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The GRAND OPHICLEIDE

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

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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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On The Cover – View of a small portion of the left stop jamb. Two of the most famous stops on the organ are visible: the 64' Dulzian and the 16' Grand Ophicleide. The red and green "jewels" on the stops indicate those on 100" and 50" of wind respectively.

News Update

The New Jersey Sports & Exposition Authority has now indicated that the \$1.1 million of funds are in place to help begin the restoration work on the organs. The new organ stewardship organization is to be called The Historic Organ Restoration Committee, Inc.

The Trustees for this non-profit organization in Atlantic City will be called to their first meeting in the very near future to begin the process of allocating funds for work to be done both organs. The plans and cost estimates for the initial work

must be approved by the Historical Architect in the Technical Preservation Services Branch of the National Park Service, prior to being implemented. A separate account will be established to accrue donated funds separate from the initial funding mentioned above. The use of these separate funds for the restoration will not require NPS approval.

The Historic Organ Restoration Committee, Inc. now has the following distinguished members:

Joanne Cocchiola, Chairman, Associate Counsel, NJSEA
 Dennis Cook, Director of Music and Cultural Affairs, Historic Church of the Ascension
 Bernard DeLury, Vice President and General Council, Bally's Park Place
 Joseph Fusco, Attorney, Governmental Relations, Trump Hotel and Casinos
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 Vicki Gold Levi, Atlantic City Author and Historian
 Lillian Levy, Former Chair of the New Jersey State Arts Council
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 Jeffrey S. Vassar, Executive Director, Atlantic City Convention and Visitors Authority

John Donnelly, Esq., is the Counsel for the Organization

Reviews of the New CD Recording by Robert Elmore

The January-February 2004 issue of *Theatre Organ* and the February 2004 issue of *The American Organist* have wonderful lengthy reviews of the new CD *BOARDWALK PIPES & BACH ON THE BIGGEST*. The original and noted Mercury Records recordings recorded in 1956 on the Ballroom Kimball and Midmer-Losh have been transferred to CD format.

Ralph Beaudry in *Theatre Organ* wrote in part: "In the May, 1999 Journal, world renown organist Carlo Curley wrote the following: 'I was fortunate to know and study with Robert Elmore...when I knew him in the early 1970s I will never forget his comment about this mega-organ. He of, course, knew it well when all was operational. He said it could move men's souls as no other organ anywhere!'"

Beaudry went on to say: "With 455 ranks spread out in chambers around the massive Convention Hall, you might expect chaos. Wrong! And it's not a tight close up sound, either. Once again, we must state that the Mercury recording engineers have successfully captured every nuance, from the softest voices

to the incredibly thunderous full organ, with a remarkable clarity...Truly, this CD is more an experience than a concert — and, surely will be experienced and enjoyed by organ buffs around the world, both now and in the years to come."

In *The American Organist*, Haig Mardirosian writes: "Irrevocably, one cannot listen to these documents in sound without experiencing their bittersweet beauty and the irony they represent. These mammoth instruments, built for heroic places, stand for a bygone era, a time of innocence, optimism and simple pleasures...It is the curse of today's America that humans create few great places for themselves, and those that are made are frequently reduced to the lowest common denominator of utilitarianism. Such civic places need no organs. Even the restoration and preservation of the few great places present challenges. Boardwalk Hall still stands, newly structurally restored, and awaiting the resurrection of these beautiful instruments. This disc reminds us of what once was and should be again."

SECOND IN A TWO-PART SERIES

Pipe Dreams: A Celestial Conversation

Stephen Smith interviews Emerson Richards

ER Did Willis use any more of those Trompette Militaire stops?

SS Yes, *Sheffield Town Hall* has one, and another one was proposed for the West End organ in the 1940 scheme for *Liverpool Cathedral*.

ER But it was only proposed, right?

SS Well, yes, although it was installed, not by Willis, a few years ago, in the cathedral's tower.

ER Oh, is that the stop they call "the Party Horn"? Gee, you can hear that thing up here!!!

