








# *the* GRAND OPHICLEIDE

*Journal of the Atlantic City Convention Hall Organ Society, Inc.*

Issue 17

Fall 2002



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# *the* **GRAND OPHICLEIDE**

*Journal of the  
Atlantic City Convention Hall  
Organ Society, Inc.*

**1009 Bay Ridge Avenue, PMB 108, Annapolis, Maryland 21403**  
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City Boardwalk Convention Hall.*

*the **GRAND OPHICLEIDE** is published  
quarterly for its members by The Atlan-  
tic City Convention Hall Organ Society,  
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**On the Cover** — Jean-Louis Coignet seated at the console of the Midmer-Losh organ. ACCHOS Board Member, Antoni Scott, took this photo in November 1998 during the recording session for The Auditorium Organ CD. See page 3 for more details.

## INTRODUCTION

Jean-Louis Coignet is Organ Advisor to the City of Paris and tonal director for Casavant Frères, Quebec, Canada. As Organ Advisor Monsieur Coignet is responsible for oversight on the preservation and restoration of all the significant pipe organ in Paris where government funding is available for organ preservation and restoration. Jean-Louis Coignet is an ardent advocate for the restoration and preservation of the Midmer-Losh organ in Boardwalk Hall. He has amassed a huge photographic collection of the instrument and made the statement below, which speaks for itself.

June 16, 1998

Atlantic City Convention Hall Organ Society  
1009 Bay Ridge Avenue, PMB 108  
Annapolis, Maryland 21403

Dear Sirs,

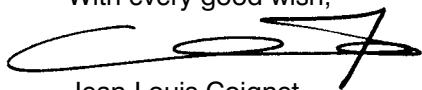
During a trip to Atlantic City last year, I had a quick look at the Convention Hall and was very upset to realize that the large organ was not better shown to advantage. I inquired and was both puzzled and worried hearing that the future of this instrument was somewhat uncertain.

I do hope you will be able to make all responsible people there (the Mayor of Atlantic City, the Management of the Convention Hall, the Governor and Senators of New Jersey) and also the owners of Casinos and the Citizens of Atlantic City, aware of the extraordinary treasure that this organ constitutes. It is not only the largest in the world, but it is also one which displays SO MANY UNIQUE FEATURES that it should be registered in the PATRIMONY OF HUMANITY at the UNESCO. In France, such an organ would be registered as "HISTORIC MONUMENT" and the State would take care of its restoration.

I do know that restoring and maintaining such a giant instrument is expensive; it is also expensive to restore and maintain the Eiffel Tower in Paris and the castles along the Loire River; but this is part of mankind's history and heritage. This organ is a tribute to the genius who designed it and to the many craftsmen who shaped every part of it. It is also the GLORY of Atlantic City!

I do hope you will convince the authorities of Atlantic City and the Management of the Convention Hall that keeping this instrument in the best possible shape is not only an ethic must, but also a wonderful opportunity. Once restored it could attract a lot of people as it displays colours, dynamic and expressive possibilities which overpass those of any other musical instrument and any orchestra in the world.

With every good wish,



Jean-Louis Coignet  
expert-organier of the City of Paris,  
technicien-counsel for Historic Organs  
at the Ministry of Culture

(The following statement by Frank Morana appeared in the July 2002 issue of *The Tracker*, the Journal of the Organ Historical Society, and is reproduced with permission. It notes that colleagues in Mexico and Europe are working on protocols for the protection and restoration of organs to be made federal law in Mexico and to achieve political action in Europe.

The second paragraph offers some thoughtful reasons for the apathy about the organ in America. One wishes that similar efforts could be initiated in the United States. —Ed.)

## Opinion

By Frank Morana, FAGO FRCCO  
Editor

The dismantling and relegation to storage of the historic Austin V/74 of which Stephen Schnurr writes in this issue raises the most fundamental of questions: Why? The answer, in short, is a matter of money, and that Chicago's Medinah Temple will be worth more as a retail complex than as a concert hall.

In materially-oriented cultures such as ours, the arts are not typically seen as essential services, and in a pluralistic setting, high arts may be seen with a certain indifference and even hostility. Though music is but one of many arts, it ranks, ideally, among the highest, and the art of the organ, in particular, embraces some of the highest ideals within the art of music. This can be as much a burden as a blessing, however, leaving us in an increasingly rarefied, isolated, and endangered position.

