

ATLANTIC
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ORGAN
SOCIETY
INC.
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the GRAND OPHICLEIDE

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the **GRAND OPHICLEIDE**

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On the Cover — ACCHOS Board Member Antoni Scott has been photographing the Boardwalk Hall organs since the 1970s. In November 1998, he took a series of photos during the CD recording session of the Midmer-Losh organ using his 2 ¼ × 2 ¼ Hasselblad camera. This endearing portrait of ACCHOS Secretary/Treasurer Jack Clotworthy is a pinnacle example of his sensitive photographic art.

July 2, 2003

Organ restoration in A.C. to cost \$10M.

By DONALD WITTKOWSKI Staff Writer

ATLANTIC CITY - In the 1930s, the city's Depression-era populace was outraged by the \$347,200 construction cost for the world's largest pipe organ.

Now, even that extravagant price tag seems puny compared to the amount of money that is needed to refurbish the aged Midmer-Losh organ to pristine playing condition.

A consulting report prepared for the New Jersey Sports and Exposition Authority estimates it will take \$10.6 million and five to 15 years to complete the colossal restoration job.

The report was released Tuesday during the first meeting of a new nonprofit foundation that will oversee fund-raising efforts.

"As Atlantic City approaches its 150th anniversary, it is important to save what we have, and there is nothing more spectacular than that organ," said Vicki Gold Levi, a city historian and member of the fund-raising group.

The organ, recognized by the Guinness Book of Records as the largest and loudest musical instrument ever built, has been decaying for decades and has not been played for about five years.

Midmer-Losh Organ Co. of Merrick, N.Y., spent nearly four years building the instrument, which includes 33,112 pipes spread throughout 23 chambers in Boardwalk Hall. It was completed in 1932, three years after the building, then known as Atlantic City Convention Hall, opened its doors.

Preservationists have been urging the New Jersey Sports and Exposition Authority, the state agency that owns Boardwalk Hall, to restore the Midmer-Losh organ as well as a smaller historic Kimball pipe organ in the building's ballroom.

As a first step, the authority will put \$1.1 million into an escrow account to pay for damage to the Midmer-Losh during the \$90 million renovation of Boardwalk Hall two years ago.

"We have accepted responsibility for the damage and will be placing money in the escrow account in the next three to four months," said Joanne Cocchiola, an authority attorney.

The new nonprofit foundation discussed a number of fund-raising options Tuesday during a two-hour meeting that was closed to the media. Among them are paid tours of the organ, concerts, corporate sponsorships and historic grants.

Jeffrey S. Vasser, executive director of the Atlantic City Convention & Visitors Authority, said the same amount of energy must be devoted to the organ as the preservation effort that saved the historic Lucy the Elephant tourist attraction in Margate.

"Lucy the Elephant did it and we can do it, too," said Vasser, who is also a member of the organ foundation.

Organ expert Peter van der Spek concluded that the Midmer-Losh is in "fair to poor condition." His findings are part of a consulting report prepared by the Bridgeton architectural firm of Watson & Henry Associates for the sports authority.

Damage to the organ was caused by water from Boardwalk Hall's old leaky roof, which has since been repaired. The organ's labyrinth-like network of pipes and chambers also suffered damage during the building's renovation project.

A new controversy stemming from plans to install a sprinkler system to protect Boardwalk Hall from fire has pitted organ aficionados against the sports authority.

The Atlantic City Convention Hall Organ Society is worried that the sprinkler work could further damage the organ. It also fears that an accidental discharge of water from the sprinklers could ruin the instrument.

The sports authority, however, has pledged to protect the organ from water or construction damage. A consultant who specializes in that type of work has been hired by the authority to devise safeguards.

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SOUND ECONOMICS

Saving an organ

Ten million dollars is a ton of money to spend on any job, let alone one that just involves fixing a musical instrument.

But the pipe organ in Atlantic City's Boardwalk Hall isn't just any instrument. The Guinness Book of Records calls it the "largest and loudest musical instrument ever constructed."

And it's more than that. The organ's 33,112 pipes are an integral and beloved part of the landmark now called Boardwalk Hall. So this massive Midmer-Losh music machine is more still — it's part of the history and the fabric of a city that's getting ready to celebrate a big birthday, its 150th year of life.

So even if a \$10.6 million price tag and five-year-plus time frame to do this job are imposing, the owners and the fans of this local treasure should invest the time and the money it takes to bring it back to life.

Because the world's loudest instrument has stayed stone silent for five years — a period in which Boardwalk Hall itself has been reborn as a star of a renewed Atlantic City. And now that the Hall is back, it's time to fix the organ that's been the heartbeat of that landmark for 74 years and counting.

The organ's supporters need to come up with ways to help pay for the project, with concerts, tours, souvenir sales, volunteer help and more. They and its owners, the New Jersey Sports and Exposition Authority, can start finding those ways by thinking of the instrument's potential as a draw for visitors, not just as a drain for cash.

Realistically, of course, this job will never pay for itself. But Atlantic City and the state agencies that care about it — chiefly because of the money it generates for New Jersey — need to be willing to spend money to save the city's history.

