



PUGET SOUND PIPELINE

Volume 33, Nos. 9 - 10 • September – October 2022

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Returning by popular demand *To play the CCA 3/25 Kimball-Wurlitzer*



Dave Wickerham

DAVE was a featured performer at the 2010 ATOS convention right here in the NW. He has been staff organist at Pipes & Pizza in Lansing, and at the Piper Music Palace in Greenfield, both in Illinois. In 2000, the family moved to Las Vegas where Dave was a featured organist at "Roxy's Pipe Organ Pizzeria", part of a \$26,000,000 expansion phase at the FIESTA Casino and Hotel. Later the family lived seven years in South Florida where he was organist–curator with the legendary Milhous Collection. He has toured Australia/New Zealand four times, playing to sold-out houses in all the major cities. Dave and his youngest daughter currently enjoy living in Upper Michigan in the historic town of Crystal Falls.

Saturday
Nov. 12, 2:00 pm

Calvary Christian Assembly
6801 Roosevelt Way NE • Seattle 98115

ADMISSION

PSTOS Members \$20 • Non-Members \$25
Age 16 and under FREE with adult

Tickets at the door, or pre-purchase here and
pick up your tickets at the Will Call table at the event

Tickets will not be mailed

<https://www.pstos.org/events/ticketing/DaveWickerham2022>



The CCA
3/25 Kimball-Wurlitzer

Drive directions

NORTHBOUND I-5

Take exit 171 for WA-522/Lake City Way toward Bothell
Take a slight right at NE 73rd St
Take the 1st right onto Roosevelt Way NE
Destination will be on the right

SOUTHBOUND I-5

Take exit 171 toward NE 71st St/NE 65th St
Merge onto 6th Ave NE
Take a slight left at NE 71st St
Continue onto NE 70th St
Turn right at Roosevelt Way NE
Destination will be on the right

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Puget Sound Theatre Organ Society is a 501(c)(3) non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.

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<http://www.pstos.org/membership/new-member.htm>

PRESIDENT'S *Message*

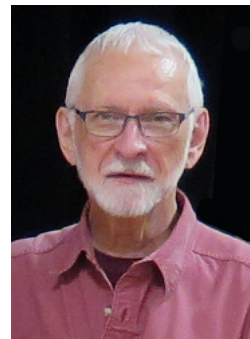
Happy September to our PSTOS families and friends.

By the time you read this newsletter, PSTOS will have presented the first live in-person concert in nearly three years! Yahoo! I was not able to attend the program but know Ken Double presented a highly enjoyable organ program as he is known for. Thank you to everyone who helped with the intricacies of presenting this program for the enjoyment of the PSTOS community and friends. This is no easy task. Let me explain.

First of all, the Program Planning Committee begins with a blank calendar for the coming year. We are working on 2023 now. Through multiple meetings with much discussion, a program schedule begins to take shape. Events such as home programs, the concert series, and the holiday party are discussed, convenient dates looked at, keeping in mind all of the potential conflicting activities happening in the area. What type and how many programs should be presented? Home programs? CCA programs? HLCC programs? Something else? Possible dates, along with artists, are penciled in. When a proposed outline is in place, we begin contacting organists about availability and costs. Once an artist is chosen, the committee will often contact other Chapters—Spokane, Portland, Wenatchee—or local private venues, about also sponsoring the organist to play a program. Playing multiple programs while in an area allows the sponsoring groups to share travel costs, thus reducing the total program expense for each chapter. As an example, Dave Wickerham, who will come to the NW from Upper Michigan to perform for PSTOS in November, may also play a program in Spokane, onward to Wenatchee, possibly Portland, or a private venue while in our area. This allows his transportation costs to be shared by several chapters.

Once the artist fee, terms of performance, transportation costs, and other conditions are agreed upon, it is determined whether the artist would prefer to be hosted by a PSTOS member, or be provided a hotel room and a rental car.