In Chicago, no large-scale public outcry on behalf of the Medinah organ was forthcoming, but thanks to the vociferous efforts of a few OHS members, the city government acted with conscience in providing supplies, personnel, and storage, and in taking temporary ownership of the Austin V/74, without which, the instrument might have perished. We need to follow

the example of our Chicago colleagues, who simply refused to stand by as silent observers. We should not shy away from political action, and from the fact that the arts in general, music in particular, and the pipe organ especially, have the power to touch upon the "social nerve" in a way that mere ideology cannot.

Another positive example in this regard has been in the actions and resolutions put forth by our Latin American colleagues, who, as reported by James Wyly in the last issue of *The Tracker*, recently convened in Oaxaca, Mexico to develop a protocol for the preservation and restoration of historic organs, soon to be proposed for adoption into Mexican federal law. And similarly, we may take heart in the actions of European colleagues who, as reported by Paul Peeters and Henrik Tobin in the present issue, recently convened in Göteborg, Sweden for what, hopefully, will become the founding of a new Continental organization expressly devoted to political action in the interest of preserving the historic organs of Europe.

Let us encourage and support these initiatives as best we can, even if it is simply a matter of ensuring their continuing coverage in our journal.

### **Original Ballroom Organ's Kimball Piano Located**

The Ballroom Kimball organ was originally equipped with a 9' Kimball concert grand piano that was playable from the organ console. This piano was sold many years ago for unknown reasons to a purchaser in New Jersey. In April 2002 this piano was discovered for sale by its current owner who lives near Atlanta, Georgia. It has been partially restored. ACCHO consultant, Douglass Hunt also discovered the original player mechanisms in a basement storage room in Boardwalk Hall. The NJSEA has agreed to re-acquire the piano by trading it for three old pianos that have been stored in the organ workroom for many years. Further restoration work will be required, but an important historical artifact has been recovered to become part of Boardwalk Hall's musical legacy.

### **New Hall Acoustics Favorable For Organ**

When the Midmer-Losh organ was briefly operated for an asbestos abatement test in October 2001, those present noted that the reverberation time in the hall had been reduced from some 7–8 seconds to around 3–4 seconds. This was primarily due to the new ceiling installation. Everyone agreed that the organ will now sound far better in the hall. Not only was there greater clarity, but also a significantly improved sense of diffusion and projection into the large space. There is no doubt that, once operational, this organ will sound with a breathtaking new dimension in the hall.





View of stage area showing the vibrant new color scheme and balcony arrangement.

### Special Report

## Condition of the Organs in Boardwalk Hall

*The following are excerpts from the Report on Restoration Feasibility, Planning & Cost prepared by Jack M. Bethards<sup>1</sup> and John Douglass Hunt<sup>2</sup> dated June 2000. This reflects the condition of the Midmer-Losh organ as inspected on October 11-13, 1999. This commissioned document, bundled with reports on a suggested organization plan, budget and funding, and other related details was submitted to the New Jersey Sports & Exposition Authority on October 19, 2000.*

*This section of the report discusses the conditions of the eight chambers in the main auditorium prior to the start of the hall renovation:*

#### **RIGHT STAGE CHAMBER (GREAT; PEDAL RIGHT; GREAT-SOLO FLUES; GREAT-SOLO REEDS; SOLO; PERCUSSION)**

Many Great and Pedal ranks have had much attention in recent years, and have been kept playable. Many ranks and chests in the Great and Pedal Right have been cleaned and kept in gleaming condition. Ranks in the Solo and Great-Solo are not as clean, but are in reasonably good condition. Some stops in the Solo (notably the Grand Chorus IX) have not played in many years. There is also far less evidence of water in these divisions than in other chambers. In conversation, Dennis McGurk referred to this as the “show chamber.”

#### **LEFT STAGE CHAMBER (SWELL; PEDAL LEFT; SWELL-CHOIR; UNENCLOSED CHOIR; STRING I)**

Pipework in this chamber has not played in many years. Swell pipes are in generally good condition. String I is well hidden above the Swell and seems not to have had so much handling as some other sections. There was evidence of some water damage, though. Pipes of the small Unenclosed Choir division are generally good in appearance. Choir-Swell pipes seem to have had more handling and damage over time than some of the other divisions in this chamber. Pedal pipes are generally good, but in particular, the 32' metal Diapason has been wet. Its windchest is in poor

**ORGANS** *Continues on page 6*

<sup>1</sup> Jack Bethards is President of Schoenstein & Co. organ builders of San Francisco

<sup>2</sup> Douglass Hunt is a pipe organ restorer and consultant from New York City

**ORGANS** *Continued from page 5*

condition, however raising these pipes to replace the chest will be a tremendous job due to their size and weight and because of other ranks installed in front of them.