The big bucks might come from the new buildings, like The Borgata, but this city — any city — needs to protect its past to protect its sense of community and continuity for the future.

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The Five-Manual Console

by Stephen D. Smith

Although the all-electric five-manual console, in its various incarnations, preceded and succeeded the larger seven-manual console, it was itself preceded by an earlier console. This is because the Brass Chorus and String II organs – the first departments to be made playable – were controlled from a three-manual console which, originally, was built by Möller for Atlantic City's Liberty Theater. This console was used until the end of 1929, when the first version of the five-manual console was brought into service.

The original plan for the five-manual console was to make it “of the theater type,” complete with a horseshoe



Version two. It was at this console that Rollo Maitland played recitals as the instrument was being built.

layout for the stop-keys, but it seems that this plan was never actively pursued. Non melodic percussion stops were to be included, although it seems unlikely that they were ever connected to it, even though the registers were, originally, installed.

After several revisions, the five-manual console ended up as a smaller version of the main console. There are, however, important differences between the two consoles and their means of controlling of the one instrument. Many of these differences are straightforward enough. For example, some stops are available at only one pitch on the five-manual console, whereas they appear at a number of pitches on the main console. In this respect, the smaller console can be described as “straighter” than its bigger sister. The Swell-Choir department (playable on manuals one and three on the main console) is only playable from the third manual, where it forms part of the “Swell” organ. However, to confuse things a little, its swell pedal selective is engraved “Swell II” and, likewise, the one for the Swell proper is “Swell I”. However, on the jambs, the departmental name plates simply read “Swell” – there being no distinction between “I” and “II”.

The instrument's other “duplexed” department, the Great-Solo, is split between two manuals, with the flue stops being playable from the Great and the reeds belonging to the Solo. Again, this is a straightforward enough arrangement, when one is aware of it, but, curiously, the Tibia Quint 10-2/3 (from the enclosed Great-Solo) is sited with the registers of the main (unenclosed) Great. Likewise, the Pedal Left's Melodia 8' is also “out-of-place,” as it should be grouped with the Pedal Left Gallery's stops, adjacent to its 16' extension. The stops on the remaining departments are, more-or-less, as would be expected, except it should be noted that the fifth manual is only a coupler keyboard to which the Brass Chorus, Fanfare, Echo, Gallery, and String organs may be coupled.

The stop-keys on the five-manual console are exactly the

same type as used on the main console, but they are engraved with much more information. For example, each enclosed stop has the number of its swell box indicated – although this serves no useful purpose, as the numbers are not referred to anywhere else on the console. Also, each stop has a symbol which represents its tone. This is perhaps useful for “at-a-glance” registration but, of course, it is still important to read the stop's name to ensure that, for example, one selects the Hohl Flute (on 3 1/2" wind") and not the Stentor Flute (on 35" wind)!

The result of having all this additional engraving on the stop-keys is that the organist is presented with a bewildering array of images and information and, just to make matters worse, some of the tone symbols are incorrect! Also, 34 coupler stop-keys that should be colored gray are, for some reason, white.

SPECIAL FEATURE

<i>Tone Symbols</i>
Square = Diapasons
Clover = Diminutive Foundations
Keystone = Diaphones/Chorus Reeds
Diamond = Diminutive Reeds
Cusp Hexagon = Mixtures
Circle = Flutes
Hexagon = Strings
Triangle = Percussions

This portable console is a feast for the eye, with gold-colored decorations providing a striking contrast to the black jambs and the deep hue of the wood. The cartouche on versions two and three has an engraved Sassafras tree. This also appeared on the console of the High School organ and was also planned for the Convention Hall's main console, according to the original blueprints. The Sassafras tree was the Midmer-Losh "symbol" because an unusually large specimen of it grew in the grounds of the firm's factory at Merrick, Long Island. It's for this reason that two booklets about the company – written by Seibert Losh – were entitled "Under the Sassafras Tree".

One of the nicest touches about the five-manual console is that a number of stops are engraved with the names of people associated with the instrument. The "Spaeth Gamba," "Losh Mixture," "Campbell Cello," "Hayn Dolce," "Phelps Viola," "Strack Gamba," "Jones Trumpet," and "Willis Violone" are all named

after people directly associated with the Midmer-Losh firm. The reason for the "Schoenstein Viol" is not known – as it seems unlikely that the rank was built by the Schoenstein company. The "Mayland Chimes" and "Mayland Harp" are named after the firm that made the stops, and the "Gottfried Cornet" is designed to imitate the famous brass trumpet stops made by Anton Gottfried (who provided a number of ranks for the Auditorium organ). Finally, there's the "White Oboe," which is so called because Emerson Richards was particularly fond of the oboe stops made by Fred White, of Reading, Mass., and he frequently specified that oboe stops for instruments he designed were to sound like those produced by White.

