pitch from A435 to A440 because an attempt is being made to make a pipe sound at a slightly higher pitch than that for which it was scaled and built. This is particularly true in reeds, much less noticeable in flue pipes. It should be obvious that the effective resonator length should be slightly shortened to accommodate the higher pitch and on certain of the pipes in a rank some adjust-

ment may have to be made on the reed tongue and shallot, especially if the pipe happens to be adjusted to a critical point. Basically, however, there should really be no problem in raising the pitch to A440, except for some re-regulating required to even out the pipes within the rank. So far as the difference in temperature is concerned, this is not a problem as long as the pipes are tuned at the same time.

A rise in temperature will cause a pipe to raise its pitch, the air being less dense and thus vibrating faster. Individual pipes never increase in pitch precisely the same amount as the temperature increases, resulting in out-of-tuneness. Therefore, an organ should be tuned with the room temperature as near that at which it will be played as is possible to avoid the organ going out of tune.

Q How are some of the synthetic stops such as Saxophone, Clarinet, Oboe, 32' Resultant, derived?

A Synthetic stops are derived by using one or two stops of rather commonplace rank. Before explaining their composition it should be understood that synthetic stops are primarily found on small organs of six to eight ranks where it was impossible to include stops such as the Clarinet or Saxophone for economic reasons. There is no exactly set pattern on deriving synthetic stops but some of the more commonplace are as follows.

1. Oboe. This stop is derived by using an 8' String and a 2-2/3' Flute.

2. Clarinet. This stop is derived by using a Flute 8, 4, 2-2/3 and 1-3/5. The Clarinet's tone is made up primarily of odd harmonics, hence, the use of as many mutations other than unison pitch that the organ has in its normal stop arrangement.

3. Saxophone. This stop apparently has no set pattern. It has been found to contain Flute 8, Vox 8, Flute 2-2/3. In another instance the String was included at 16 and 8' pitch. In any event it appeared that an effort was made to fortify the Vox Humana rank to provide more fullness as generally found in the Saxophone stop.

4. Oriental Reed. This stop usually is found made up of an 8' String and Flute mutations to provide as much as possible a far-out reed effect. In one instance an Orchestral Oboe was included to further enhance the effect (?).

5. 32' Resultant. This stop is derived by using a 16' Bourdon and drawing the same rank at a fifth-sounding pitch, 10-2/3'. In other words, depressing middle C will also bring on the G above and the net result is a cancellation effect producing 16 vibrations per second instead of the customary 32 found at 16' low C. The effectiveness of this stop varies with the rank being used, where it is installed and whether or not

there is sufficient room to allow the wave length to generate, over 40' being required.

Q What are the four best choices for reed ranks on a theatre organ which is to contain 11 or 12 ranks?

A No specification of the flue ranks was included in this correspondence, so it must be assumed that the organ will have sufficient foundation in the flue work. This should include an Open Diapason, a Concert Flute, two or three strings, etc. (We naturally expect that one or two Tibia Clausa will be included in the spec.)

Secondly, no indication of the location of the organ was given (home, hall, etc.) Let's assume its a home job. The matter of personal preference plays a large part in this determination. Basically, however, it would seem desirable to have a Tuba or a Trumpet, most certainly a Vox Humana, and if you are to follow the pattern of factory specs, a Clarinet and Orchestral Oboe. These last two may not be pleasing to your taste, as a wide range of choice is possible. For instance, the following combinations: Clarinet and Sax; Clarinet and English horn (a British horn, however, may be too loud for some home jobs); Clarinet and Kinura; Clarinet and Krumpet; Sax and Musette; Orchestral Oboe and English Horn. The possibilities of combination with these is obvious, along with the Tuba and Vox. Basically, then, its a matter of personal choice -- and boils down to a selection of color reeds versus brass reeds, and how many of each is desirable.

Q In allowing for an organ installation, how much space per rank would be a safe apportionment? Would the required space vary with make and/or model?

A The minimum space requirement for a 3 to 6 or 7 rank organ is 72 Sq. Ft., assuming a 10' overhead clearance. Restricted overhead would necessarily add to this footage requirement. For an organ of 8 or more ranks, the minimum requirement should be computed on the basis of 10 Sq. Ft. per rank, with 15 Sq. Ft. per rank usually more than adequate for ample room to move about. Usually these figures would apply for almost any make of organ. Additional space must be allotted when extra equipment is added. A style D Wurlitzer has been successfully installed in a 6' x 10' room with an 8' ceiling, by careful planning and considerable mitring of pipes. The important factor in a successful installation is careful planning of layout before installation starts.

Continued on page 14

QUESTIONS AND ANSWERS *from p.11*

Q I recently purchased an organ with several of the resonators on the metal ranks broken. What type of solder is best for repairing these?

A There is available through the organ supply houses regular "pipe solder."

This can be had in several proportions, 40-60 or 50-50 solder is most commonly used depending upon the size and weight of the material being soldered. A very soft solder, with a high percentage of tin, is necessary as it has a lower melting point and its use with a soldering iron whose temperature is carefully controlled will avoid melting the pipe metal before the solder melts. On small spotted metal pipes, great care must be taken to keep the temperature just right to avoid the problem of melting the pipe metal first. If possible, experiment on some scrapped or unused broken pipes before attempting to make such repairs for the first time.

Q I have noticed that in the name Wurlitzer, it is often spelled WurlitZer. I have wondered about this spelling and whether or not it is appropriate to capitalize the letter T. Can you give me any information about it?