**LEFT FORWARD CHAMBER (ENCLOSED CHOIR)**

Pipework in this chamber has not played in many years. The condition of the Enclosed Choir is a mixed situation. The 4' Dolce (unified) is nearly destroyed; many crumpled pipes are leaning in a heap against the rear chamber wall. The right upper level chest and pipes look better, but clearly "handled." The other elevated chest and its pipework had damage from water. Heavy pressure reeds and Gemshorns on the lower level are also somewhat better than average for this chamber. Some regulators are in truss shafts adjacent to this chamber. Wind ducting seems to have come up from the relay room beneath the left forward gallery seating area (immediately above the relay and connecting wind ducts which were recently removed to the organ shop because of gallery riser demolition). These windlines will have to be re-fitted after the new risers are in place, or while they are being constructed. Or, if a new left blower room is established behind the upper portion of the left stage chamber, lines could run through the walls above the Enclosed Choir to serve this division, and on to serve the Fanfare, Gallery III and Gallery IV.

**LEFT CENTER CHAMBER (GALLERY III; GALLERY IV; GRAND PIANO)**

Pipework in this chamber has not played in many years. There is a great deal of damage. Gallery III Diapason pipes and chests have been wet. Chests are very poor for this section; laminated top boards are coming apart. 16' wood Diapason basses have been wet. Curious fingers have gotten in through the chamber grills and damaged pipework. The grills should be backed up by expanded metal screens (painted flat back) to protect the organ pipes. Gallery IV is a disaster. Holes in the rackboards and major staining attest to repeated flooding from above for many years. It is amazing that Gallery IV pipes look as well as they do, albeit with visible damage. This is a priceless orchestral reed stop collection. In general, these two sections need to go on new chests and regulators. The piano will need full restoration. Fortunately, its closed lid has deflected water from pouring through the more fragile interior parts.

**LEFT UPPER CHAMBER (FANFARE, STRING III)**

Pipework in this chamber has not played in many years. String III is well hidden and so it appears to have suffered less handling than its neighboring division. Pipes here are dirty but in generally good condition. In the Fanfare, however, the vertically placed 50" pressure chorus reeds are heaped around

the chamber like so much scrap metal. These displaced pipes should be carefully sorted and counted to determine if all pipes are present and if they are in restorable condition, or if certain pipes or entire ranks must be replaced. The horizontally placed 4' Major Clarion is intact and dirty, but otherwise not too bad to the eye. Of other chorus reed ranks, the Quint and Tierce Trombas are intact and on their chests. They appeared to be in better shape than damaged unison and octave reed ranks. The metal fluework is rough but in fair condition. The unique Gamba Tubas were mostly intact as were other flue ranks. However, there were many signs of water damage everywhere in this chamber. The 32' Trombones placed in the building's rafters appeared to be intact — with a new ceiling being installed around and under these pipes the risk of significant damage continues. Regulators are "slung" beneath the chamber floor. They should all be relocated to the rear of the chamber in the space occupied by the relays. It appears that this section gets its wind entirely from the Fanfare blower, which was rated to supply 25" and 50". There was evidence of a long-deleted duct going between the Fanfare and the Enclosed Choir (possibly to either feed the 25" reeds in the Choir from the Fanfare blower, or to carry 50" wind from the left stage blower to the Fanfare.)

**RIGHT UPPER CHAMBER (ECHO)**

Pipework in this chamber has not played in many years. This division is located immediately beneath the concrete roof decking. The Echo has had damage from water, handling and possibly from too-soft metal alloys (particularly in Spire- or Spitz- flute ranks). There are many unique ranks here, too, including a Tuba with wood resonators throughout and a Bassoon with free reeds and papiér-mâché resonators. Of the large-scale Vox Humana, several pipes have been tossed to the floor back near the 32' Violone. Regulators presently located beneath the chamber floor where they are virtually inaccessible could be relocated to the old relay space.

**RIGHT CENTER CHAMBER (GALLERY I; GALLERY II)**

Pipework in this chamber has not played in many years. Gallery I reeds on 100" look surprisingly good (with just a few broken resonators) and the Mixture Mirabilis looks reasonably good. Gallery II Flutes are in very poor condition and will require extensive restoration.