Ken Double chose to stay with Jamie Snell and his wife Sara, who provided all transportation to and from the venue for practice sessions, all meals, and companionship.



Practice times must be worked around availability of the venue. Organ preparation requirements are determined and handled. If refreshments are to be served, menu and staffing must be planned well in advance. And then there's clean-up! The Program Planning Committee works with the venue to determine clean up procedures, so that when we leave a venue following an event, it is as though we were never there! Most all of this is handled by committee members with added help of volunteers.

So, when you purchase a ticket to a program and enjoy the wonderful sounds of the Theatre Organ played by a capable artist, please know that all aspects of the program have been many months in the planning, organized and executed by the few people who make up the Program Planning Committee.

I am sure I have left out some of the details for program planning, but please know those involved with conceiving and executing these programs do it for the love of the music, and to share the mission of keeping the Theatre Organ and its music alive.

If you would like to get involved in any aspect of helping to further the Chapter's mission, please reach out to any board member and let us know what activities interest you.

Your continued support of the Chapter through your membership renewals, additional contributions and ticket purchases are what keep PSTOS alive!

Thank You!

Bob Zat, President

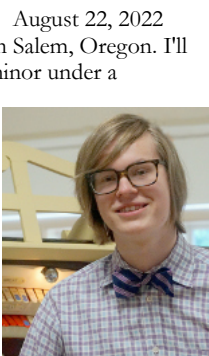
New member seeks sheet music and practice organ

Wanted: Music suitable for theater organ — show tunes, big band, musicals, light opera, etc. Music for loan is good. Also, I'm looking for a 3-manual practice instrument to replace mine that's getting tired of being played everyday.

Tom Britanyak – 253-906-0143 – tombrit@aol.com

A message from Sawyer Best, one of our up-and-coming young organists

Dear friends and PSTOS board,
 Tomorrow I'm moving into college at Willamette University in Salem, Oregon. I'll hopefully be pursuing a technical theatre major and a music minor under a scholarship. However, living out-of-state means I'll be less able to take part in the various opportunities that PSTOS has afforded me in the last two years. While of course I'll be visiting Seattle often, I'll be attending fewer events and will most likely be unable to help with the Paramount crew until next summer. This of course is not the end of my involvement with the Chapter (I'll be back!), but I feel such a change deserves thanks from me to everyone in the society, as I would never have found this interest without you.



Phil [Hargiss]—Thank you for your hospitality and passion for the work going on at the Paramount Theatre. Though I heard the Kenyon Hall Wurlitzer in 2017, you really kindled my love for theatre organs on a tour in 2019, and the time I've spent working alongside you during the pandemic has been some of the most rewarding work I've ever had the pleasure to be involved in. I'm also grateful for your advice and help restoring my Wurlitzer wind chest, I've learned so much. I eagerly await diving back in next summer to help with the solo chamber expansion.

Bob [Zat]—Thank you for your open-mindedness when I showed up on the PSTOS doorstep with a 14-rank Kimball in tow! The help you have provided for Mason, Estelle, and me to get a leg up as young organists has been invaluable, and is encouraging for the future of the theatre organ. I'll be holding you to your Wurlitzer Manor visit offer (: and can't wait to be back into regular Chapter involvement as soon as possible.

Jeff [Snyder]—Thank you for the opportunity to experience the Calvary Christian Assembly organ, and your work to bring that instrument to as many audiences as possible. Your outreach and work to document PSTOS events is really valuable to the Chapter and I can't wait to see you more when I can.

Jo Ann [Evans]—Thank you for the work you do on the Pipeline. And the access you allow for Mason, Estelle, and me to play your Wurlitzer is so helpful, with few instruments easily accessible and fewer in such a good state of upkeep. The opportunity to promote my Kimball restoration was much appreciated and garnered support from unexpected sources. Your teaching advice has been extremely helpful, and it's been so fun applying it in recent weeks with SYA and other events I've played.

