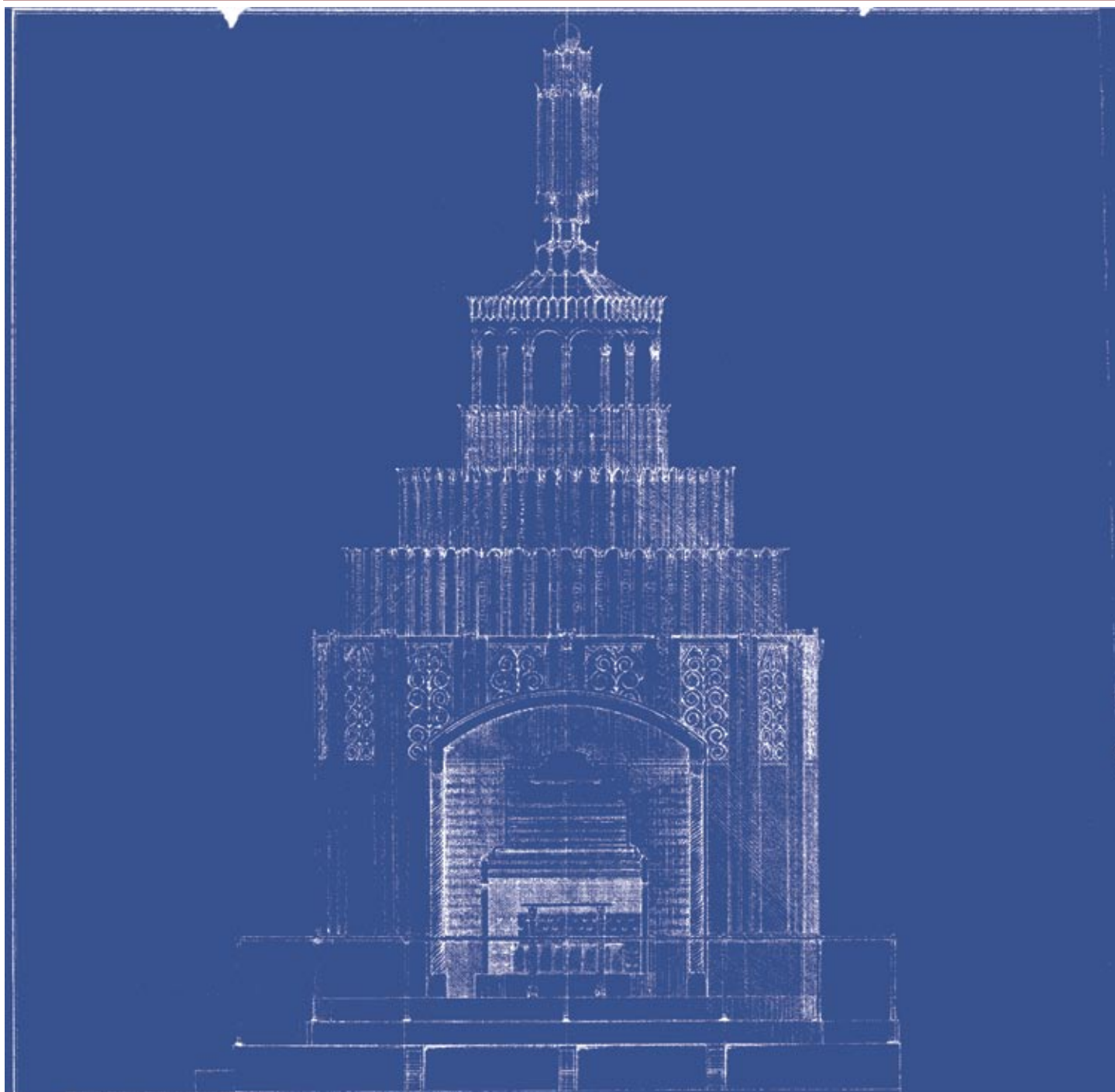


# *the* GRAND OPHICLEIDE

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

*Issue 27*

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# the GRAND OPHICLEIDE

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

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**On The Cover** – This blueprint shows the original design for the kiosk that houses the Auditorium organ's seven-manual console. Note the wedding cake-type tiers. Had these designs been executed (only the lowest section was completed), the kiosk would have been more than double its present height! This is even more mind-boggling when it's remembered that, originally, the kiosk was to be placed on an elevator that would allow it to disappear below the stage. The design is reputedly due to Otto Strack, the company's chief engineer and, latterly, its president — following the resignation of Seibert Losh.

## DVD Project

The ACCHOS DVD Project about the Midmer-Losh organ is well underway. Vic Ferrer of Vic Ferrer Productions has completed and is assembling video interviews with Stephen D Smith, Curt Mangel, Jack Bethards, Vicki Gold Levi, Barbara Fesmire, John Goodman, Harry Bellangy, and Scot Huntington. The DVD will feature a pictorial history of the organ, a computer generated video 'fly-through' the main auditorium pinpointing the location of the various pipe chambers, and various musical selections. The DVD should be available for release later this year.

The Historic Organ Restoration Committee is working on a plan to begin the restoration process for both organs. The fire protections system for the Midmer-Losh organ is underway. Its completion will mark the point where initial restoration work can begin. A grant request has been submitted to Save America's Treasures for 2005 funding. If approved later this year, another substantial amount of funds will be available for the restoration process.



**Caption:** Aerial view of Boardwalk Hall. The tall building to the left has since been torn down.

## SPECIAL FEATURE

Re-printed with permission from *The Tracker*, Fall 2004 (Journal of the Organ Historical Society.)

# *The World's Largest Organ and Its Connection with the Baroque Organ*

by Stephen D. Smith

**T**he Midmer-Losh organ in the main auditorium of the Atlantic City Convention Hall (now known as Boardwalk Hall) is well known as the largest pipe organ in the world. Among its 320 stops (449 ranks, 33,114 pipes) are four reed voices blown by 100 inches of wind. Also, there are ten stops on 50-inch pressure, including two 32-foots. It is only one of two instruments in the world to have a full-length 64-foot pipe. Registers include curiosities like the "Pileata Magna" (a big-scaled stopped flute) and the Gamba Tuba (a version of William Haskell's labial tuba). Strangely, though, no rank is named "Bourdon" or "Salicional" — stop names that are usually found on even the most humble organ!