**RIGHT FORWARD CHAMBER (BRASS CHORUS; STRING II)**

Pipework in this chamber has not played in many years. String II pipes have had much damage — and there will be a great deal of expense in recreating/restoring some of this material. Wood string pipes have simply fallen apart from water damage. This probably indicated excessive and repeated flooding from mechanical equipment above this chamber. The Brass Chorus is in much better shape — needing standard restoration of pipes.

*This section describes one possible work-phasing program:*

#### **POTENTIAL PHASING OF WORK ON MIDMER-LOSH ORGAN**

- **Phase I:** Restore seven-manual console; install combination action, coupler and related switching equipment; restore and/or relocate the right side blowing plants; thoroughly service and tune the right stage chamber and install its new relay equipment; carry out conservation work on all remaining parts of the organ to prevent any further damage.
- **Phase II:** Right forward chamber and its relay equipment.
- **Phase III:** Right center chamber and its relay equipment.
- **Phase IV:** Right upper chamber and its relay equipment.
- **Phase V:** Restore and/or relocate the left side blowing plants. Left upper chamber and its relay equipment.
- **Phase VI:** Left center chamber and its relay equipment.
- **Phase VII:** Left forward chamber and its relay equipment.
- **Phase VIII:** Left stage chamber including all of its divisions and relay equipment.
- **Phase IX:** Right stage chamber — complete full restoration of all divisions.
- **Phase X:** Five-Manual stage console and its related relay equipment.

There are many other ways this job could be organized including into smaller phases. The final decision must be made in conjunction with the firm(s) who will be doing the work.

*This section of the report details the official cost estimates for the work required:*

#### **Cost Estimates**

The restoration work could take between five and ten years to complete.

Cost of restoration is estimated to range between \$8,900,000 and \$9,800,000 plus shipping and travel (\$600,000 to \$650,000) and blower re-location, if desired, \$725,000 to \$925,000. This does not include an allowance for work to be done by other contractors and Auditorium staff, which could range up to \$2,000,000 if blower re-location is undertaken.

The cost of phase I alone will range between \$900,000 and \$1,000,000 plus shipping and travel (\$65,000 to \$75,000) and blower re-location, if desired, \$400,000 to \$500,000. Work by others could add up to \$1,000,000 depending on the scope of blower re-location.

Continuing maintenance of the organ subsequent to restoration should be budgeted at approximately \$133,500 per year.

A sinking fund should be established for future restoration work. A set-aside of 1% of replacement value per year will provide adequate funding for rebuilding when such work is once again required.

## New Problems

This is a report about the damage done to the Midmer-Losh and Kimball Pipe Organs in Boardwalk Hall, Atlantic City, New Jersey during the recent \$100 million renovation of the Hall. The time period covered is from November 1998 to the present.

The Midmer-Losh organ's Right Stage chamber is now inoperative for all practical purposes. There has been a very serious decline in the instrument's condition since it was recorded in November 1998. At that time, the interior of the Right Stage chamber—containing the only playable sections—was remarkably clean and 98% of the stops there were playing. The damage sustained by the organ over the past three and a half years is significant.

Learning that work was to begin on the hall renovation in 1999, ACCHOS sent a letter dated November 15, 1998 based on discussions with Jack Bethards and Nelson Barden<sup>3</sup> about protecting the organs during the renovation. Among other things, there was a very strong recommendation to cover all the organ grills with plastic sheeting and seal all edges and that positive pressure be applied to the chambers to prevent airborne particulate matter from entering the pipe chambers.

In 1999, during the removal of asbestos from the hall ceiling, plastic sheeting was applied to the chamber grills, but without positive pressure applied in the chambers. The plastic sheeting was not well sealed at the edges.

The sheeting was removed for the Miss America Pageant 2000 and the chambers subsequently HEPA vacuumed. This marked the start of damage to the pipes as workers, unskilled about behavior in organ chambers, did the work. Our advice was to have a professional organ technician advise and oversee the work.



**Cement dust on some of the metal pipes at floor level in the Right Stage chamber.**

<sup>3</sup> Nelson Barden is President of Nelson Barden & Associates in Boston and is Organ Restorer-in-Residence at Boston University. He discovered the Fred Hess & Son negative photo collection of the Midmer-Losh organ in Atlantic City and kindly donated the collection to ACCHOS in 1998.

On October 6, 1999, Mr. Jack Bethards of Schoenstein & Co. wrote management a detailed letter about protection of the organ. Mr. Douglass Hunt wrote a similar letter on December 6, 1999.