Jamie [Snell]—Thank you so much for your help with my midi digitization pursuits, and for the copy of the Junchen books that you gave me. Your home instruments are a blast to play and I'm grateful you've provided the opportunity to see them. It's been a pleasure meeting you at events, your cheerfulness lights up the whole space, and I look forward to hanging out in the future and eventually playing a concert with you as we've discussed.

And of course, thank you to all members who I haven't had the pleasure of meeting yet. You're all providing a space for a young organist to learn and be involved on so many levels with a functioning ATOS Chapter. Not many Chapters provide this level of help and education to interested individuals, and I'm glad my ATOS introduction was through you.

This is only intermission,
 Sawyer Best

PIPE ORGAN TERMS EXPLAINED

7 –PERCUSSIONS

Percussion sounds are generally created by something striking something else, such as a mallet striking the wooden bars of a marimba.

TUNED PERCUSSIONS

The term TUNED PERCUSSION describes the percussive voices in the organ upon which a melody can be played. In the smaller theatre organs, tuned percussions were often limited to only a xylophone, glockenspiel, and chimes. Larger organs might add a chrysoglott, a marimba, tuned sleigh bells, and/or a piano. Each note of such a percussion unit is played by the corresponding key on the pipe organ manual.



A marimba harp has tubular resonators under wooden bars which are struck by mallets.

UNTUNED PERCUSSIONS

UNTUNED PERCUSSIONS have no specific pitch—the ear hears the same sound regardless of the key being played. Included are snare drum, bass drum, castanets, tambourines, wood block, cymbals, triangle.



A theatre organ bass drum shown with its striking mechanism.

TOYS

Additionally, a group of non-musical sounds that provide excitement to silent movies are the so-called "TOYS," consisting of a boat whistle, fire gong, door bell, bird whistle, surf sound, train whistle, horses' hooves, ahoogah horn, and others.

TIME TO REMEMBER

Seattle Artists/Kenyon Hall presents
 an Open House to honor the
 memory and legacy of
LOU MAGOR

*Join us for good food, musical tributes,
 sharing of memories & good stories.*

Saturday, Sept. 17
12:00 pm – 4:00 pm

Kenyon Hall
 7904 35th AVE SW
 Seattle 98126

Email: kenyon@kenyonhall.org

Please Note:
Masks are required inside the hall
 for the immunocompromised
 among us.

Ken Double Renews the Live Concert Tradition

Review by Jamie Snell • Photo by Jeff Snyder

On August 27, for the first time in almost three years, Puget Sound theatre organ fans were treated to a live, in-person concert by a star performer: Ken Double at the 3/25 Kimball-Wurlitzer at Calvary Christian Assembly. Double is well established as a top-tier theatre organist, having played concerts over the past four decades all over the country and around the world, made numerous recordings, and served as President and CEO of the American Theatre Organ Society for over a decade. On this balmy Saturday he lived up to his reputation, masterfully playing favorites from by-gone eras for the sixty enthralled attendees. The organ sounded terrific as always, and it was a bonus to have a close-up view of the console keyboards and stops projected on a video screen.

Following an introduction by PSTOS-CCA liaison Jeff Snyder, Double opened with a rousing version of “It’s Today,” famously sung by Angela Lansbury in the 1964 Jerry Herman musical *Mame*. Sporting glittery shoes, Double welcomed the audience in his inimitable sports-broadcaster voice and expressed thanks for the privilege of giving a live concert after so long. Reaching back a few more decades, he next played José Padilla’s “Valencia,” a big 1926 hit for the Paul Whiteman band. Then skipping ahead, the romantic “Let Me Try Again,” popularized by Frank Sinatra on his 1973 album *O! Blue Eyes Is Back*. Then way back to 1882 for the Strauss waltz “Voices of Spring” with its whimsical opening section, originally written for soprano and orchestra, and more recently adapted for humorous effect by The Three Stooges, Elmer Fudd, Bugs Bunny, et al. It was clear, if there were any doubt, that Double was equally comfortable with classical organ as with pops.