*Continues on page 4*



**This pipe – part of the 64-foot rank – is thought to be the GGGGG note (42-2/3)**

Continued from page 3

Many people consider the instrument to be a monstrosity (the English organ builder Henry Willis III referred snootily to it as “the world’s largest collection of pipes”) with no musical use or tonal quality. However, those people who have actually heard it in situ have nothing but boundless enthusiasm for it. Robert Elmore, who recorded the organ in 1956,



**Emerson Richards at the seven-manual console**

said, “It could move men’s souls as no other organ could.”

Certainly, the Atlantic City Convention Hall organ is, in many respects, a bewildering instrument to comprehend but among the novelties, curiosities, and excesses there is a serious and important message from its designer, Emerson Richards.

Richards was, by profession, a lawyer and a politician (State Senator for Atlantic County, N.J.) but, for decades, he exerted a considerable influence on the organ scene in North America. He is now widely recognized as the “Commander-in-Chief of the American Revolution in Organ Building” (a title coined by David Fuller for his fascinating and comprehensive essay about Richards, published in Volume I of *Charles Benton Fisk: Essays in His Honor*).

Perhaps surprisingly, the best place to see Richards’s message is in one of the Convention Hall organ’s smallest departments — with stops voiced on the

instrument’s lowest wind pressure, just three-and-a-half inches. The department in question is the Unenclosed Choir and it consists of the following stops: Quintaton 16 (metal, capped), Diapason 8 (metal), Holz Flute 8 (wood, open), Octave 4 (metal), Fifteenth 2 (metal), Mixture 12-15 (metal), Mixture 19-22 (metal).

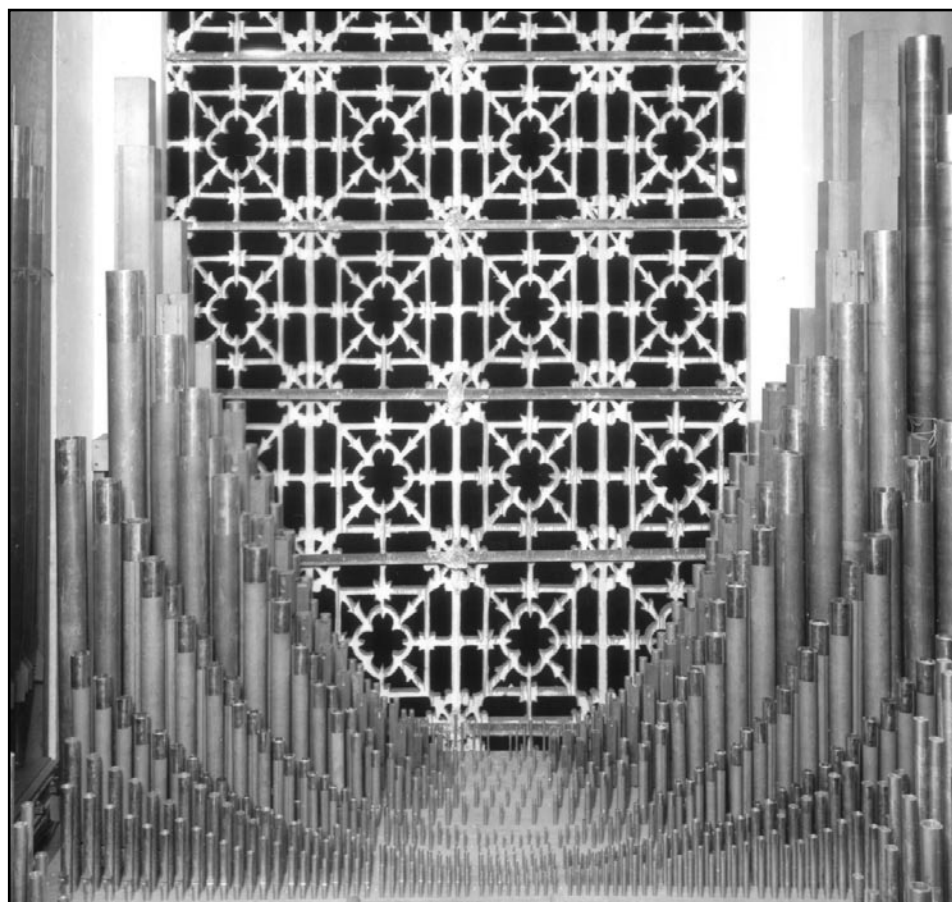
Richards said this Unenclosed Choir was to be a “little Great organ...similar to the Silbermann organ familiar to Bach.” The message he was trying to put across to the American organ world at the time was about the need for tonal cohesion and harmonic structure. In a phrase, “proper choruses.”

In fact, the origins of the Unenclosed Choir went back to the Atlantic City High School organ, which was also designed by Richards and built, in 1923, by Midmer-Losh. On this instrument, Richards specified an unenclosed Choir with the following stops: Diapason 8, Holz Flute 8, Octave 4, Fifteenth 2, Mixture 12-15-19-22. His reason(s) for providing this department were set out in *The American*

*Organist* magazine of September, 1925:

“The truth seems to be that the Choir has become a sort of depository for all the fancy stops and organists’ pets that cannot be conveniently distributed to other manuals...Builders and organists will tell us that the Choir is an accompanimental organ. Aside from the fact that there is nothing accompanimental about a clarinet or French horn or orchestral oboe, one finds nothing but the diapason and the occasional flute that will serve for accompanimental purposes...no wonder Bach sounds uninteresting and stodgy as played on the average American organ compared with the blaze of color that Bach had at his disposal two centuries ago!”

Of course, “proper choruses” were nothing new; they had been included in organs for decades. However, that was in the past, and Richards and a growing number of other organists considered that the organ had “gone off” its tonal tracks since then. “Proper choruses” were out of favor; while an ever-increasing



**The Unenclosed Choir’s pipes are positioned at the front of the left stage chamber**

variety of flutes, strings, and diminutive reeds — usually at 8-foot pitch — were the vogue.

The Unenclosed Choir, as specified by Richards for the High School organ, was an attempt to “turn back the clock” or, at least, to remind players of “how things used to be.” However, the department was added more than a year after the instrument’s completion, long after the publicity about it had died down, so it went largely unnoticed.

Nevertheless, Richards thought he was on to a good thing and, a few years later, he specified an Unenclosed Choir organ for the Convention Hall instrument. It was to be the world’s largest organ and it would probably be the most publicized too. What better place could there be to make such a statement?