SS Yep, that'll be the one. Can I come back to your side of the Atlantic?

ER Sure, but I want to say a bit more about the people who worked on the organ. They were a real fine team and they worked hard. They got three breaks a day but those breaks only totaled about an hour, out of a nine-hour day, and it was a six-day week. To finish an organ of that size in three-and-a-half years was quite an achievement.

SS Especially when one considers all the problems that beset the project. In fact, the amount of time actually spent working on the instrument was probably nearer just three years, wasn't it?

ER Well, yes, there were stoppages and they did halt things for some time, but at least some of them should have been avoidable.

SS How so?

ER Well, for example, Losh left the firm in the autumn of 1930 but was back there the following year. I wrote to George telling him that I knew his brother was putting mischief in his head and that I wouldn't go on with the work until Seibert was again out of the picture. We also lost the odd day's work here and there, like when the 64-foot pipe crashed through the chamber wall. If that hadn't happened and if Losh hadn't gone back to the firm, things would have been finished sooner.

SS Tell me about that 64-foot stop. It had a checkered history, didn't it?

ER Yes, we had a lot of problems with it but we got there eventually.

SS Why did you call it a Dulzian? I know this is just a matter nomenclature to some extent; one man's meat is another man's poison or one man's trombone is another man's bombarde, but surely a dulzian is fractional-length reed, whereas that 64-foot is a full-length, full-bodied stop?

ER Well, you're right, it was just another name. It wasn't too common in the States at the time, and neither was a full-length 64-foot stop. The two things seemed to go together. We just had to have a proper 64 on that organ, it was the logical thing on such an enormous scheme. In fact, I originally wanted two 64s.

SS And that's where the problems started?

ER Yip! For a start, there wasn't enough room for the Diaphone. That was to be a big stop, with lots of fundamental. The scale was to be 40 inches square at the top, but it just wouldn't fit. So, I decided to move the 64-foot Dulzian from the Pedal Left to the Pedal Right, where it could be used with the Great diapasons and the fiery Solo reeds. Tests revealed that the tone was all harmonics and no fundamental. It wasn't what I wanted, so we thought about getting the Diaphone back. We tried a number of arrangements aimed at producing two tones, diaphone and dulzian, from one pipe but none of them were successful. Eventually, we gave up on the reed and just provided the Dulzian with diaphone pipes for its lowest notes. They were quicker to speak and had more weight than anything we'd obtained with reeds.

SS So, it was a compromise?

ER Yes, but at that pitch it didn't seem to matter how the tone was produced, so long as it had some weight. Only the diaphone pipes provided that weight but, even so, the stop is, strictly speaking, a reed. Have you seen my booklet "World's Largest Organ in World's Largest Auditorium"?

SS Yes.

ER You'll notice in there that the 64-foot Diaphone doesn't appear in the stop list but the 64-foot Dulzian does. That's because the 64-foot stop is a Dulzian that just happens to have diaphone pipes for its low notes.

SS I see but, on the five-manual console, there is a stop-key for the 64-foot Diaphone Profunda but not for the 64-foot Dulzian.

ER Well, you know, that console's a bit of a mess, really. It looks very nice but there are lots of things wrong with it. It was one of the last things to be worked on, when the money was in real short supply. The result was that some things didn't get done properly, if at all. That 64-foot stop-key was from an earlier incarnation and was never changed for the final arrangement. Actually, we had a real problem fitting all the stop-keys on that console and some ended up in the wrong place. Also, some couplers that have the wrong color stop-keys, white instead of gray. I really can't remember why we had the swell box numbers engraved on the registers, as they serve no useful purpose. I guess we should have altered the engraving on the swell box selectives on the big console too, but that didn't get done, either.

SS *What do you mean?*

ER Well, there are stop-keys for switching the String 3 and Percussion shades onto the shoes but the percussion department is unenclosed and the String 3's volume is controlled by the Fanfare's shades, so their selectives are obsolete.