Ken Double being a Georgia resident, it was no surprise that he played “Everything is Peaches Down in Georgia,” a humorous song from 1918. Next up was the fabled 1932 standard “Granada”

by the Mexican composer Agustín Lara, about the Spanish city; Double showed off the organ’s brass voices, and noted that his arrangement was based on that of the great theatre organist George Wright. Changing genres again, he continued with a medley of rock and roll oldies: the 1963 Roy Orbison hit “Blue Bayou”; “Under the Boardwalk,” sung by the Drifters in 1964; and the 1962 Four Seasons hit, “Sherry.” To wrap up the first half, Double played a two-part tribute to the famed Indianapolis organist Dossa Byrd: Sigmund Romberg’s “One Alone” from *The Desert Song*, followed by his unusual arrangement of “Nola,” the Felix Arndt novelty tune – mixed with a splash of “The World is Waiting for the Sunrise.” Just before intermission, Double played a quick rendition of “Happy Birthday” as a surprise for an unnamed audience member.

During intermission, delicious coffee, tea, and cookies were served in the lobby. There were three cookie flavors: Chocolate Chunk, Oatmeal Raisin, and fittingly, Double Nut.

When Double returned to the stage after intermission, the audience was in for a surprise: Standing apart from the console, he began to sing as the organ accompanied him via digital playback. The song was “Hard-Hearted Hannah (The Vamp of Savannah),” the 1924 Milton Ager hit. Hamming it up was called for, and was achieved! Back at the console, Double shifted to a romantic vein with the luscious Consuelo Velázquez gem from 1940, “Besame Mucho,” followed by “A Portrait of My Love,” Steve Lawrence’s big 1961 hit. Next was the 1928 Guy Lombardo tune “Coquette,” followed by “Roses of Picardy,” composed by Haydn Wood in 1916, and later recorded by Perry Como, Frank Sinatra, and many others. Double brought the concert to a close with Bing Crosby’s 1941 standard “The Birth of The Blues,” and finally “You Will Be My Music,” another tune from Sinatra’s *O! Blue Eyes Is Back*.



Predictably, the audience stood and clamored for more, and Double obliged with Eddie Cantor’s 1925 classic “If You Knew Susie,” to extended applause.

There was sheer delight in the air as the audience dispersed, due in part to Double’s splendid performance, and in part to the confirmation that live concerts are finally back again. Many thanks to everyone in PSTOS who worked so hard to make this event a reality, including Jo Ann and Russ Evans, Ellen Sullivan, Terry and Marie Perdue, Jon Beveridge, Bob Zat, and especially our CCA liaison Jeff Snyder; to Greg Smith for organ prep; to JoAn Andenes for handling AGO tickets; and to the ever-helpful CCA staff, notably Todd Lidstrom for his A/V prowess

Links to online Theatre Organ concerts for your enjoyment

Chicago! <https://www.hotpipes.eu/podcast-294/>
 Colors of the Rainbow <https://www.hotpipes.eu/podcast-293/>
 Hot Circuits, British Style <https://www.hotpipes.eu/podcast-292/>
 The Dendy Theatre, Melbourne, Australia 1967-2021 <https://www.hotpipes.eu/podcast-291/>
 Queen Elizabeth's Jubilee: Music of 1952 <https://www.hotpipes.eu/podcast-290/>
 2022 Conventions Preview <https://www.hotpipes.eu/podcast-289/>
 Requests and A Tribute to Jack Gustafson <https://www.hotpipes.eu/podcast-288/>
 Celebrating the music of Jim Riggs <https://www.hotpipes.eu/podcast-287/>
 Cinema Organ museum in Porth, Wales <https://www.bbc.com/news/uk-wales-62605681>
 Jim Riggs- Paramount Theatre, Oakland- September 23, 1989 <https://tinyurl.com/ymkvzpb6>
 A Wanamaker Organ documentary (c. 1980) with music and remarks by Keith Chapman
[A Wanamaker Organ documentary \(c. 1980\) with music and remarks by Keith Chapman](https://www.youtube.com/watch?v=...)
 The Organist Encores – Indiana <https://organistencores.co.uk/>