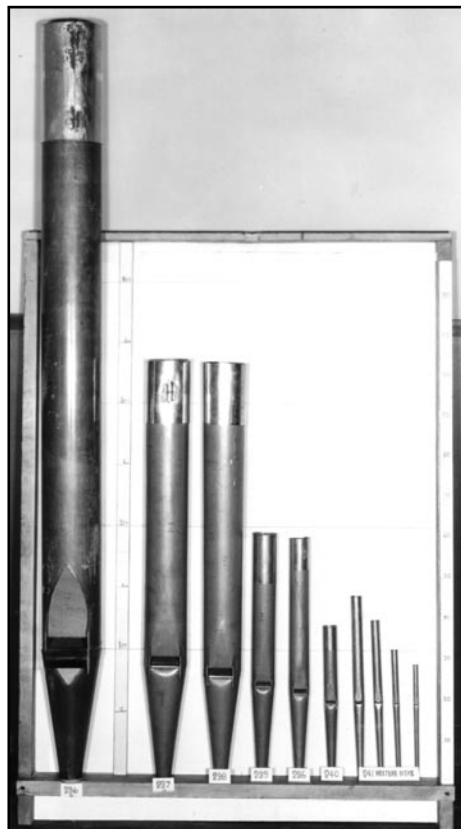
The problem was that there were so many statements and so many attractions, that the message of the Unenclosed Choir was, again, lost. Also, because the instrument was built mainly during the Depression, its publicity was toned-down somewhat, for fear of inflaming the passions that prevailed at the time — as many people couldn’t comprehend why such a large amount of money was being spent on a musical instrument at a time when the man-in-the-street didn’t have two dimes to rub together.

Despite all of this, the message about “proper choruses” did, finally, get through. However, it wasn’t because of the Unenclosed Choir alone, nor was it due purely to the efforts of Richards — although he undoubtedly took a lead role in changing opinion.

The message about “proper choruses” is repeated, in one form or another, time and time again throughout the core departments in the Convention Hall organ. The Great organ, for example, contains a number of “proper choruses” on a variety of pressures, ranging from four inches up to 30 inches! Similarly, the Solo, the Fanfare, and the first Gallery organs all contain big quint mixtures that are, in themselves, “proper choruses.” However, it is only in the Unenclosed Choir that the “proper chorus” message is laid bare and self-evident. Elsewhere, it is all but lost among the myriad of other stops.

Although Richards was fairly certain

that the Unenclosed Choir and “proper choruses” pointed to the future of the organ in North America, he wasn’t so sure that the “traditionalists” would see it that way. So, in addition to the Unen-



**A “proper chorus” – pipes from ranks in the Gallery III organ, consisting of “Schulze-type” diapasons**

closed Choir, he provided the Convention Hall organ with a Romantic Choir. This vast, sprawling department of 29 voices included many of the stops — e.g. clarinet, french horn — about which he had previously said there was “nothing accompanimental”! The nearest thing this enclosed Choir has to a “proper chorus” are two dulciana units that provide registers from 16-foot to 1-foot. Although these dulcianas are, strictly speaking, foundation stops (not string stops, as is sometimes thought), many people would not consider them to be a “proper” chorus because their registers are extended.

The enclosed Choir was, obviously, a “back-track” on the message about “proper choruses” as contained in the Unenclosed Choir, so why did Richards do it? As already mentioned, he was trying to cater for the traditionalists as well

as for those who were seeking a “new” style. Also, he wanted to avoid becoming a laughing stock in his amateur role as (what he called) an “organ architect.” The organ world’s criticism had, on more than occasion, been directed at the organ builder Seibert Losh, who was considered eccentric by those who liked him and a lunatic by those who disliked him. Losh championed seven-octave manuals — confidently predicting that they would be commonplace by the 1950s — and melody couplers. He criticized “traditional” organ builders and, although he approved of mutations, he disliked mixtures. Richards did not want the same derision heaped upon him and his ideas, and the Convention Hall organ provided him with both space and scope to please everyone at the same time!

Of course, being “all things to all men” is well and fine when space and money are barely a consideration, as in the Convention Hall organ. One has to wonder, though, if resources had been more limited, whether Richards would have opted for the “new” style Choir or the “old.” In my opinion, the “old” is the more likely option, while the “new” would have been the preferred option (for Richards, at least).

However, while Richards had seemingly embraced the tonality of the Baroque organ, he had no enthusiasm for other aspects of it. Slider chests and mechanical action were, according to him, limitations imposed by a past technology. Pitman chests and electric action were to be preferred. Of course, what Richards didn’t foresee (and some say he should have) was that he had let the Baroque genie out of the lamp. There was no way people would confine their interest purely to the tonality of the Baroque, or “Classical,” organ. Richards lived until 1963 — long enough to see the reintroduction of mechanical action, etc., and there can be little doubt that he was absolutely horrified by such developments! Nevertheless, they were a logical progression in the revolution that he was responsible, largely, for starting! ♪

*More information about Emerson Richards and the Atlantic City Convention Hall organ can be seen on the Internet at [www.acchos.org](http://www.acchos.org)*

# Midmer-Losh: The Firm's "Other" Instruments

by Stephen D. Smith

The ACCHOS sometimes receives inquiries about "other" organs built by Midmer-Losh, so here is an opus list of the firm's work. This list was, in fact, compiled for the book "Atlantic City's Musical Masterpiece" but, in the event, space limitations meant it could not be included. The list has 318 organs built, rebuilt, or otherwise attended to by the Midmer-Losh firm, and it starts in 1920 – the year in which Seibert & George Losh acquired Reuben Midmer & Son (the name being changed to Midmer-Losh in 1924). It is reasonable to assume that the vast majority of instruments listed had electro-pneumatic action.

Sources include Midmer-Losh records

and previous opus lists by George Nelson (founder of The Organs of the United States & Canada database) and David Junchen (author of The Encyclopedia of the American Theatre Organ). Information was also provided by Elizabeth Towne Schmitt (of the Organ Historical Society), Keith Williams (Business Manager of the Carey Organ Company), and Bob Zeman. Despite these reputable sources, some details may be incorrect and the list is almost certainly incomplete. Nevertheless, it is useful to have these lists brought together as one item.