SS *Why did you decide to make the Fanfare an enclosed department?*

ER Well, I said, in the contract, that it was to be arranged so as to make enclosure possible if it was thought desirable. The Fanfare is really a super Swell organ; it's on the Swell side of the auditorium, of course. I just thought it would be more useful to have it under expression.

SS *But enclosing it presented a number of problems for Midmer-Losh, didn't it?*

ER That's true, they did have to take out some chests and realign them in order to get in the shades, extra windlines, etc.

SS *But I don't suppose the decision made you very popular!*

ER I wasn't there to be popular, I was there to design what I thought was the best organ to do the job. Actually, that decision was taken quite early on, before the problems crept in. I don't recall anyone complaining at the time.

SS *So, with the Fanfare enclosed and the String 3 organ within the Fanfare chamber, you also decided to take the shades off the String organ and use the Fanfare's for volume control?*

ER That's the long and short of it. There seemed little point in having a swell box within a swell box. It would only confuse the matter, and some organists too!

SS *What type of shades did the String 3 organ have?*

ER They were aluminum.

SS *Did they work effectively?*

ER Their response was quick as lighting.

SS *But did they give an effective diminuendo?*

ER They afforded a degree of accent that was quite possibly unrivalled.

SS *You're not going to give me a straight answer about their effectiveness at reducing the volume, are you?*

ER Well, when you get them working again, you can judge for yourself.

SS *Okay, I'll look forward to that. In the meanwhile, I'll move on to something else. On this point about extension, do you think that the Atlantic City instrument is a straight organ or a unit organ?*

ER It's straight, the unit stops can be taken off without affecting the ensemble.

SS *By that you mean?*

ER I mean that, for example, the Swell Double Trumpet at 16 and 4-foot pitches can have its clarion off because there's a separate, straight clarion on that pressure too.

SS *So, let me get this right. You're saying that one pitch from each extended rank is necessary for the ensemble but its extensions aren't?*

ER Precisely, because if you did not use the extended stops at any pitch, you'd lose, for example, all of the 16-foots on the Swell. So, what I'm saying is use the 16-foots but don't use their extended pitches.

SS *And in that way, the ensemble is not affected?*

ER Well, it isn't, is it?

SS *Now I see what you mean, I'd have to agree with you. Even so, are you not uncomfortable with the fact that 96 ranks – about 21% – of the 449 are extended?*

ER No, I'm comfortable with the fact that 353 of those ranks are straight but, as I said before, I'd design some things slightly different now.

SS *Well, let's take the Pedal organ on the main console, as an example. In total of there are 261 stop-keys but there are only 21 pedal stops. A slight anomaly?*

ER Hey, wise guy, I don't want you doing an Arthur Brook on me with these disingenuous statements! The Pedal organ has to be treated a little differently from the rest of the instrument and, at the risk of repeating myself again, I'd design it straighter now. It is necessary to use the extended stops on the Pedal, otherwise the department would consist of one 64-foot, six 32-foot, eleven 16-foot, two mutations, and a mixture. You know as well as me that playing in octaves on the pedals is not frequently called for, so the worry about extended ranks just doesn't apply and, once again, the ensemble is not affected. The Pedal also has a lot of couplers, percussions, and second touch stops. If you ignore them, there are rather less pedal stops, even including the duplexed ones that are borrowed from the manuals.

SS *But the borrowed stops do affect the ensemble?*

ER Not really, unless you happen to be playing the same note on the manuals and on the pedals, then you're a pipe short, of course. The rest of the time, the borrows provide useful material in addition to the Pedal's own stops.

SS *On your later residence organs, you had the borrowed stops grouped separately from the other Pedal stops and T. Scott Buhrman said this prevented the straight registers being be "contaminated" by the borrows or "other evils", didn't he?*

ER Well, he was a bit zany at times but, hey, his magazine allowed me to put across a load of stuff to the organ world, so I ain't complaining. The arrangement on my organs was just a personal preference thing, it was convenient more than anything else.