On February 15, 2000, a series of meetings was scheduled in Atlantic City. At Boardwalk Hall one of the guards cautioned us to have a look at the Ballroom Kimball organ. When admitted to the relay room (an organ's relay is its CPU—the master switching and control center for the organ), we saw that a hacksaw had been used to cut all the cables with the many thousands of wires connecting the console to the pipe chambers. The relay had been completely disabled and was partially dismantled and no attempt had been made to label the cut cables.

We were to learn that this was done in order to make room for a stairway. The organ, quite playable a month earlier, was rendered inoperable and an important piece of history was now



**Some pipes of the Trumpet Mirabilis broken at the necks by careless workmen while hanging plastic sheeting on the inside of the grill prior to painting the outside of the grill.**

gone. At no time was there any indication of professional consultation though we were told that a cost/benefit analysis had been made. At this time no efforts have been made to repair the damage and return the organ to its pre-renovation condition.

In 2000, removal of the original concrete balconies was undertaken and massive amounts of concrete dust were released into the air — permeating all the organ chambers because, once again, they were never properly sealed or put under positive pressure. The chambers have not yet been HEPA vacuumed following the balcony removal work.

On December 9, 2000, Consultant Douglass Hunt in a letter to NJSEA management warned about damage to the Midmer-Losh organ and noted: "...these discoveries, again, reinforce the need to place all organ areas strictly 'off limits' to all persons unless directly supervised by a qualified organ technician."

All along, various non-skilled persons were freely admitted to the chambers to hang plastic sheeting on the inside of the chambers so that the grills could be painted. Many thousands of dollars of damage was caused when pipes were bent, broken, removed from their windchests, stepped on and crushed.





**Windlines that were cut out of the organ during the renovation. These windlines were partially for the left relay as well as the left Gallery chambers. New routings for these windlines will have to be established.**

Once the painting had been done, the plastic was again removed and more pipe damage occurred.

In October 2001, a special test for asbestos was made on the Right Stage chamber. New plastic sheeting was again applied to the interior of the grills and more pipe damage occurred.

In the course of renovation, various windlines from the main blowers to the various chambers were cut out and placed in a pile in the organ workroom. No effort was made to identify the windlines nor to make any architectural or design plans to re-install or re-route the windlines.

Electrical control and switching cables to the chambers on the left side of the hall were cut. The relay for the Left Stage chamber was cut out, like the Ballroom Kimball relay, with no consultation about relocating it or reinstalling it. Both relays are now stored in the organ workroom.

Inspection and test operation of the Right Stage chamber the week of April 1, 2000 revealed ever more massive and costly repair problems. The vast amount of cement dust and other particulate matter allowed into the chamber during renovation has gotten into switching contacts, magnets, pipes, and other delicate systems. The organ in the Right Stage chamber is now totally unplayable. In 1998, it was 98% playable, clean, and nearly restored condition.

(Likewise, the Kimball organ in the ballroom is unplayable. The relay was removed 2½ years ago. The Society has provided NJSEA with a restoration plan complete with specifications and cost quotes.)

During the renovation, the only source of water and drainage for a wash sink in the organ workroom was disconnected and not restored. This facility is essential in the organ workroom to conduct normal maintenance on an organ of this size.

It is our understanding that NJSEA must repair the damage sustained by the organs during the hall renovation period from 1999 to 2002.

This should be a wake-up call for some intelligent and thoughtful care to be given to these two national treasures by the State of New Jersey along with others interested in preserving an American heritage of the art and craftsmanship of pipe organ building.

*(Note: We have been assured by NJSEA that the organs will be dealt with beginning in January, 2003.)*



**Right State chamber photo taken by Antoni Scott in November 1998 prior to start of renovation.**



## ***The Historic Organ Trust Of Atlantic City***

The New Jersey Sports & Exposition Authority (NJSEA) has verbally announced their intentions to establish a non-profit Trust based in Atlantic City to oversee the restoration of the organs and provide a focal point for state, local, and private restoration funding. Board members will include professionals from the Atlantic City business community, NJSEA representatives, others from New Jersey historic preservation advocates, and representatives from ACCHOS. The title "The Historic Organ Trust of Atlantic City" has been recommended by ACCHOS for the Trust.



Detail of a typical newly painted pediment adjacent to one of the Gallery chambers.



The 100" Compressor for the Grand Ophicleide, Tuba Imperial, Tuba Maxima, and Tuba Mirabilis.