Where sources have not agreed on details, e.g. dates or number of ranks, the earliest date or lowest number is

listed and discrepancies are indicated in a note immediately below the entry. Organs that were "new" and those that were a "rebuild" of a previous instrument are indicated accordingly (the origins of instruments which have neither designation are unknown). The years shown are generally those in which contracts were signed – these may differ from the years in which instruments were physically completed. Few opus numbers are known but, for reference purposes, codes have been added. An asterisk denotes an instrument that is believed to be still extant, while a double asterisk indicates an organ that is thought to be not extant.

Code	Year	California	Manuals
CA1	1929	Eagle Rock Seventh Day Adventist Church (new)	Los Angeles Two
Code	Year	Connecticut	Manuals
CT1	1921	Bijou Theater (new)	New Haven Two
CT2	1926	First Presbyterian Church	Bridgeport Two
CT3	1929	*R.C. Church of the Assumption (opus 5519) (new) <i>Seven-octave Choir manual. Cost \$17,760.</i>	Ansonia Three
Code	Year	Florida	Manuals
FL1	1922	Congregational Church (new)	Miami Beach Two
FL2	1924	Trinity Episcopal Church (new)	Arcadia Two
FL3	1924	Baptist Church (new)	Lake Wales Two
FL4	1924	Holy Name R.C. Church (new)	Miami Three
FL5	1924	**Saint Patrick's R.C. Church	Miami Beach Three
FL6	1924	First Christian Church (new) <i>Some records indicate 1926.</i>	Tampa Three
FL7	1924	Schari Zedek Temple (new)	Tampa Two
FL8	1924	Scottish Rite Masonic Temple (new)	Tampa Two
FL9	1925	Baptist Church (new)	Bradenton Two
FL10	1925	Methodist Church (new)	Larkins Two
FL11	1925	Grove Union Methodist Church (new)	Miami Three
FL12	1925	First Church of Christ Scientist (new)	Tampa Three
FL13	1925	**First Baptist Church (new) (35 ranks)	Tampa Four
FL14	1925	First Baptist Church (new)	Winter Haven Two
FL15	1928	**Congregational Church (new)	Coral Gables Two
FL16	1928	First Presbyterian Church (new)	Saratoga Two
Code	Year	Illinois (IL)	Manuals
IL1	1920	Saint Clare's R.C. Church (new)	Chicago Two
IL2	1942	Grace Lutheran Church	Decatur —
Code	Year	Maryland	Manuals
MD1	1923	Takoma Theater (new) (6" wind)	Takoma Park Two
MD2	1927	Emmanuel Lutheran Church	Baltimore Two
Code	Year	Massachusetts	Manuals
MA1	—	Savoy Theater (new) <i>Probably installed between 1920 and 1924.</i>	Fall River Three
MA2	1922	**First Congregational Church (new) (13 ranks)	Chatham Two
MA3	1927	First Baptist Church (new)	Woburn Two
MA4	1928	Universalist Church	Reading Three
MA5	1930	Saint Gabriel's Monastery	Brighton Two

Code	Year	Missouri		Manuals
MO1	1928	Saint Leo's R.C. Church	Saint Louis	Two
MO2	1938	Trinity Lutheran Church	Springfield	—
Code	Year	New Hampshire		Manuals
NH1	—	**Saint Luke's Episcopal Church (rebuild)	Charlestown	Two
Code	Year	New Jersey		Manuals
NJ1	1920	Ashbury Park Theater (new) (5" wind)	Ashbury Park	—
NJ2	1920	Holy Angels Institute (new)	Fort Lee	Two
NJ3	1921	**Residence of Emerson Richards (rebuild)	Atlantic City	Two
NJ4	1921	First Reformed Church (rebuild)	Hoboken	Two
NJ5	1921	**Saint Paul's Episcopal Church (rebuild)	Hoboken	Two
NJ6	1922	High School (new)	Atlantic City	Four
NJ7	1922	Our Lady of Mount Carmel R.C. Church (new)	Newark	Three
NJ8	1922	Vincent Methodist Church	Nutley	Two
NJ9	1923	Saint Andrews R.C. Church (new)	Bayonne	Two
NJ10	1923	First Presbyterian Church (rebuild)	Roselle	Two
NJ11	1923	Saint Michael's Episcopal Church (rebuild)	Trenton	Three
NJ12	1924	High School (enlarged)	Atlantic City	Five
NJ13	1924	Brick Church	East Orange	Two
NJ14	1924	Saint Benedict's R.C. Church	Newark	Three
NJ15	1924	Saint Theresa's R.C. Church	Summit	Three
NJ16	1925	Lodge of Elks (new)	Atlantic City	Three
NJ17	1925	**Saint Mary's R.C. Church (rebuild)	Jersey City	Two
NJ18	1925	Saint John's R.C. Church	Leonia	Two
NJ19	1926	Edison Recording Laboratories (new)	West Orange	Three
NJ20	1926	Masonic Temple (new)	Bayonne	Two
NJ21	1928	*Saint Peter's Episcopal Church (new) (6 ranks) <i>Placed into storage in 1990.</i>	Spotswood	Two
NJ22	1928	Steel Pier Casino (new) (opus 5435, 8 ranks, 10" wind)	Atlantic City	Two
NJ23	1928	**Saint Cecelia's R.C. Church (new)	Kearny	Two
NJ24	1928	Saint James's R.C. Church	Newark	Three
NJ25	1928	Masonic Temple	Passaic	Two
NJ26	1928	Congregational Church	Ventnor	Two
NJ27	1929	Convention Hall (new) (opus 5550, 297 stops)	Atlantic City	Six
NJ28	1929	Saint Michael's Monastery	Union City	Two
NJ29	1930	Convention Hall (2nd contract)	Atlantic City	Seven
NJ30	1930	Steel Pier Music Hall (new)	Atlantic City	Three
NJ31	1930	Saint John the Baptist Church	Cliffside	Three
NJ32	1930	Emanuel Baptist Church	Newark	Two
Code	Year	New York		Manuals
NY1	—	Virgin Mary Melkite Greek Catholic Church <i>Probably built prior to 1924.</i>	Brooklyn	Two
NY2	—	RKO Theater (new) <i>Probably built prior to 1924.</i>	Mineola	Two
NY3	—	Holy Rood Episcopal Church (rebuild) <i>Probably built the 1920s.</i>	New York City	Three
NY4	1920	Sacred Heart R.C. Church (new)	Bayside, Long Island	Two
NY5	1920	Masonic Temple	Huntingdon	Two
NY6	1920	Rialto Theater (new)	Jamaica, Long Island	Three
NY7	1920	Saint Mary's R.C. Church (new)	Manhasset, Long Island	Two
NY8	1920	**Empire Theater (new)	New York City	—
NY9	1920	**Gotham Theater (new)	New York City	Two
NY10	1920	Hippodrome Theater (new) <i>Rebuilt later by Midmer-Losh, see NY55.</i>	New York City	Two
NY11	1920	**Rio Theater (new)	New York City	Two
NY12	1920	Spooner Theater (new)	New York City	Three
NY13	1920	Masonic Temple (new)	Richmond Hill, Long Island	Two
NY14	1921	Saint Patrick's R.C. Church (new)	Bay Shore, Long Island	Two
NY15	1921	Atlantic Playhouse (new)	Brooklyn	Two
NY16	1921	DeKalb Theater (new)	Brooklyn	Three
NY17	1921	Halsey Theater (new) (5" wind)	Brooklyn	Three
NY18	1921	Sacred Heart R.C. Church	Brooklyn	Two
NY19	1921	Saint Bartholomew's Episcopal Church (53 ranks) <i>Rebuilt later by Midmer-Losh, see NY184.</i>	Brooklyn	Four
NY20	1921	Saint Lucy's R.C. Church	Brooklyn	Two
NY21	1921	Daughters of Israel (new)	Freeport, Long Island	Two
NY22	1921	Saint Stephen's Church	Geneva	Two
NY23	1921	**Residence of Otto Strack (new)	New York City	Two
NY24	1921	Saint Columba's R.C. Church (new)	New York City	Two
NY25	1922	Saint Christopher's R.C. Church	Baldwin, Long Island	Two
NY26	1922	Holy Ghost R.C. Church <i>Rebuilt later by Midmer-Losh, see NY194.</i>	Brooklyn	Two