SS *So, it had nothing to do with the fact that "borrows" wouldn't be found on a Baroque organ, which your later residence organ clearly were?*

ER Maybe but, either way, it seemed like a good idea at the time.

SS *What was it that so fascinated you about the Baroque organ?*

ER Over here, of course, we call it the "Classic" organ. My organs weren't Baroque, they were an American interpretation of the Baroque. The Baroque period is gone, so the instruments couldn't be Baroque, neo-Baroque perhaps, but we settled for the name "American Classic". There were important differences between Baroque and American Classic.

SS *Such as?*

ER The transmission from console to pipes was electric instead of tracker and the chests were pitman instead of slider.

SS *You didn't want slider chests and tracker action, then?*

ER Heck, no. They were limitations imposed by a past technology. It was the sound that was important, not the mechanisms.

SS *What was it about the sound that you liked?*

ER It was the clarity, the brightness, the cohesion of the whole. It was quite unlike anything we'd heard over here. Playing the works of Bach on the typical American organ was a decidedly stodgy affair.

SS *So you set out to bring the Baroque sound to the United States?*

ER That was my intention, yes.

SS *Did you encounter much resistance?*

ER Sure. The trouble is people will tell you they "know what they like" but what they often mean is they "like what they know". You have to remember that, in those days, travel was not so easy, nor as affordable, as it is now. On the whole, people didn't move around much and only the rich went overseas. It took five days on a Cunard liner from New York to Southampton, there were no airplanes, of course. There weren't many recordings either, so people rarely got to hear organs other than the ones in their local church or theater. Consequently, that's what they got used to hearing and that's the sound they liked. Trying to persuade them otherwise – through the pages of a magazine – was a big job.

SS *But it wasn't just through magazine articles, was it? Some of these American Classic organs were actually built and heard by people. Eventually, the message did get out.*

ER That's true enough, but it was a slow process.

SS *Would it be true to say that the Atlantic City organ, with its Baroque-type Unenclosed Choir organ, was part of that message?*

ER Yes, it would but it would also be true to say that, for various reasons, the message was somewhat lost.

SS *How so?*

ER Because the organ was so big, with so many novelties and features, that nobody really noticed the half-a-dozen stops that formed the Unenclosed Choir. The Unenclosed Choir on the High School organ got more attention purely because it was on a smaller instrument.

SS *Actually, the Unenclosed Choir organs weren't inspired by the Baroque organ were they?*

ER Well, sort of. I hadn't actually heard the Baroque sound then, but I'd read about it. I guess these Choir organs came about because of the Loshes. They got a Schulze pipe from Audsley, which he'd been given by Noel Bonavia-Hunt. It had a low cut up, a wide mouth, and an unusually bright sound. Actually, I can't now remember if it was a Schulze pipe or a copy of a Schulze pipe but it sounded markedly different to any diapason pipe that the Loshes or I had heard before.

SS *So the Unenclosed Choir organs were choruses of Schulze-type diapasons?*

ER Yes.

SS *But, at the Convention Hall, didn't you carry the Schulze theme further, with bigger scales and higher wind pressures?*

ER That's true too. We found that the double languid allowed us to keep the extensive harmonic train while using higher pressures. The third Gallery organ was the ultimate example of this, with a whole Schulze-type chorus blown by 20 inches of wind, a far higher pressure than Schulze would have even dreamed of.

SS *Do you think this recreation of "the Schulze sound" worked?*

ER Do you?

SS *From what I've heard of the Schulze-type stops on the Great organ, I'd have to say yes.*

ER Well, there you have it! You've answered your own question.

SS *Anyway, so it was the sound of the Baroque organ that was important to you, but did you not foresee that others would be intrigued by the mechanical action of these ancient organs and that they'd want to recreate that too?*

ER I didn't believe anyone would want to that.

SS *Some people might argue that you can't have one without the other, i.e. the Baroque sound without the Baroque action.*

ER That's bull, as far as I'm concerned. The only thing that's constant is change, we should be moving forwards not backwards.