Although this console has just over half the number of registers found on the main console, its stop list still runs to over a dozen pages (assuming "letter" size paper and one line per stop – although it is listed in columns below). In the following register list, full stop names are shown, as opposed to the abbreviated ones that are actually engraved on the stop-keys. Stop numbers, which indicate extended and duplexed ranks, are shown to the left of the stop names ("Der" – seen on some Pedal and Great mixture registers – indicates stops that were to be derived from a number of ranks). It is believed this is the first time that the full stop list for the five-manual console has been published in this format.

PEDAL RIGHT

17	Diaphone Profundo	64
17	Diaphone	42-2/3
17	Double Diaphone	32
21	Sub Principal	32
1	Contra Tibia	32
1	Sub Tibia	21-1/3
2	Diaphone Phanon	16
17	Diafone	16
4	Principal	16
22	Major Diapason	16
82	Geigen Principal	16
3	Tibia Major	16
1	Tibia Clausa	16
83	Tibia Clausa	16
81	Wald Flute	16
5	Contra Viol	16
3	Tibia Quint	10-2/3
82	Octave Geigen	8
3	Octave Tibia	8
5	Octave Viol	8
4	Principal	4
5	Viol Fifteenth	4
4	Principal Twenty-Second	2
Der	Reed Mixture	VII
8	Bombardon	32
9	Ophicleide	16
8	Bombard	16
10	Trumpet	16
73	Tuba Magna	16
74	Trumpet Profunda	16
96	Contra Saxaphone	16
100	Contra Krummhorn	16
98	French Horn	16
97	English Horn	16
95	Double Oboe Horn	16
17	Dulzian Quint	10-2/3
9	Ophicleide	8
8	Bombardon	8
10	Trumpet	8
10	Trumpet	4

PEDAL LEFT

11	Contra Diaphone	32
12	Contra Diapason	32
320	Major Diapason	16
13	Diaphone	16
12	Diapason	16
117	Double Diapason	16
15	Tibia Clausa	16
147	Doppel Gedeckt	16
311	Stopped Diapason	16
14	Contra Bass	16
254	Contra Basso	16
131	Contra Gamba	16
148	Cone Gamba	16
311	Stopped Diapason	10-2/3
11	Octave Diaphone	8
12	Octave Phanon	8
13	Octave Diapason	8
15	Gross Flute	8
149	Clarabella	8
176	Melodia	8
14	Spaeth Cello	8
12	Super Octave	4
16	Sesquialtera	VII
Der	Diapason Mixture	IV
Der	Mixture	V
Der	Flute Mixture	VII
Der	Losh Mixture	X
Der	Gemshorn Mixture	V
18	Contra Bombard	32
19	Fagottone	32
20	Major Posaune	16
18	Bombard	16
19	Fagotto	16
138	Double Trumpet	16
142	Double Horn	16
160	Contra Oboe	16
161	Bass Clarinet	16
20	Major Posaune	8
19	Fagotto	8

PEDAL RIGHT GALLERY

298	Contra Viol	32
233	Diaphone	16
242	Flauto Maggiore	16
220	Bourdon	16
214	Spire Flute	16
265	Double Bass	16
266	Contra Basso	16
267	Contra Viol	16
298	Violone	16
213	Contra Gamba	16
220	Lieblich Fifth	10-2/3
214	Cone Flute	8
298	Viol	8
235	Trumpet Sonora	16
231	Tuba d'Amour	16
227	Chalumeau	16
226	Bassoon	16
230	Vox Barytone	16

PEDAL LEFT GALLERY

236	Diapason	16
171	Dulciana	16
197	Major Flute	16
176	Double Melodia	16
299	Contra Trombone	32
188	Contra Tromba	16
205	Contra Posaune	16
206	Bombardon	16
299	Contra Trombone	16
249	Saxophone	16
299	Trombone	8
299	Trombone	4

PEDAL COUPLERS

Choir	8
Choir	4
Great	8
Swell	8
Swell	4
Solo	8

SPECIAL FEATURE

Solo	4
Fanfare	
Echo	
Brass Chorus	
String I	
String II	
String III	
Gallery Reeds I	
Gallery Flutes II	
Gallery Diapasons III	
Gallery Orchestral IV	

UNENCLOSED CHOIR

165 Quintaton	16
166 Diapason	8
167 Holz Flute	8
168 Octave	4
169 Fifteenth	2
170 Rausch Quint	12-15
170 Scharf Mixture	19-22
19 Fagotto	8

CHOIR

176 Double Melodia	16
171 Double Dulciana	16
172 Diapason 1	8
173 Diapason 2	8
184 Gemshorn	8
185 Gemshorn Celeste	8
171 Dulciana	8
174 Dulciana Celeste	8
177 Philomela	8
176 Melodia	8
178 Concert Flute	8
179 Unda Maris	8
308 Nachthorn	8
186 Viola Pomposa	8
187 Viola Celeste	8
310 Voix Celeste	8
309 Fugara	4
175 Hayn Dolce	4
180 Spindle Flute	4
181 Flute Overtre	4
176 Melodia Twelfth	2-2/3
175 Dulcet	2
182 Flageolet	2
175 Dulcinet	1
196 Acuta	3 R
183 Flute Mixture	6 R
188 Contra Tromba	16
189 Tromba Real	8
190 Gottfried Cornet	8
191 French Horn	8
192 1st Clarinet	8
193 Bassett Horn	8
194 Cor Anglais	8
195 Kinura	8
188 Tromba Clarion	4