Code	Year	New York (continued)	Manuals
NY27	1922	Saint John's Evangelical Church	Dunkirk Two
NY28	1922	Hempstead Theater (new) (7" wind)	Hempstead, Long Island Three
NY29	1922	Saint Margaret's R.C. Church	Middle Village Two
NY30	1922	Adelphi Theater (new)	New York City Two
NY31	1922	Symphony Theater (new)	New York City Two
NY32	1922	Transfiguration Episcopal Church	Tarrytown Two
NY33	1923	Saint Joseph's R.C. Church	Babylon, Long Island Two
NY34	1923	Saint Edmund's R.C. Church (new)	Brooklyn Two
NY35	1923	**Saint Francis Xavier R.C. Church (rebuild)	Brooklyn Four
NY36	1923	Saint Stanislaus Kosta R.C. Church	Brooklyn Two
NY37	1923	Adams Memorial Universalist Church (new)	Dunkirk Two
NY38	1923	Garden Theater (new) (5" wind)	New York City Two
NY39	1924	First Congregational Church (rebuild) (opus 5009)	Bay Shore, Long Island Two
NY40	1924	**Saint Matthew's Episcopal Church	Bedford Hills —
NY41	1924	First Danish Methodist Church (new)	Brooklyn Two
NY42	1924	Fourth Unitarian Church	Brooklyn Two
NY43	1924	Our Lady of the Cenacle Church (new)	Brooklyn Two
NY44	1924	Our Lady of Victory R.C. Church	Brooklyn Two
NY45	1924	Saint Boniface R.C. Church	Brooklyn Two
NY46	1924	*Saint Anthony of Padua R.C. Church (new) <i>Other records indicate 1927 and 1929.</i>	Brooklyn Three
NY47	1924	Saint Stanislaus R.C. Church	Brooklyn Two
NY48	1924	Saint Saviour's R.C. Church (rebuild)	Brooklyn Two
NY49	1924	Salem Evangelical Church	Brooklyn Two
NY50	1924	Plaza Theater (new) (4 ranks) <i>Some records indicate 8 ranks.</i>	Freeport, Long Island Two
NY51	1924	Saint Joseph's R.C. Church	Long Island City Two
NY52	1924	Duane Street Methodist Church (rebuild)	New York City Two
NY53	1924	Holy Comforter Episcopal Church (rebuild) <i>Still largely intact in 1982.</i>	Poughkeepsie Three
NY54	1924	Queens Community House (new) (6" wind)	Queens Three
NY55	1924	**Hippodrome Theater (rebuild) (enlarged) <i>Rebuild of an earlier Midmer-Losh instrument, see NY10.</i>	New York City Three
NY56	1924	First Presbyterian Church (rebuild) <i>Some records indicate 1927.</i>	Springfield Gardens, Long Island Two
NY57	1924	Our Lady of the Lake R.C. Church	Verona Two
NY58	1925	Babylon Theater (new)	Babylon, Long Island Two
NY59	1925	Baldwin Theater (new)	Baldwin, Long Island Two
NY60	1925	Bushwick Presbyterian Church	Brooklyn Two
NY61	1925	**Saint Thomas Aquinas' Church (rebuild)	Brooklyn Three
NY62	1925	Van Wyck Congregational Church	Dunton Two
NY63	1925	Saint Luke's Lutheran Church (new)	Farmingdale, Long Island Two
NY64	1925	Saint Patrick's R.C. Church	Fort Hamilton, Brooklyn Three
NY65	1925	**77th Street Theater (new)	New York City Two
NY66	1925	Saint Mary Gate of Heaven Church (new)	Ozone Park, Long Island Three
NY67	1925	Saint Pancras' R.C. Church	Ridgewood, Long Island Three
NY68	1925	Roosevelt Theater (new)	Roosevelt, Long Island Two
NY69	1925	Saint Catherine's R.C. Church	Saint Alban's Two
NY70	1925	Congregational Church	Sayville, Long Island Three
NY71	1925	Residence of S. P. Greene	Sayville, Long Island Two
NY72	1925	**Hedding Methodist Church (rebuild) <i>Church and organ destroyed by fire (date unknown).</i>	Troy Two
NY73	1926	Fenimore Street Methodist Church (new)	Brooklyn Two
NY74	1926	Holy Spirit Episcopal Church	Brooklyn Two
NY75	1926	Lewis Avenue Congregational Church (new)	Brooklyn Two
NY76	1926	Transfiguration Episcopal Church	Brooklyn Two
NY77	1926	Westminster United Presbyterian Church (new)	Brooklyn Two
NY78	1926	Saint John Chrysostom	Bronx Two
NY79	1926	Methodist Church	Easthampton, Long Island Two
NY80	1926	Waldowski Theater (new)	East Rockaway, Long Island Two
NY81	1926	**Saint Mary's R.C. Church (new)	Flushing, Long Island Two
NY82	1926	Saint Catherine's R.C. Church (new) <i>Rebuilt later by Midmer-Losh, see NY203.</i>	Franklin Square Two
NY83	1926	Rivoli Theater (new) (7" wind)	Hempstead, Long Island Three
NY84	1926	Essex Theater (rebuild) (opus 5204, 15 ranks) <i>Records indicate "Rebuilt from Lebanon organ", could refer to PA17, PA22, or PA37.</i>	New York City Two
NY85	1926	Trinity Slovak Lutheran Church	New York City Two
NY86	1926	First Methodist Church (new) <i>Rebuilt later by Midmer-Losh, see NY160.</i>	Port Jefferson, Long Island Two
NY87	1926	Christian Church	Ridgewood, Long Island Two
NY88	1926	Tadmor Masonic Temple (Y)	Ridgewood, Long Island Two
NY89	1926	Methodist Church (new) <i>Some records indicate 1927.</i>	Roslyn, Long Island Two