SILENT MOVIE MONDAYS
Paramount Theatre

Coming Monday, Nov. 21, 2022

Tedde Gibson accompanies
 Buster Keaton's short

ONE WEEK

and feature

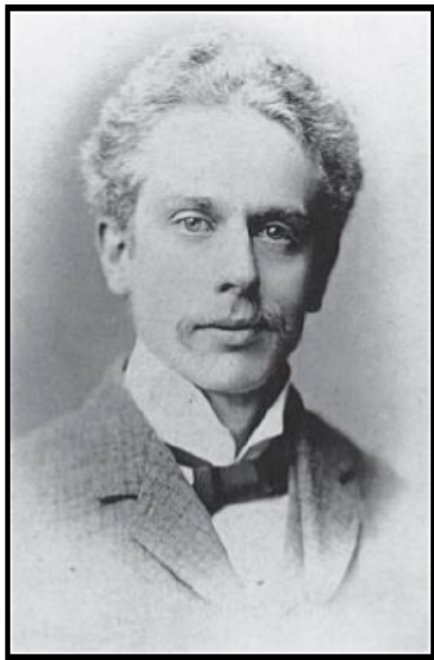
GO WEST

PAGES FROM THE PAST . . .

The Unit Orchestra Incarnatus Est – Part 2

Rochester's Hope-Jones Legacy

By JONATHAN ORTLOFF • Re-printed from the April 2018 edition of "The Tracker," and Melbourne Theatre Organ's July newsletter



Robert Hope-Jones in 1895

WURLITZER AT PRAYER • OPUS 2032 BLESSED SACRAMENT CHURCH, 1929

Nearly every builder of theatre organs during the silent era also built church organs to one degree or another; some major theatre builders, Moller and Kimball, for example, were known as classical builders before and after entering the theatre market. Being at the top of the food chain for theatre instruments, Wurlitzer didn't focus much attention on church organs, building only 256—roughly ten percent of its output. While the largest ecclesiastical instrument is the impressive and extant 4/32 for Temple Shalom in Chicago, most Wurlitzer church organs were small and not prestigious; only 26 were larger than ten ranks.

All Wurlitzer organs were products of a system—each instrument represented a factory shopping list of pre-made and pre-voiced modules that would be put together. Their church organs were no different, and used standard theatre pipework and mechanism. Differences did exist to some degree in voicing—while using the same scales, pipework for church instruments was often voiced on 8" pressure, rather than the typical 10" theatre pressure, for less-exaggerated tone. Expression was typically accomplished using the ingenious "studio" shade engines for speedy, near-silent shutter movement. An output baffle for the blower, something never included on theatre instruments but almost always on church instruments, ensured mechanical rumble would not disturb moments of extreme serenity. Horseshoe consoles—of more chaste design—were still the norm, but without the kaleidoscope of colored stop tabs: just white and black, the latter for couplers.

Like Wurlitzer theatre organs, precious few Wurlitzer church organs survive unaltered. So it

was a happy treat for the OHS convention to visit Blessed Sacrament Church in Rochester, home to Wurlitzer Opus 2032, a 3/9 from 1929 that exists restored, and in excellent condition.

The organ's nine ranks provide a wealth of foundation tone at various volumes (even a Tibia Clausal), though perhaps not a great deal of color. Without loud strings or a minor reed such as an Oboe Horn, significant color is not achieved until the addition of the Tuba, the organ's crowning voice.

Labeled on factory documents as a Cornopean, its construction and voicing bear this out. In the organ's 1982 restoration, this stop was restored at Trivo, Inc. by none other than Adolf Zajic, Moller's legendary former head reed voicer. It is now perhaps a shade brighter than originally.