SS *You mentioned earlier about people hearing organs in their local church or theater. Did you view the organ as a single instrument that was suited to both of those venues or did you think that each venue should have a different type of organ?*

ER Well, when I was growing up, an organ was an organ. Theater organs weren't particularly different from church organs, it's just that they were in theaters instead of churches. It wasn't until the 1920s that I noticed two distinct types of instruments evolving, one for churches and one for theaters.

SS *So is the Atlantic City organ a church organ or a theater organ?*

ER It's neither. It's both. It's an organ.

SS *Oh, come on, there has to be more to it than that?*

ER Well, you know, some times there's a tendency to read-in too much to something. You historian people peer back into the mists of time and try to see what was going on and what was in people's minds all those years ago. Sometimes you look so hard that you... what's the phrase..? "Can't see the wood for the trees". The Atlantic City organ is just that, an organ. It was conceived along classic lines and has proper diapason choruses on the main departments. Sometimes those choruses are separate stops, 8-4-2-etc., and sometimes they're compound stops, like the Grand Chorus on the Solo or the Stentor Mixture on the Fanfare. It's nearly 80% straight but there are some voices more usually associated with the theater organ and they account for the majority of unified ranks. It's down to the organist to use the instrument as he or she seems fit. There's more than enough there to chose from.

SS *That's true. Did you know Henry Willis III used to refer to Atlantic City organ as "the world's largest collection of pipes"?*

ER Did he? Maybe I should go have a word with him about that?

SS *Well, perhaps now would be a good time to finish so, thank you, "Sen.", for your time.*

© Stephen D. Smith

An Atlantic City Native Remembers

By Ernest Lehrer

My first recollection of the architectural and musical grandeur of Convention Hall was a third-grade trip to this shrine. A classmate's father, Frank McCue, the hall manager, gave the class a tour of both the Auditorium and the Ballroom, during which we glimpsed the various and wondrous organ consoles. Swept away by these sights, I began piano lessons; however, my plan was to play the organ. A few months later in May 1954, I heard the Auditorium organ during a High Mass, part of an audience of over 20,000. I was sitting in the balcony on the right side forward with a good view of the organ's kiosk. The man playing and accompanying was being directed by another standing next to him who had a view of a third person out front leading our singing of the *Missa de Angelis*. The dynamic of this team was fascinating. We sang our hearts out as the sound of the Diapason Chorus galvanized and challenged us. There was an unforgettable physicality in that sound.

As early as I can remember, our family went each July to see the Ice Capades. This five-year-old was amazed at the sight of an ice rink in the Auditorium; and all those follow spotlights! I grew proud of the city with its wonderful hotels, boardwalk and piers. I felt privileged to live in a vacationland with the beach a 15-minute walk from our neighborhood across the Intracoastal Waterway. The sleepy city of the 1950s was desperately in need of a renaissance, but still relied on drawing year-round conventioners to its meeting places and mild climate; and vacationers seasonally to its large, beautiful beaches: those unwilling to take an air flight to Miami Beach, the lately dreaded rival to the "World's Playground."

Beginning organ lessons in 1956, I endured nascent, in-the-gut symptoms of that progressive condition, organitis. I practiced and played services on a 10-rank pipe organ in Our Lady Star of the Sea Church's choir loft. I bought *Boardwalk Pipes*,

my first LP. My older brother, himself a musician, gave an enthusiastic account of the scene that attended John Weaver's recital at Emerson Richards's Boardwalk salon in fall 1957. Meanwhile, I was given access to the Auditorium and Ballroom, as my father worked for a company which had its offices in the Pacific Avenue storefronts of the Hall. I'd pass the subterranean AC to DC converters guarded by electrician Bill Paxton, a neighbor, on the way to the Auditorium to hear Lois Miller or see William Rosser in his atelier. In 1958, Rosser showed me the 10 ranks of pipes from the organ in my church, which he removed to his workshop. Wyand's Piano and Organ Store had replaced it with a concert model Wurlitzer electronic. It sat there small and inadequate in the large area lately left vacant in the loft.