CHOIR COUPLERS

Sub Octave	
Octave	
Great	8
Great	4
Swell	16
Swell	8
Swell	4
Solo	8
Solo	4
Echo	
String I	
Gallery Diapasons III	

GREAT

9 Ophicleide	8
21 Sub Principal	32
22 Diapason	16
23 Diapason 1	16
24 Diapason 2	16
25 Sub Quint	10-2/3
83 Tibia Quint	10-2/3
26 Diapason 1	8
27 Diapason 2	8
28 Diapason 3	8
29 Diapason 4	8
30 Diapason 5	8
21 Principal	8
31 Diapason 6	8
32 Diapason 7	8
33 Diapason 8	8
34 Diapason 9	8
35 Diapason 10	8
53 Major Harmonic Flute	8
54 Flute Overtre	8
36 Major Fifth	5-1/3
22 Diapason Octave	4
37 Octave 1	4
38 Octave 2	4
39 Octave 3	4
40 Octave 4	4
41 Octave 5	4
55 Harmonic Flute	4
42 Gross Terz	3-1/5
43 Major Twelfth	2-2/3
21 Super Principal	2
44 Major Fifteenth	2
45 Second Fifteenth	2
46 Third Fifteenth	2
47 Gross Rausch Quint	2 R
48 Rausch Mixture	2 R
49 Grand Cornet	9 R
50 Major Sesquialtera	5 R
51 Schultze Mixture	5 R
52 Fourniture	5 R
56 Contra Trumpet	16
57 Harmonic Trumpet	8
58 Harmonic Clarion	4

GREAT (FROM GREAT-SOLO)

82 Contra Geigen Principal	16
81 Waldflote	16
83 Contra Tibia	16
84 Diapason Phanon	8
85 Horn Diapason	8
82 Geigen Principal	8
87 Gross Gemshorn	8
88 Gemshorn Celeste	8
81 Waldflote	8
83 Tibia Clausa	8
86 Doppel Gedeckt	8
89 Viola d'Gamba	8
90 Vox Celeste	8
84 Octave Phanon	4
82 Octave Principal	4
81 Wald Flute	4
83 Stopped Flute	4
86 Doppel Flute	4
83 Minor Twelfth	2-2/3
82 Geigen Fifteenth	2
81 Waldflote	2
87 Gemshorn Fifteenth	2
88 Gemshorn 17th	1-3/5
87 Twenty-Second	1
Der Mixture [91-92-93]	VI
Der Mixture [91-92-93]	V
94 Xylophone	4

107 Mayland Harp	8
108 Mayland Chime	8

GREAT COUPLERS

Choir	16
Choir	8
Choir	4
Swell	16
Swell	8
Swell	4
Solo	16
Solo	8
Solo	4
Fanfare	
Echo	
Brass Chorus	
String I	
String II	
Gallery Reeds I	
Gallery Flutes II	
Gallery Diapasons III	

SWELL

117 Double Diapason	16
131 Gamba	16
118 Diapason 1	8
119 Diapason 2	8
120 Waldhorn	8
124 Tibia Plena	8
126 Gross Gedeckt	8
125 Hohl Flote	8
127 Harmonic Flute	8
312 Harmonic Flute Celeste	8
132 Violin	8
133 Primo Viols	8
134 Secundo Viols	8
135 Gamba	8
136 Gamba Celeste	8
121 Octave 1	4
117 Octave 2	4
128 Ocarina	4
313 Silver Flute	4
129 Traverse Flute	4
137 Gambette	4
131 Salicet	4
122 Fifteenth	2
130 Orchestral Piccolo	2
146 Plein Jeu	VII
317 Cymbale	VIII
123 Fourniture	V
19 Fagottone	32
138 Double Trumpet	16
142 Double Horn	16
139 Harmonic Trumpet	8
140 Field Trumpet	8
143 Posaune	8
144 Cornopean	8
145 Fluegel Horn	8
314 Muted Trumpet	8
315 Krummhorn	8
316 Vox Humana	8
141 Harmonic Clarion	4
138 Jones Clarion	4
142 Octave Horn	4
163 Marimba Single	8
163 Marimba Repeat	8
164 Glockenspiel	4

SWELL (FROM SWELL-CHOIR)