Even 20 years apart, the similarities in unification between this instrument and the Hope-Jones across town are noticeable. The Great provides the weightiest of foundation tone through 4' pitch, and the loud reed. As expected, the Swell is the largest division, with the most extensive unification, both in terms of ranks represented, and limits of extensions.

The Choir is the organ's smallest division, and provides the softest voices. Surprisingly, the Blessed Sacrament Choir features the larger Open Diapason, rather than the more restrained Horn. Likewise, amid the heft of the large Open and Tibia on the Great, one finds the organ's softest voices, the Aeoline, at both 8' and 4' pitches, but not the more assertive Salicional.

Whereas in a Wurlitzer theatre organ, the player can achieve nearly all color effects, and essentially full organ on the Great alone, both the First Universalist and Blessed Sacrament organs require more inter-manual coupling for the same purposes. With no super coupler on the Great, achieving anything above 4' tone—including important 2' string tone—requires Super-coupling the Swell to the Great.

While there is no chorus, per se, the abundance of 8' tone at many different volumes and timbres, and the ability to combine it with other pitches in many ways provides the creative organist with great registrational possibilities. This was demonstrated during this author's recent visit, by titular organist Chelsea Barton playing Bach's "Nun komm, der Heiden Heiland," BWV 659. The crisp tone and immediate attack of the Diaphone bass underneath an unobtrusive, yet colorful Concert Flute accompaniment was a logical vehicle for the melody, played on the Tuba with the box closed. Hope-Jones would have been proud here: he hailed his ultra-effective swell boxes as much for attenuating the volume of stops as for changing their character—providing further variety in an organ with few independent ranks.

There is a common thread that runs through

these three instruments, particularly the two church organs: while we can surmise the reasoning behind particulars of their design and construction, there is precious little primary source material on their rationale, for the inclusion of certain ranks, and for their unification. For the most part, we do not even know who developed specifications at the Wurlitzer factory. How did these organs' creators intend for them to be played? While perhaps not answering this question conclusively, in the hands of talented and sympathetic organists, these instruments can be played successfully.

THE INNOVATOR AND THE INVESTORS - The Hope-Jones Organ Company of Elmira, New York

In the heady days of the first decade of the 20th century, four men would join forces to form a



pioneering venture: a factory to build a new type of organ for the new century. While the four had diverse backgrounds, they shared a common interest in technology and progress—a common trait of the leaders and thinkers of the period. Faith in the progress of human nature had not yet been tested by the "war to end all wars," nor had faith in technology yet been shaken by the tragedy of the Titanic. There was a feeling of hope and opportunity in America, science and technology were leading mankind forward in the new century, and America would lead the world in progress.

THE SETTING

The Southern half of western New York State is part of the Allegheny plateau, a part of an ancient seabed lifted

vertically without tilting, forming an elevated flatland. Over time, rivers formed valleys leaving peaks and ridges between the valleys. Glaciers scoured the land during the ice ages, the slow moving walls of ice carved the gentle slopes of the valleys, transforming many of them into long narrow lakes. Smaller river valleys that had once gradually merged with their larger kindred were often left terminated suddenly by sheer drops, as the walls of the valley below were gouged out into steep canyons. The result was a land of many waterfalls, ranging from small sprays in Watkins Glen to the thunderous cataract at Taughannock

PAGES FROM THE PAST . . . Continued

Falls north of Seneca.

Indigenous peoples explored and hunted in this land of gentle hills, long lakes, and varied waterfalls for thousands of years. During the American Colonial period, the area was occupied by the Cayuga nation of the Iroquois Confederacy. The Cayuga traded furs with the Europeans, but otherwise had little contact with them before the American Revolution.