NY90	1927	**Hicksville Theater (new)	Hicksville, Long Island	Two
NY91	1927	Elim Methodist Church	Brooklyn	Two
NY92	1927	Saint Kevin's R.C. Church (new)	Flushing, Long Island	Two
NY93	1927	Cove Theater (new) (opus 5315, 10 ranks, 10" wind)	Glen Cove, Long Island	Three
NY94	1927	State Theater (new) (7" wind)	Hempstead, Long Island	Two
NY95	1927	Arcade Theater (5" wind)	Lynbrook, Long Island	Two
NY96	1927	Saint Ann's Episcopal Church (rebuild) <i>Moved in 1937 to Methodist Church, Amityville, Long Island, N.Y.</i>	Sayville, Long Island	Two
NY97	1927	Saint John's Episcopal Church	Springfield Gardens, Long Island	Two
NY98	1927	Saint Mark's Methodist Church (new) <i>Only a few ranks and some bass chests were retained in a later substantial rebuild.</i>	Troy	Three
NY99	1927	Valley Stream Theater (new) (8 ranks)	Valley Stream, Long Island	Two
NY100	1927	Westbury Theater (new) (6 ranks, 7" wind)	Westbury	Two
NY101	1928	Saint Benedict's R.C. Church	Brooklyn	Three
NY102	1928	**Holy Name of Jesus R.C. Church <i>Some records indicate 1929.</i>	New York City	Two
NY103	1928	Saint Ann's R.C. Church	Flushing, Long Island	Two
NY104	1928	Evangelical Lutheran Church	Glendale	Two
NY105	1928	Reformed Church	Kew Gardens, Long Island	Two
NY106	1928	Our Lady of Perpetual Help Church <i>Rebuilt later by Midmer-Losh, see NY185.</i>	Lindenhurst, Long Island	Two
NY107	1928	Lido Theater (new) (7" wind)	Long Beach, Long Island	Two
NY108	1928	Stoddard Theater (new) (opus 5419, 10" wind)	New York City	Two
NY109	1928	Granada Theater (new) (opus 5417, 11 ranks) <i>One of the firm's last theater installations.</i>	Patchogue, Long Island	Three
NY110	1928	Redeemer Lutheran Church	Staten Island	Two
NY111	1929	Congregation Beth Elom Community Building (new) (10 ranks)	Brooklyn	Three
NY112	1929	Preparatory School	Brooklyn	Two
NY113	1929	Saint Stanislaus R.C. Church	Brooklyn	Two
NY114	1929	Saint Joseph's R.C. Church (new)	Bronx	Three
NY115	1929	Saint Bartholomew's R.C. Church (new)	Elmhurst, Long Island	Three
NY116	1929	Residence of Mr. Lowe (new)	Lawrence, Long Island	Two
NY117	1929	*Our Lady of Guadalupe R.C. Church (new)	New York City	Two
NY118	1929	Epiphany Episcopal Church (rebuild) <i>Rebuilt later by Midmer-Losh, see NY144.</i>	Ozone Park, Long Island	Two
NY119	1929	First Methodist	Richmond Hill, Long Island	Two
NY120	1929	**Fifth Avenue/State Street Methodist Church <i>Organ case remains, concealing the speakers of an electronic organ.</i>	Troy	Three
NY121	1929	**Trinity Methodist Church <i>The church's organist in the 1950s said the Open Diapason stop (quite possibly a double languid rank) was the loudest he had ever heard. The church has been converted into private residences.</i>	Troy	Two
NY122	1930	Incarnation R.C. Church	Bellaire	Two
NY123	1930	Saint Pascal of Babylon R.C. Church	Bellaire	Two
NY124	1930	Saint Alphonsus R.C. Church	Brooklyn	Two
NY125	1930	Swedish Baptist Church	New York City	Three
NY126	1930	Saint Elizabeth's R.C. Church	Ozone Park, Long Island	Two
NY127	1930	Southard Funeral Home	Seaford	Two
NY128	1930	Saint Mary Magdalene R.C. Church	Springfield Gardens, Long Island	Two
NY129	1930	Saint Sebastian's R.C. Church	Woodside	Two
NY130	1931	Blessed Sacrament Church	Bayside, Long Island	Two
NY131	1931	Our Lady of the Snow R.C. Church	Blue Point, Long Island	Two
NY132	1931	Saint John the Baptist R.C. Church	Brooklyn	Four
NY133	1931	Saint Paul's Lutheran Church	Brooklyn	Two
NY134	1931	Our Lady of Loretto R.C. Church	Hempstead, Long Island	Two
NY135	1931	Seaside Lodge	Inwood, Long Island	Two
NY136	1931	First Baptist Church <i>Rebuilt later by Midmer-Losh, see NY187.</i>	Merrick, Long Island	Two
NY137	1931	*Saint Peter's R.C. Church <i>Rebuilt by W. F. Benzino (the current owner of Midmer-Losh).</i>	Saratoga	Three
NY138	1932	Bellmore Methodist Church	Bellmore	Two
NY139	1932	Saint Francis Assisi R.C. Church (rebuild)	Brooklyn	Three
NY140	1932	**Saint Mathias R.C. Church	Brooklyn	Two
NY141	1932	Grace Episcopal Church	Massapequa	Two
NY142	1932	Saint Anthony of Padua R.C. Church	Oceanside	Two
NY143	1935	*Methodist Church <i>Solid state switching and other alterations made in the 1980s.</i>	Esperance	Two
NY144	1935	Epiphany Episcopal Church <i>Rebuild of an earlier Midmer-Losh instrument, see NY118.</i>	Ozone Park, Long Island	Two
NY145	1935	Saint Joseph's Episcopal Church	Queens Village, Long Island	Two
NY146	1935	Saint Andrew's Lutheran Church	Ridgewood, Long Island	Two
NY147	1936	Saint Paul's Lutheran Church	Valley Stream, Long Island	Two
NY148	1937	Methodist Church	Bay Shore, Long Island	Two
NY149	1937	Residence of J. Douglas McNell	Brooklyn	Two
NY150	1937	Saint Thomas' Lutheran Church	Locust Manor	Two