A The spelling of the name Wurlitzer never utilizes the large T except in the actual trademark of the company. If you have an opportunity to see any of the brochures of the Wurlitzer Company for their theatre organs, which were printed in the early 20's, as well as some printings prior to that time and later than that, you will note that only on the trademark does the capital T appear. In the text of any of the brochures themselves whenever the word Wurlitzer is used, it is always spelled with a small t. Therefore, it would appear to be inappropriate to use the large T in the spelling of the name Wurlitzer other than shown on the trademark of the company. Incidentally, the trademark name is copyrighted by the company and cannot be used without official approval. The name Wurlitzer, as used in the context of an article or letter, is appropriate and can be used. It is recommended that if any commercial use of the name Wurlitzer is to be used, clearance should first be received from the Wurlitzer Company before any such plans are finalized.

BULLETIN

The Niagara Frontier Chapter A.T.O.E. has negotiated for the purchase of the Wurlitzer in the Maple Leaf Gardens, Toronto.

We understand the organ was sold for removal as the arena is being enlarged and no room is provided for retaining this large theatre organ.

LETTERS *Continued from page 3*

the great honor bestowed on me I only read my prepared statement thanking the A.T.O.E. for what they have done in conserving theatre organs.

I would like to thank each one of the A.T.O.E. members for the fine treatment I received at the convention but this being an impossibility I write you as National President to express my heartfelt thanks to all the A.T.O.E. members and especially to you and the members on the committee for the honor conferred on me as the Honorary Member of the A.T.O.E. for the year 1965-66.

With thanks,
DAN BARTON

Organ "Widow" Speaks

Hempstead, New York 11550

Dear Sir:

When I got married five years ago, I don't remember promising to love a T.O., but I found out I must. You see, it all started when my hubby was single and an uncle played a George Wright theatre organ record for him. Not too long after, he went out and purchased a Wurlitzer (electronic) organ - then a Leslie - then came me. Well, I love music and play French horn and cornet so I didn't mind until

The first Christmas I asked what he wanted. A ridiculous question? No. A ridiculous answer? Yes! He wanted a theatre organ pipe. Now, where can you get a theatre organ pipe, especially if you don't have a theatre organ or know a theatre which has one or even what chambers look like. I remembered that Mr. Loderhose lived in Jamaica Estates not too far from us and, being determined (and probably half-nuts), I called him and asked if I could purchase a pipe. He didn't think I was nuts and he asked me on the phone if I wanted a metal one, a wooden one, six-inches long or eight-feet long. Now I began to wonder! He invited us up, so we went and my hubby got his pipe (a metal flute) and I saw the workings of a theatre organ - the pipes, console, etc. Up to this time, my only knowledge of organs was at church until Walt dragged me to Radio City.

Walt then went weekly to Dick's to help him on the removal and whatever else they did up there and we became very good friends.

Our first son, Walter John, was born that spring and with a baby and only three rooms, the place was crowded. Then he talked about buying a house. By now, I'd seen loads of theatre organs and even a couple of home installations. The first thing Walt said when he saw the house was, "Gee! An organ would probably fit in there!" But . . . guess what?? we found out number two was due. On Christmas morning, Robert David made his appearance. I've often wondered why it wasn't Rob-

ert Morton like the organ his Godfather owned or if my hubby named him after a close friend and organist, Robert. Whichever, he's not telling!

Still no word on the organ he wanted and I was pretty happy. Two boys are plenty of work but whenever he talked - it was of his organ. On July 19th he called from work all excited. They were accepting his bid and he could start removal!! OH, JOY!!!!

On July 24th at 12:15 p.m. I became an organ widow. It started really at 5:00 a.m. fixing breakfast for him and a volunteer. At 6:00 a.m. they left. Then I baked a cake, prepared lunch, and did my other normal everyday chores and at 12:15 p.m. the first wagon-load of pipes came. Five minutes later the second load. Then they unloaded pipes all over the patio, kitchen, garage, etc. After lunch the boys left and I wished I could have too. Walt started to wash pipes and my job was to carry them downstairs into the basement. Wow! Was I black! The baby thought the noise was great, the neighbors thought us a "wee-bit touched", and Walt was tired. Many more loads were to follow. I hear it's great for losing weight, gaining muscles, getting dirty, etc.

Incidentally, Walt is the proud owner of a Wurlitzer organ, 3m/11r, from the 167th Street Theatre in the Bronx and I am an organ widow, mother of two precious boys, and in love with a man with BIG pipe dreams. Most of all, we found out our house will not house the theatre organ so it will put us out of our home. When it's rebuilt, we'll have to move so it can be installed.

There are advantages and disadvantages of owning an organ but I'll learn to live with it. It's a bit more cumbersome than stamp collecting but a stamp can't produce sound, challenge you, or enhance your living. So, I'll stay by the theatre organ. If Jane Loderhose can stay so cheerful and lovely and gracious, I can at least try. I only hope Walt stops at three manuals. There can't possibly be two Dick Loderhoses . . . can there?? Peter Schaeble has an ideal installation, I think, but I'm a woman and not as smart as you men.

A toast from a new organ widow to the other widows who have stood by their hubbys. (Someday I may even get to play one of those confounded gadgets!!)

JUANITA HILSENBECK
5 Manor Court

P.S. Love the ATOE, its publications, etc. - read them all!!

IT'S PORTLAND
FOR 1966

theatre organ