During the conflict, the four Iroquois nations allied with the British and Loyalist forces. An expeditionary force under the command of Major General John Sullivan defeated a combined British-Iroquois force at the Battle of Newtown, south of the present city of Elmira in 1779. After the war, the Iroquois and the United States made a treaty at Elmira in 1791 to settle territorial disputes. Most of the Iroquois immigrated under pressure to Canada, where they resettled on land provided by the British Crown. The Finger Lakes area was then settled by American farmers in the late 1700s, many of them veterans of the Sullivan Expedition. As the population grew, general stores took the place of itinerant peddlers, and inns replaced farm houses as resting places for those traveling between the cities of the East Coast and the port of Rochester. Western New York remained a frontier however, until 1825 when the Erie Canal was completed, bringing an economical means of transporting goods across the state. There was an explosive growth in population, villages became small cities in less than a decade. Elmira was not on the Erie Canal, but benefited as additional lateral and connecting canals were created, forming the New York State Canal System.

Growth accelerated with the Expansion of the railroads in the early to mid-1800s. Elmira became a transportation hub for New York's Southern Tier, connecting commercial centers in Rochester and Buffalo with Albany and New York City, via the canal system and railroads. The Union army had a major camp there during the early part of the American Civil War, becoming a prisoner-of-war camp as the conflict continued. Woodlawn National Cemetery grew from the field used to bury prisoners who died in the camp.

After the war, various manufacturers settled in the area; it was a transportation hub, providing the means to bring in raw materials and to ship the finished product. Coal to heat factories and fire boilers was readily available from Pennsylvania by way of the Susquehanna and Junction canals. It was in this manufacturing city of Elmira in the middle of rural farms, that the fortunes of the four men would intersect.

THE INNOVATOR — ROBERT HOPE-JONES — LIFE IN ENGLAND

Robert Hope-Jones was born in Hooton Grange, Eastham on the Wirral peninsula, Cheshire, England, on February 9, 1859. Hooton Grange was a remarkable mansion that had been built for Robert's father, William, whose occupation was recorded as "Landed Proprietor"—in other words a person of some means.

Robert learned to play the organ as a child and by the age of nine, he played occasionally at St. Mary's Church in Eastham. By age 15, he was voluntary organist and choirmaster at Birkenhead School Chapel and soon choirmaster at St. Luke's Church in Transmere. It was at St. Luke's that Hope-Jones did his first organ work, rebuilding the William and Frank Hall instrument at St. John's Church, Birkenhead.

Despite his musical talent, his first career choice was an electrician, and in 1886, he became an apprentice in the electrical department of Laird's shipbuilding firm of Birkenhead.

Hope-Jones became choirmaster and organist of St. John's Church, Birkenhead. While St. Luke's was his first effort at organ building, St. John's Church was his first major work. His improved electric action and movable console were created there, after the day's business and the evening's choir rehearsals. He had voluntary help from choristers, often working into the late night hours; some of the men would later join the staff of the Hope-Jones Organ Company.

By 1881, Hope-Jones was chief electrician of the Cheshire & Lancashire Telephone Co. (later National Telephone Co.), where he remained until 1889, when he formed his own company, the Hope-Jones Electric Organ Co. of Birkenhead, England, manufacturing electric-action components for organs.

Had he been content to remain a supplier to other builders, he might have remained in England. Trouble began when he chose to become an organ builder in his own right. Once he became a competitor to his former customers, the reaction was swift and vicious, his instruments were vandalized, wires were cut, and sample pipes were stolen. Things came to a head in 1903, when several accusations were made, some by prominent organ builders, that Robert Hope-Jones was an amateur who should not be manufacturing pipe organs. After 20 years in business (14 with his own company) and with approximately 100 Instruments completed, Hope-Jones felt it was necessary to leave the country.

In May of that year, he and his wife immigrated to the United States aboard the *HMS Teutonic*.