Code	Year	New York (continued)	Manuals
NY151	1938	Holy Trinity Lutheran Church	Bellerose, Long Island —
NY152	1938	Trinity Lutheran Church	Glen Cove, Long Island —
NY153	1939	Presbyterian Church	Hillside —
NY154	1940	Presbyterian Church	Bellmore —
NY155	1941	Emmanuel Lutheran Church	Brooklyn —
NY156	1941	Hillside Presbyterian Church	Hillside —
NY157	1942	Community Presbyterian Church	Merrick, Long Island —
NY158	1942	Saint Mary Magdalene R.C. Church	New York City —
NY159	1942	First Christian Science Church	Northport —
NY160	1942	First Methodist Church	Port Jefferson, Long Island —
		<i>Rebuild of an earlier Midmer-Losh instrument, see NY86.</i>	
NY161	1943	Residence of Raymond Walrath	Laurelton, Long Island —
NY162	1944	Baptist Church	Hempstead, Long Island —
NY163	1944	Masonic Temple	Lynbrook, Long Island —
NY164	1945	Saint Mark's Lutheran Church	Brooklyn —
NY165	1946	Methodist Church .	Patchogue, Long Island Two
NY166	1947	Methodist Church	Island Park —
NY167	1948	Saint Gregory's R.C. Church	Bellerose, Long Island —
NY168	1948	High School	Malverne —
NY169	1949	Saint John's Lutheran Church	Bellmore —
NY170	1950	Transfiguration Episcopal Church	Freeport, Long Island —
NY171	1952	Virgin Mary R.C. Church	Brooklyn —
NY172	1952	Presbyterian Church	Malverne —
NY173	1952	Saint Michael and All Angels' Church	Seaford —
NY174	1953	**Methodist Church	Hicksville, Long Island —
NY175	1953	Trinity Lutheran Church	Rockville Center —
NY176	1953	Congregational Church	Wantagh —
NY177	1957	Saint Joseph's R.C. Church	King's Park, Long Island —
NY178	1958	Methodist Church	Freeport, Long Island —
NY179	1958	Presbyterian Church	Freeport, Long Island —
NY180	1958	Redeemer Lutheran Church	Seaford —
NY181	1959	South Nassau Unitarian Church	Freeport, Long Island —
NY182	1959	**Presbyterian Church (rebuild)	Hollis, Long Island Two
		<i>Sold as parts in 1996.</i>	
NY183	1959	Methodist Church	Inwood, Long Island —
NY184	1960	Saint Bartholomew's Episcopal Church (rebuild)	Brooklyn Four
		<i>Rebuild of an earlier Midmer-Losh instrument, see NY19.</i>	
NY185	1960	Our Lady of Perpetual Help R.C. Church (rebuild)	Lindenhurst, Long Island Two
		<i>Rebuild of an earlier Midmer-Losh instrument, see NY106.</i>	
NY186	1960	Saint Ignatius' R.C. Church	Long Beach, Long Island —
NY187	1960	First Baptist Church	Merrick, Long Island —
		<i>Rebuild of an earlier Midmer-Losh instrument, see NY136.</i>	
NY188	1961	Presbyterian Church	Brookhaven, Long Island —
NY189	1961	Emanuel Lutheran Church	Patchogue, Long Island —
NY190	1961	*Saint Joseph's R.C. Church (rebuild) (34 ranks)	New York City Two
NY191	1962	Brown Memorial Baptist Church (rebuild)	Brooklyn Two
NY192	1962	Saint Cyril & Saint Methodius R.C. Church	Deer Park —
NY193	1963	Queen of the Rosary Novitiate	Amityville, Long Island —
NY194	1963	Holy Ghost R.C. Church	Brooklyn —
		<i>Rebuild of an earlier Midmer-Losh instrument, see NY26.</i>	
NY195	1963	Infant Jesus R.C. Church	Port Jefferson, Long Island —
NY196	1963	Saint Thomas of Canterbury Episcopal Church	Smithtown, Long Island —
NY197	1963	Blessed Sacrament R.C. Church	Valley Stream, Long Island —
		<i>Only independant Pedal stop was a 16-foot Diaphone.</i>	
NY198	1964	Saint Martin of Tours R.C. Church	Amityville, Long Island —
NY199	1967	Saint Luke's R.C. Church	Brentwood, Long Island —
NY200	1967	*Zion Lutheran Church (rebuild)	Brooklyn Two
NY201	1967	Resurrection Episcopal Church	Kew Gardens, Long Island —
NY202	1968	**Saint Thomas Aquinas R.C. Church (rebuild)	Brooklyn Three
NY203	1968	Saint Catherine's R.C. Church (rebuild)	Franklin Square Two
		<i>Rebuild of an earlier Midmer-Losh instrument, see NY82.</i>	
NY204	1969	Calvary Protestant Church	Baldwin Harbor, Long Island —
NY205	1970	Presbyterian Church	Glen Cove, Long Island Two
NY206	1970	Corpus Christi R.C. Church	Mineola, Long Island —
NY207	1972	Residence of Gary Garafola	Wantagh —
		<i>The last entry in the Midmer-Losh records.</i>	

Code	Year	Ohio	Manuals
OH1	1925	Saint Ignatius' R.C. Church (new)	Cleveland Two
OH2	1928	Hope Lutheran Church	Cleveland Two
OH3	1929	Church of the Annunciation	Akron Three
OH4	1929	Zion Lutheran Church	Canton Three
OH5	1930	United Presbyterian Church	Akron Three