147 Gross Doppel Gedeckt	16
311 Stopped Diapason	16
148 Cone Gamba	16
152 Gemshorn	8

SPECIAL FEATURE

153	Gemshorn Celeste	8
154	Gemshorn Celeste 2	8
147	Doppel Gedeckt	8
149	Clarabella	8
311	Stopped Diapason	8
148	Muted Gamba	8
155	Third	6-2/5
156	Fifth	5-1/3
157	Seventh	4-4/7
147	Doppel Flute	4
149	Claribel Flute	4
151	Zauber Flote	4
311	Stopped Diapason	4
148	Cone Flute	4
155	Major Tenth	3-1/5
156	Twelfth	2-2/3
149	Flute Twelfth	2-2/3
311	Stopped Diapason	2-2/3
157	14th	2-2/7
150	Fifteenth	2
152	Fifteenth	2
158	Fifteenth	2
155	Major 17th	1-3/5
159	18th	1-5/11
156	Major 19th	1-1/3
153	Gemshorn 19th	1-1/3
157	21st	1-1/7
151	Twenty-Second	1
155	24th	4/5
156	26th	2/3
160	Contra Oboe	16
162	Vox Humana Basso	16
160	White Oboe	8
161	Clarinet	8
162	Vox Humana	8
161	Clarina	4
160	Oboe Clarion	4
162	Vox Humana	4

SWELL COUPLERS

Sub Octave	
Octave	
Choir	8
Choir	4
Solo	8
Solo	4
Fanfare	
String I	
String II	
String III	
Gallery Orchestral IV	

SOLO

59	Major Flute	16
71	Stentor Diapason	8
79	Diapason Diapason	8
60	Tibia Rex	8
61	Hohl Flute	8
62	Flute Overte	8
66	Cello Pomposa	8
67	Cello Celeste	8
68	Phelps Viol	8
69	Viol Celeste	8
72	Stentor Octave	4
63	Wald Flute	4
70	Viola Pomposa	4
64	Flute Twelfth	2-2/3
65	Harmonic Piccolo	2
79	Grand Chorus	IX
80	Carillon	III
73	Tuba Magna	16
74	Trumpet Profunda	16
75	Tuba Imperial	8
73	Tuba Magna	8
76	Trumpet Royal	8

74	Trumpet Profunda	8
77	English Post Horn	8
78	Bugle	8
73	Tuba Clarion	4
74	Trumpet Clarion	4

SOLO (FROM GREAT-SOLO)

95	Contra Oboe	16
96	Contra Saxophone	16
99	Baryton	16
95	Oboe Horn	8
96	Saxophone	8
97	English Horn	8
98	French Horn	8
99	Vox Humana 2	8
100	Krummhorn	8
101	Orchestral Clarinet	8
102	Orchestral Saxophone	8
103	Orchestral Horn	8
104	French Horn	8
105	Vox Humana	8
106	Kinura	8
97	Octave English Horn	4

SOLO COUPLERS

Sub Octave	
Octave	
Choir	16
Choir	8
Choir	4
String III	
Gallery Reeds I	
Gallery Flutes II	

FANFARE

197	Major Flute	16
212	Stentor Unison Diapason	8
199	Stentorphone	8
198	Stentor Flute	8
200	Pileata Magna	8
304	Tuba Gamba	8
305	Tuba Celeste	8
212	Stentor Octave	4
197	Flute	4
201	Flute Octavante	4
306	Clarion Gamba	4
202	Recorder	2-2/3
203	Military Fife	2
212	Stentor Mixture	VII
204	Cymbale	V
307	Harmonic Mixture	VI
205	Contra Posaune	16
206	Bombardon	16
299	Contra Trombone	16
207	Harmonic Tuba	10-2/3
208	Ophicleide	8
205	Posaune	8
206	Bombard	8
209	Ballard Horn	8
209	Tromba Fifth	5-1/3
207	Harmonic Clarion	4
207	Tuba Melody	4
211	Clarion Major	4
205	Octave Posaune	4
206	Clarion	4
210	Tromba Tenth	3-1/5
209	Tromba	2-2/3
206	Clarion	2
210	Seventeenth	1-3/5

ECHO

214	Contra Flute Spire	16
298	Willis Viol	16
213	Contra Gamba	16

215	Diapason	8
219	Waldhorn	8
216	Spitz Flute	8
217	Spitz Flute # Celeste	8
218	Spitz Flute b Celeste	8
222	Flute Sylvestris	8
223	Flute Celeste	8
214	Spire Flute	8
220	Clarabella	8
221	Tibia Mollis	8
298	Viol	8
319	Gamba Celeste	8
213	Strack Gamba	8
220	Open Flute	4
224	Rohr Flute	4
214	Cone Flute	4
298	Viol	4
213	Gambetta	4
220	Twelfth	2-2/3
214	Flute Twelfth	2-2/3
220	Fifteenth	2
214	Fifteenth	2
214	Nineteenth	1-1/3
214	Twenty-Second	1
225	Harmonica Aetheria	VI
231	Tuba d'Amour	16
227	Chalumeau	16
230	Vox Humana Basso	16
228	Trumpet Minor	8
231	Tuba d'Amour	8
229	Cor d'Amour	8
227	Clarinet	8
226	Bassoon	8
303	Vox Humana	8
230	Vox Humana	8
231	Clarion d'Amour	4
227	Octave Clarinet	4
230	Vox Humana	4
232	Chime	8

GALLERY I

233	Diaphone	16
318	Cornet Unison Diapason	8
233	Diaphone	8
318	Cornet Mixture	VII
235	Trumpet Mirabilis	16
235	Trumpet Melody	16
234	Tuba Sonora	8
235	Trumpet Imperial	8
234	Clarion Mirabilis	4
235	Clarion Real	4
234	Clarion Melody	4