A NEW LIFE IN AMERICA

After his arrival in the United States, Hope-Jones offered his services to the Austin Organ Company. The Austin board of directors invited him to speak to them the day after receiving his letter and, upon hearing his proposal, the board made an offer, and Hope-Jones became vice president. Despite the initial flourish, Hope-Jones did not stay long with Austin. By September, it was obvious that many of the innovations Hope-Jones offered were still in the experimental stage but he was determined to push them through. After attempting to restrain some of his more strident efforts, the board reached the end of its collective patience; Hope-Jones was asked to resign in January, and he did so less than a week later.

Subsequently a new firm, Hope-Jones & Harrison, was tentatively formed in July 1904 in Bloomfield, N.J.; but sufficient capital could not be raised, and the attempt was abandoned within a year. Curiously, his partner in the failed venture, Lewis C. Harrison was able to form his own company immediately afterward. Harrison was the former foreman of Henry Erben, and had succeeded Erben's last incorporation. Hope-Jones was his third partnership, so perhaps he was ready to continue on his own even if it meant more humble circumstances for his business, or more likely, the practical Harrison did not care for the visionary Hope-Jones.

In the meantime, Hope-Jones and his cadre of skilled employees joined the Ernest M. Skinner Company of Boston in 1905, Hope-Jones again being named a vice president. Working with the Skinner Company, Hope-Jones designed the organ for Park Church in

Elmira, N.Y.

With his own company again, Hope-Jones set about to achieve his goal to create a new kind of pipe organ; an orchestra with a single player, but a wealth of voices. This technological miracle was to be made possible by electricity. Freed from the restraints of mechanical key action, pipes could be placed almost anywhere and higher wind pressures could be employed. Entire choruses of string stops enclosed in a single swell box imitated the massed strings of the orchestra. New high-pressure reeds provided the strident power of Wagnerian brass. All of these voices were supported by deep foundational tone in the Pedal, which included a new voice of his invention, the Diaphone.

Hope-Jones based his work on the writings of George Ashdown Audsley, Scottish architect, artist, illustrator, writer, decorator, and pipe organ designer. Audsley hoped to make a distinction between the church organ, and the new concert instrument he theorized. Hope-Jones planned to become the artistic organ builder who would turn the theory into practice, building the new instrument, or at least his version of Audsley's vision. Thus, with a dream of a series of masterworks that would usher in a new age in organ building, the Hope-Jones Organ Company was established in Elmira in February 1907.

THE INVESTORS

The men who would help Robert Hope-Jones in realizing his dream seem unlikely investors in an organ building concern: none were musicians, nor did any of them have a previous connection with Hope-Jones. But all were innovators in their own way, and they looked forward to the future of technology. For them, Hope-Jones's new style of organ with electric action and unified stops was another example of progress through technology.

THE PROMOTOR — JERVIS LANGDON

While installing the organ in Park Church, in Elmira, Hope-Jones met Jervis Langdon, a member of Park Church, a native and prominent citizen of Elmira, the president and owner of the Chemung Coal Company, and the treasurer of the Elmira Chamber of Commerce. Langdon was also the favorite nephew of author/lecturer Samuel Clemens. It had been Jervis's father, Charles, who had introduced Clemens to his sister, Olivia, and thus brought Clemens to Elmira for the first time.

When Langdon learned that Hope-Jones wished to establish his own company, he was eager to secure the new business for his city, and formed a new corporation to build exclusively Hope-Jones organs. Langdon was not only one of the first investors in the new company, he became its first president and treasurer. Langdon was the only one of the investors who was involved in the day-to-day operation of the company.

Jervis Langdon likely also brought in other Elmira investors; some were his relatives: his father Charles Langdon; and Edward E. Loomis, vice president of Lackawanna Railroad, and a cousin by marriage. Jervis was also responsible for finding other investors in Elmira, but Hope-Jones, ever the glib salesman and self-promoter, was more likely to have been the one who attracted Theodore Vail, president of AT&T. The largest single investor, however, was Langdon's uncle by marriage, Samuel Clemens.

By STEPHEN HALL