Code	Year	Pennsylvania		Manuals
PA1	1921	Salem Lutheran Church	Frankford	Two
PA2	1921	Malta Masonic Temple (new)	York	Two
PA3	1922	Saint Paul's Episcopal Church	Doylestown	Two
PA4	1922	Holy Trinity Lutheran Church	Hershey	Two
PA5	1922	Methodist Church	Mount Airy, Philadelphia	Two
PA6	1922	Bethlehem Baptist Church	Penlynn, Philadelphia	Two
PA7	1922	Summit Presbyterian Church	Philadelphia	Two
PA8	1922	Blessed Sacrament R.C. Church	Philadelphia	Two
PA9	1923	**Methodist Church (new)	Bloomsburg	Two
PA10	1923	**Saint John's Reformed Church (new)	Reading	Three
PA11	1924	Saint Matthew's Episcopal Church	Conshohocken	Two
PA12	1924	Saint John's Lutheran Church	Emaus	Two
PA13	1924	Central Methodist Church (new)	Frankford	Two
PA14	1924	Methodist Church (rebuild)	Middletown	Two
PA15	1924	Residence of Mr. Patton (new)	Mount Union	Two
PA16	1925	United Brethren Church	Annville	Three
PA17	1925	**Saint Mark's Reformed Church	Lebanon	Four
PA18	1925	Lutheran Church	Mount Union	Two
PA19	1925	Saint Peter's Evangelical Church	Stowe	Two
PA20	1926	Slateville Presbyterian Church (rebuild)	Delta	Two
PA21	1926	Episcopal Church of Our Saviour	Jenkintown	Two
PA22	1926	Christian Presbyterian Church	Lebanon	Two
PA23	1926	Saint Mark's Episcopal Church, west end section (new)	Philadelphia	—
PA24	1927	Methodist Church	Doylestown	Two
PA25	1927	Broad Street Methodist Church	Drexel Hill, Philadelphia	Two
PA26	1927	Christ Lutheran Church	Easton	Two
PA27	1927	United Brethren Church	Harrisburg	Two
PA28	1927	**Saint Peter's Lutheran Church (new)	Middletown	Three
PA29	1927	Grace Evangelical Church	Millersville	Two
PA30	1927	Saint Henry's R.C. Church (new)	Philadelphia	Two
PA31	1927	Brownback Reformed Church	Pottstown	Two
PA32	1927	Saint Luke's Episcopal Church (new)	Reading	Two
PA33	1927	Salem Reformed Church	Rohrstown	Two
PA34	1927	Mount Zion Methodist Church	Sharon Hill	Two
PA35	1927	Methodist Church	York	Two
PA36	1928	Methodist Church	Wrightsville	Two
PA37	1929	Saint John's Reformed Church	Lebanon	Three
PA38	1929	Methodist Church	Wissahickon	Two

Code	Year	Virginia		Manuals
VA1	1927	*Sacred Heart R.C. Church (new)	Norfolk	Three
VA2	1935	<i>Some records indicate 1925. Rebuilt with additions in 1994.</i> Saint Peters R.C. Church (rebuild) (14 ranks)	Richmond	Two

Code	Year	Wisconsin		Manuals
WI1	1931	Saint Paul's R.C. Church (new)	Bloomer	Three

Code	Year	Cuba		Manuals
CU1	1924	Saint Augustine's R.C. Church (new)	Havana	Three

Factual information about any Midmer-Losh instrument will be gratefully received by the ACCHOS. We can be contacted via the usual postal or e-mail addresses (see inside cover for details).

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Yearly ACCHOS membership dues are:

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# we get mail

Hello leaders of ACCHOS...

I am writing a common reply to each of you who wrote regarding my e-mail about the Atlantic City High School organ and the Convention Hall instruments. It was fun to reminisce and to read your responses.

You have each asked for one recording or another that I mentioned...I'll try to do something later this spring. (By the way — I remembered another sound bite recording I have someplace — it's recorded straight from TV during the 1964 Democratic Convention at the Hall. It's a quick interview of Lois Miller (city organist at the time) done by George Goebel with a few measures of music on the big organ.)

Someone asked about impressions of the "big organ." I had always heard nightmare stories of the delay — I found it incredibly responsive and very easy to ignore the extended reverb. The sound from the Great chamber was nearly instantaneous and amazingly powerful. In fact, Dennis asked me — "Can't you do something lighter?" The power of the sound was absolutely captivating. Though I had sat down at the console as a teenager, I did not play it until many years later. One thing that impressed me was how easy it was to reach the vast majority of the stops. Even the 7th manual was only a minor stretch. I felt instantly at home at the console.

Also, one of you mentioned Mr. Rosser. He was in charge of things at Convention Hall during my high school days, but he also tuned pianos. Our spinet at home was regularly tuned by him. The video tape I have of me at both instruments is from the mid 90s, so Dennis McGurk was the only one left around at that time. I had actually met Dennis when I was a teenager and he would open the ballroom for me to practice for our ACHS graduation there in 1965.

Thanks for the memories.  
Dave Hine

Greetings,

Congratulations to Stephen D. Smith on his concise and witty appreciation of Senator Richards in Issue 25. In Smith's last paragraph we read, "So, next time you find yourself with a glass in your hand, raise it in a toast to Richards..." I could not but think that should that happen, we'll all need to do so with a cup of cheer from Richards' own eggnog recipe (as quoted in *The American Classic Organ: A History in Letters*, ed. Callahan), page 204: "5 qts rye liquor, 4 of brandy, 2 of rum, 11 doz eggs, 12 qts milk and 8 of cream." That ought to satisfy even the thirstiest of Richards' many friends. And, per Smith's appreciation, the recipe comes as part of a letter which reveals the generous and charitable side of the Senator's personality, for the eggnog party recounted in the letter included over 100 people, including four servicemen who had lost a leg in combat (1945).

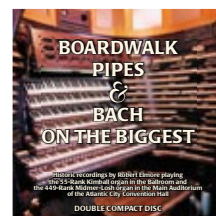
Brooks Grantier, FAGO, Marshall, Michigan

Thank you, Brooks, for your kind message. It's greatly appreciated. Now... back to the egg nog :-)

Stephen D. Smith  
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Webmaster - <http://www.organrecitals.com>

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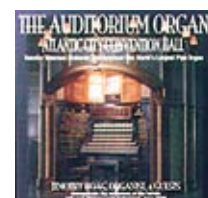
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