Remarkable detail now revealed in the grillwork above the Right Stage chamber.



Starter switches for the organ. They control 600 horsepower for the blowers and 5 horsepower for the DC generator. Hang on to your hats!



## Seeing and Hearing is Believing

Even though thirty-eight years have elapsed since I was first exposed to the wonders of the Atlantic City Convention Hall Organ, it is amazing what vivid impressions infuse into memory. It was November 1964 and there was an organ program being held at the Convention Hall. My late friend, Horace Proctor, asked me if I wanted to come over and attend. I jumped at the chance since I had heard the Robert Elmore recording, *Bach On The Biggest*, and had always wanted to actually view the instrument in person. I do not recall who the sponsoring group was but I remember hearing Lowell Ayers perform, as well as a woman organist. (Just recently I heard this would have been Lois Miller, the resident organist at the time.) I remember Lowell because we later became friends.

Even though I had read about the building and instrument, I was not prepared for the scope of the facility. I would guess that there were a couple of hundred people in attendance. The effect of our relatively small crowd upon such a gargantuan hall was comical. From a distance it looked like just a few workmen getting the place in readiness for an event. Our group was gathered near the console and the vastness of the building spread out from us like the firmament above the earth.

The impact of the organ was beyond anything I had ever experienced. I would hazard a guess that somewhere around 300 ranks of it played at the time and at several points in the program everyone looked at each other in amazement when more substantial stop registrations caused more and more of this pent-up giant to be unleashed. I remember that the two front chambers were played, as well as two on the side. There were spine-tingling high-pressure reeds that when played sent sound waves hurtling through the building like gunfire. Given the size of

the hall and my unfamiliarity with the organ layout, I cannot be sure just what stops were working and which ones weren't. I have an intense recollection of hearing the Fanfare Organ reeds played that day, but perhaps it was other high-pressure pipework on the sides echoing around the room and some wishful thinking on my part. If anyone else was there that day, perhaps they can shed some light on further details.

No other organ program before or since has had such an impact upon my senses.

Quite a few of us went up to the ballroom, too, and got to hear the magnificent Kimball played by a few different individuals that afternoon. It is no less exciting in its own way than the Midmer-Losh.

Many of us toured the main hall instrument for a couple of hours afterward and I recall climbing up into the ceiling and looking at the high-pressure ranks.

The relay was a source of profound amazement, too. It was as inconceivable then as it is now that this whole musical instrument could have been wired up and made to operate. I was thrilled when the two new ACCHO books became available. The photographs of the chambers and relay were just as I remembered, and the book on the stops must surely give pause to anyone familiar with pipe organs. What an incredible tonal palette awaits an organist with that much resource!

This hall has two of the finest instruments anywhere and all of us must support the efforts to restore and bring back to life these sleeping musical treasures.

*Robert Ridgeway, Curator  
Sanfilippo Collection  
Barrington Hills, IL*

# A Donation for the Organ Restoration Project

Ed Burnside from Ed Burnside Pipe Organ Service in Venice, California recently wrote, saying:

"I was visiting your site and looking at the picture of the Main Organ console when I noticed the intercom located above the console. It just so happens that I have in my collection the very same Master Station plus 5 smaller Sub Stations. They were made by the Dictograph Products Corporation in New York. (Pat. Feb. 19, 1907)."

Mr. Burnside has shipped these devices and they will be kept in the organ workroom. Only one sub-station from the original Midmer-Losh system has been located and it is very badly damaged. We thank Ed Burnside for his contribution of these historical artifacts.

## Membership

Yearly ACCHOS membership dues are:

**Regular \$20 • Contributor \$40 • Donor \$75**  
**Supporter \$100 • Benefactor \$250 • Sponsor \$500**  
**Life Membership \$1,000**

Overseas Regular membership is \$30 to defray postage costs. Please make checks payable in your currency to ACCHOS and mail to: Atlantic City Convention Hall Organ Society, Inc., 1009 Bay Ridge Avenue, PMB 108, Annapolis, Maryland 21403  
 The ACCHOS is a 501 (c)(3) organization incorporated in the State of Maryland, USA.

This special color issue was printed on a new digital Canon Laser 5000 series printing system at Output, Inc. of Fort Lauderdale. No photographic plates were required. Digital data was fed directly from the computer for printing.

## Atlantic City's Musical Masterpiece

The Story of the World's Largest Pipe Organ

By Stephen D. Smith

500 pages, 7" x 10" cloth-bound volume

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