This same company coordinated the largest Baldwin Organ installation in the east in St. James Church at North Carolina and Pacific. British

organist Gerald Gerard played the dedicatory recital, the first organ recital I ever attended. As a freshman coming home from high school one day, I was surprised to find a 1940s vintage Hammond B2 sitting in the music room. With its ancient Leslie towering seven feet, Dad said that he "bought it for a few bucks from the Morton Hotel Quarterdeck Theatre, where it was stored in a closet." I never connected the instrument with Lois Miller playing it until I read Jack Goodman's article in Issue 10 of *The Grand Ophicleide*.

My brother fueled my enthusiasm for going to Atlantic City High School. It was a short walk from our Chelsea Heights neighborhood. I loved the school's stately setting on terraced lawns, its dark hardwood interior appointments. The focal point for several of us—our *raison d'être* at ACHS—was the Midmer-Losh organ in the high school auditorium. We would gather there before first period to play for each other. A neighbor recalled that in the late 20s, Marcel

Dupré played this organ, asking for musical themes from the audience from which he improvised symphonically. I have a large Hess photo depicting the auditorium stage with orchestra and chorus, conductor, announcer and Arthur Brook standing by the console, taken during a radio broadcast, a single spring-suspended microphone in their midst.

I spent some Saturdays in that auditorium with Harry Young, the assistant principal, repairing whatever was most needed. A lot of the wiring and relays appeared in disarray. Some pipes were missing or deteriorating. Yet the organ was played for assemblies and accompanied the school chorus and orchestra. Whatever deficiencies in volume the two stage organ chambers presented, the Trombone Chorus surely made up the difference. We loved frightening the freshman. During assemblies they sat in the right balcony in front of the Trombone Chorus which was housed in a case that looked to be no more than a closet set against the wall, up behind the top row of seats. We'd take any opportunity to introduce a song with—at least—the big 8-foot reed. The opening of the National Hymn with its triplet triads was our favorite intro.

Sometime in my freshman year and out of the blue, I called up the Senator and introduced myself. He asked me to visit him in his new home on the Boardwalk at South Carolina Avenue. With a storefront at Boardwalk level (at that time, rented to Rybas Fudge), the mansion sprawled at second story level with a white marble and gold trim exterior. I was met by Mrs. Richards and presented to her husband. The rooms were spare, appointed with good furniture, but no organ. We sat in the sun porch on overstuffed sofas. The room's motif was tropical. He spoke slowly with some difficulty and he smiled. I learned no secrets to pass on to the faithful reader. After



Lois Miller in a recently discovered photograph

an hour, he took me to his studio in which featured a skylight above a large worktable. He was designing a principal chorus and showed me several metal disks, samples of each rank's diameter, metal and thickness for the same note. On the table was a blueprint for the chorus. He may have been trying to find out the extent of my knowledge of organ design, as he talked about the dilemmas that confronted him on that table.

I first played the Kimball in late 1959. It was in fine mechanical order, sounding as it had on the Elmore recording. I recall those hours at the instrument as an epiphany in my musical life. In September 1960 I became organist of Church of the Ascension at Kentucky and Pacific with its large 1916 Möller, a job I kept until leaving for college.

I met Lois Miller in 1963 while I was practicing for high school commencement on the ballroom organ. As I was finishing practice—the ballroom filling with conventioners—Lois came up to me and introduced herself. We hit it right

off. I was excited to meet her and she was her perky, personable self. Time was passing and she wanted to get on that bench! As I sensed this I gathered my things, but thought to leave my score of *The Star Spangled Banner* up on the rack for her to start the show. She responded, "Oh sweetie, I don't need music; I've been playing that so long, I could do it in my sleep."