GALLERY II

242	Flauto Maggiore	16
243	Jubalfloite	8
243	Jubal Melody	8
244	Harmonic Flute	8
242	Melodic Flute	4
245	Harmonic Flute	4
246	Harmonic Twelfth	2-2/3
247	Harmonic Piccolo	2
248	Cornet	III
	Octave	

GALLERY III

236	Grand Diapason	16
237	Diapason	8
238	Diapason 2	8
239	Octave 1	4
236	Octave 2	4
240	Fifteenth	2
241	Schultze Mixture	IV

SPECIAL FEATURE

GALLERY IV

249	Saxophone	16
250	Major Oboe	8
251	Musette Mirabilis	8
252	Cor d'Orchestre	8
253	Major Clarinet	8
300	Brass Trumpet	8
301	Euphonium	8
302	Egyptian Horn	8
249	Saxophone	8
249	Octave Saxophone	4
	<i>Sub Octave</i>	
	<i>Octave</i>	

BOMBARD

Echo
String III
Fanfare
Gallery Reeds I
Gallery Flutes II
Gallery Diapasons III
Gallery Orchestral IV

BRASS CHORUS

109	Trombone	16
110	Trombone	8
111	Trombone	8
112	Tromba	5-1/3
113	Trombone	4
114	Tromba	2-2/3
115	Tromba	2
116	Tierce Mixture	III

STRING I

254	Contra Basso	16
255	Cello I	8
256	Cello Cel Celli	8
257	Cello Cel Celli	8
258	1st Violins	8
259	1st Violins	8
260	1st Violins	8
261	1st Violins	8
262	2nd Violins	8
263	2nd Violins	8
254	Octave Viol	4
264	Violins	4
	<i>Sub Octave</i>	
	<i>Octave</i>	
	<i>Melody</i>	
	<i>Pizzicato</i>	

STRING II

265	Double Bass	16
266	Contra Basso	16
267	Contra Viol	16
268	Diapason	8
269	Schoenstein Viol	8
270	Cello Phonon	8
271	Campbell Cello	8
272	Cellos	8
273	Viola Phonon	8
274	Violas	8
275	Viol Phonon	8
276	Violin	8
277	Violins	8
278	Violins	8
279	Violins	8
280	Violins	8
281	Violins	8
287	Quint Flute	5-1/3
287	Stopped Flute	4
284	Principal	4

STRING III

289	Cello Celestes	8
290	Cello Celestes	8
291	Viola Celestes	8
292	Violins	8
293	Violins	8
294	Violins	8
295	Violins	8
296	2nd Violins	8
297	Cor Anglais	8
	<i>Sub Octave</i>	
	<i>Octave</i>	
A	Grand Piano	16
A	Grand Piano	8
A	Grand Piano	4



The only known picture of the first version of the five-manual console.

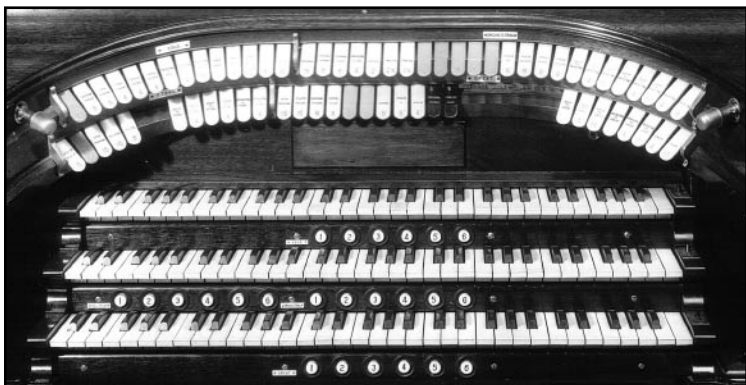
282	Violins	4
283	Violas	4
265	Cello Octave	4
266	Cello Octave	4
267	Viol Octave	4
288	Twelfth	2-2/3
287	Piccolo	2
285	String Mixture	V
286	String Reed	8
	<i>Sub Octave</i>	
	<i>Octave</i>	
	Melody	16
	Melody	4
	Pizzicato	
	Separation	

TREMOLOS

Choir
 Unenclosed Choir
 Enclosed Great
 Swell I
 Swell II
 Swell-Choir Vox Humana
 Solo
 Solo Wood Wind
 String I
 String II
 Fanfare
 Fanfare Pileata Magna
 Gallery II
 Gallery IV

The console's in-built combination action suffered because of the humidity and temperature in the building. It became unreliable and unpredictable and, eventually, was almost entirely disconnected, except for the general cancel piston. The console was disconnected from the instrument, possibly in the 1950s, and has been displayed in the hall's lobby for some years. Despite its various complexities and its current poor state, it is the policy of the Atlantic City Convention Hall Organ Society to seek funds for its restoration to full working order.