We arranged to meet at the kiosk, possibly later that day. I stood next to her at the Midmer-Losh; she played light favorites, show tunes and marches, many from memory. I remember her soloing where appropriate on what sounded like a repeating glockenspiel. She played at loudest mezzo forte as conventioners milled about exhibits. I was impressed with her absolute detachment from the sound of the music that was coming at us as she chatted about every little thing. It was the first time I had seen a musician on autopilot, playing flawlessly while, with another part of her brain, talking to me. "Don't ask me anything about how this instrument works. I rely on Rosser for that. I don't want to know. I'd only be worrying about the mechanical problems and become distracted from my playing." Short of a magnitude 10 earthquake, I can imagine nothing that might have distracted her.

I went on to a musical career. My Atlantic City pipe organ adventures put me on the path. When I talk to colleagues about the Atlantic City that I knew, it is difficult to convey the impact that music-making had on me in a town they can only lately picture as a scene from Bertolt Brecht's *Mahagonny*. I look forward to the day when music from the newly-restored Boardwalk Hall will call me back to that city of my dreams.

Ernest Lehrer is musical director of St. Joseph Church in Astoria, New York.

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April 5, 1993

Mr. Chris Nagorka
Kanawha Organ Works
265 Rutledge Road
Charleston, West Virginia 25311

Dear Mr. Nagorka:

Thank you for your very nice letter about BACH ON THE BIGGEST. Needless to say, I enjoyed your recollection of your first hearing of that record and was pleased to see where the interest that it piqued had led you.

I was an organ student in my younger years and consider myself so very fortunate to have made those wonderful Mercury recordings with Marcel Dupre and also to have recorded BACH ON THE BIGGEST.

The Convention Hall organ was, indeed, both forgotten (by many people) and forlorn when we decided to try to capture its last sounds on disc and you may rest assured that the experience both of dealing with the many problems of the instrument itself at that time and trying to properly place its sound within the impressive dimension and acoustic of the Hall provided an adventure which none of us will ever forget! How nice to hear that the occasion has provided special moments and special memories for others as well.

I hope eventually to release a CD featuring both of the LPs made in Convention Hall, but probably after all of the Dupre recordings are on the market. The Mercury catalog is both rich and diverse and it will take a while to re-issue on CD. We have had any number of requests for the Convention Hall recordings, however, so please know that your words have been heard.