There is a 22-page chapter about the five-manual console in the book *Atlantic City's Musical Masterpiece*, which is now available from the Organ Historical Society.



The temporary console.

Meet The Author

Stephen Smith is widely recognized as the world's leading authority on the Midmer-Losh organ in Boardwalk Hall. His two books — totaling 600 pages — are the result of almost three decades of research and study. In 1997, he helped found the Atlantic City

is now firmly established on an international basis. He took on the role as the society's president at short notice when the original president designate backed out due to other commitments. Stephen lives in London, England, where he works as a freelance organist. His personal website — www.ophicleide.org — illustrates his knowledge of and passion for “the king of instruments.”

THE ORIGINAL E-MAIL THAT GOT ACCHOS STARTED IN 1997

Date: Fri, 7 Mar 1997 19:17:34 GMT
Subject: ACCH “Friends” group

Honourable and honorable List members,

Maybe the time is right for establishing something like the “Friends of the Wanmaker Organ” for the ACCH.

I have in mind the “Atlantic City Convention Centre Organ Society” (ACCCOS) - thus covering the Midmer-Losh (main auditorium) and the Kimball (ballroom) instruments. I have to say, however, that the majority (but not all) of such a group's attention is likely to be directed at the M-L organ. A logo has been designed too.

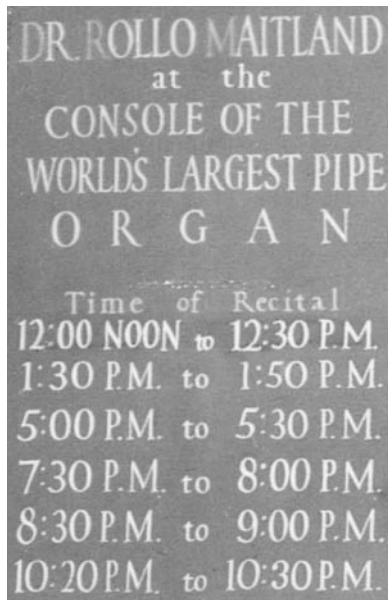
Anyone who would be interested in joining such a group please respond privately and I will compile a list of “members”. Membership will be free until the group is properly established and ratified. When this has been done, the group can “go public” and those who have already “signed-up” can consider whether or not they wish to remain as members.

In the meanwhile, I would certainly be interested to hear from people who have experience of similar groups. Ideas for a constitution, officers, etc. would be most welcome. I should imagine that there would need to be a pro-tem committee to oversee the setting-up. Any ideas for a group name (other than the one I've suggested) or a logo would be most welcome too.

The idea of such a group has been mentioned to Tim Hoag (the ACCH's organist), but nothing agreed. The matter has not yet been raised with the hall's management, but will obviously need to be. The best way to do this will be decided by the pro-tem committee.

Okay, these are just the first tentative steps and suggestions, but I think they're important.

Stephen D. Smith



Schedule for Rollo Maitland's daily concerts.



Stephen Smith in 1975 at Chester Cathedral at age 14.



SPECIAL FEATURE



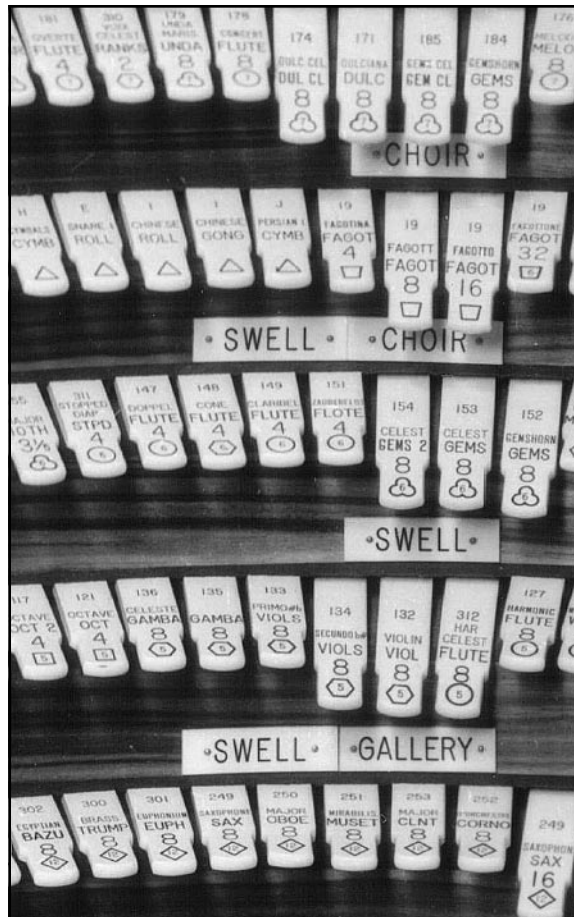
Version three, the present console



Sassafras tree cartouche on version three.



One of a pair of winged, single-clawed, Egyptian-style figures that adorn the present console.



Version two, close-up of some stop-keys on the left jamb. Note the tone symbols.

Senator Emerson Richards' Seventh Residence Organ

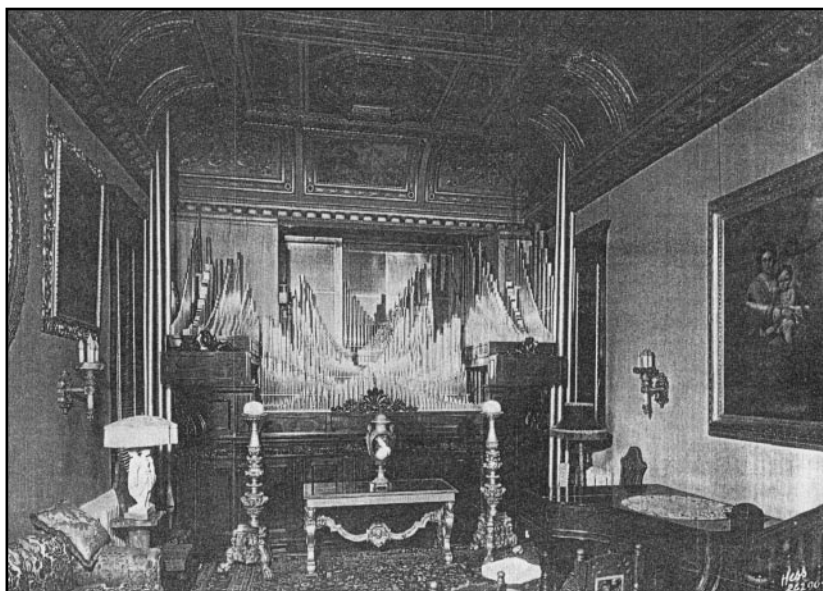
In the March 1946 issue of *The American Organist*, T. Scott Buhrmann stated that Æolian Skinner Opus 1047 was Senator Emerson Richards' seventh organ and described it as "The Organ of the Century." It was housed in the palatial family home at 1245 Boardwalk, some ten blocks from Boardwalk Hall. Opus 1047, as installed, possessed 103 voices, 132 ranks, and 7,660 pipes.

In a letter to Harry Willis, dated January 6, 1949, Richards wrote: "I know you will think me quite nutty but to help Don [Harrison] out and to make room for another spree... I have sold my latest organ to a church."

The instrument was purchased by the First Baptist Church of Denver, Colorado. Glen A. Fisher, current Chairman of the Property Committee writes:

"As legend has it, the congregation wanted to purchase a new organ in 1947. At that time, with the war just over, they were told that it would be at least five years before a new organ could be built and installed. They opted to purchase a used organ when they learned that Emerson Richard's estate was selling his personal organ. It was considerably larger than what they had in mind, but it was a good deal and would give the church bragging rights to having the largest organ between Chicago and Salt Lake City. Shoenstein and Sons was engaged to do the work.

"The organ was installed in 1951 during a time when we understand the conventional wisdom was that the pipework should be behind screens



The Music Room in Emerson Richards Atlantic City residence circa 1955. The room was 41 feet long, 20 feet wide and 21 feet high. The organ seen here is the successor to opus 1047.



Console of Opus 1047



First Baptist Church in Denver, Colorado

or grillwork. This was the case at our church. In reading the old records of the church, there was considerable discussion between the architect and the congregation as to whether some pipes should be exposed. Shoenstein and Sons was involved in this, as they were the installers of the organ. The architect won and they have been hidden ever since.

"There are five very large pipe chambers above and along the side of the chancel. We understand that some of the wooden pipes are from the 1899 Boston Opera House (the records and marking on the pipes indicate this). Our relatively new organist is a music professor at the University of Denver. He has been of considerable assistance to us in our efforts to upgrade the organ and make some necessary repairs."



An early postcard showing a flower and garden show in Boardwalk Hall. The original loudspeaker cluster over the stage indicates this event was in the early 1930s.

Atlantic City Convention Hall Organ Society, Inc.

A Non-Profit Organization

2001 Statement of Financial Activities
Prepared by Ruth M. Truitt, P.A., CPA

Support and Revenues

Contributions	22,089
Revenue	<u>1,256</u>
	23,345

Expenses

Program Services	9,131
Support Services	<u>25,168</u>
	34,299

Change in Unrestricted Net Assets (10,954)

Unrestricted Net Assets - Beginning of Year ... 41,178

Unrestricted Net Assets - End of Year 30,224

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.

Atlantic City's Musical Masterpiece

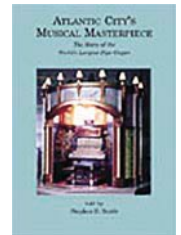
The Story of the World's Largest Pipe Organ

By Stephen D. Smith

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

A complete illustrated history of the Midmer-Losh Pipe Organ

Price: \$46 (plus S & H)



The Atlantic City Convention Hall Organ

A Pictorial Essay about the World's Largest Pipe Organ

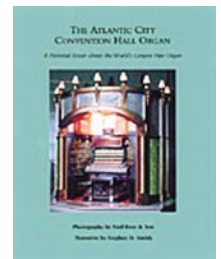
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Narrative by Stephen D. Smith

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