With all good wishes,

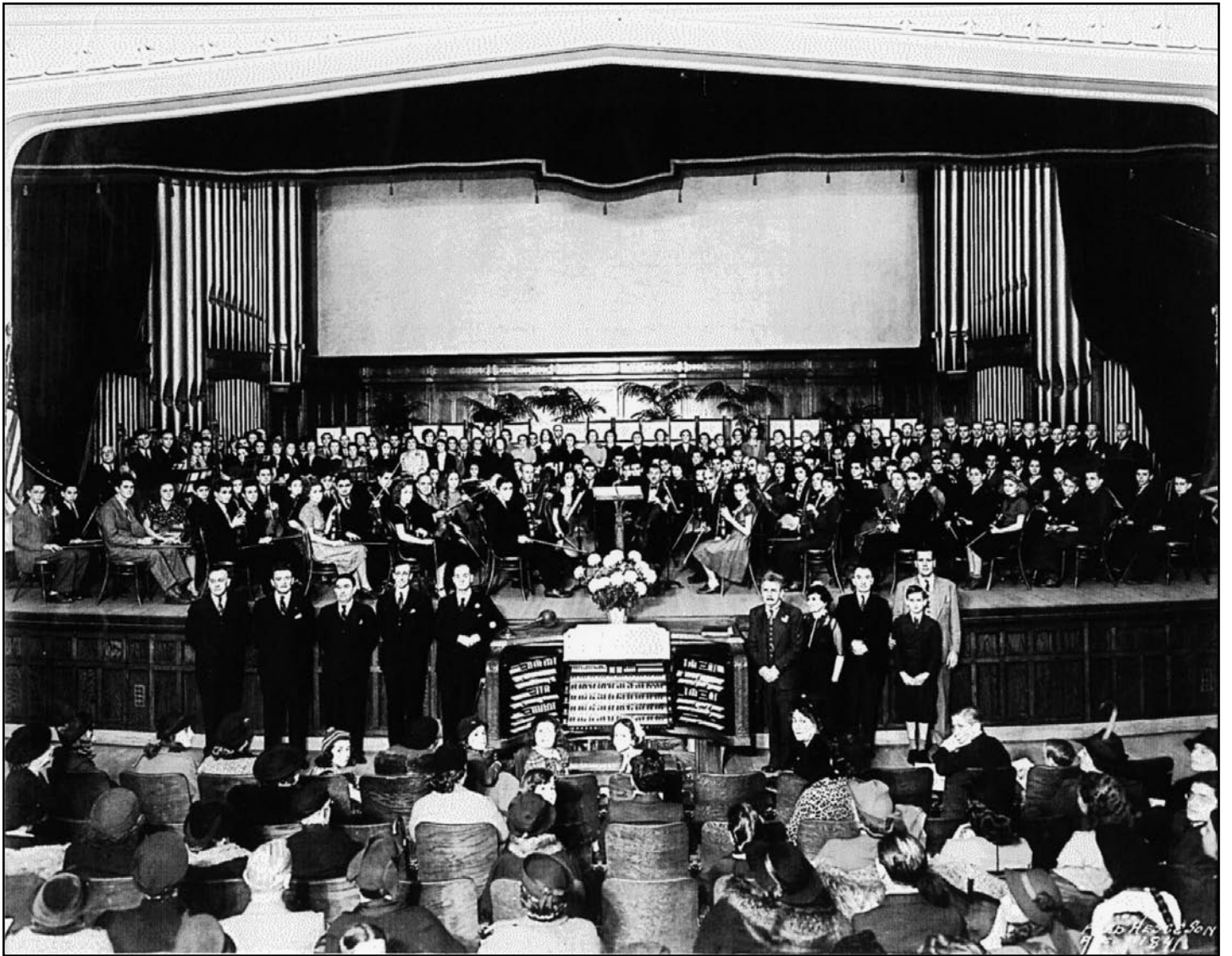
Sincerely,



Wilma Cozart Fine
Mercury Living Presence

P.S. As I hope you know, CD 434 311-2, Marcel Dupre playing the music of Franck and Widor, is currently available.

Wilma Cozart, noted recordist for the Mercury Living Presence series of recordings, comments about her recordings of *Boardwalk Pipes* and *Bach on the Biggest* to Chris Nagorka back in 1993. These recordings are now available on a single CD at www.acchos.org



1939: Arthur Scott Brook, City Organist, and his family (to the right of the console) pose for a photograph at the end of a concert on the Midmer-Losh organ at the Atlantic City High School to celebrate his 70th birthday. The program featured a number of compositions by Brook, including a choral work in which his son, Walter (at far right of family group), was the cantor.



(Left) Master recordist, ED KELLY of Mobilemaster caught in a comic pose immediately following the intense recording sessions on November 3-4, 1998. His stunning recording, *The Auditorium Organ*, remains a remarkable testament to his recording skills. One wonders if Senator Emerson Richards would have had a similar expression at times during the construction of the Midmer-Losh organ back in 1929-1932.

(Right) View of the closed kiosk housing the 7-manual console. It sits silently awaiting the Right Stage chamber to be restored to its pre-1998 performance condition.



Price Reduction on ACCHOS Books

Now that the printing costs for *Atlantic City's Musical Masterpiece* and *The Atlantic City Convention Hall Organ — A Pictorial Essay About The World's Largest Pipe Organ* have been nearly recovered, we are able to reduce the price of both books to \$25 each. They may be ordered online at www.acchos.org in the Store or by calling the Organ Historical Society at (804) 353-9226. They might make nice gifts for friends.

The 2001 and 2002 Statements of Financial Activities (appearing in previous issues of *the Grand Ophicleide*) were prepared by ACCHOS, Inc. and audited by Truitt, Pouliot & Associates, P.A., C.P.A.

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.

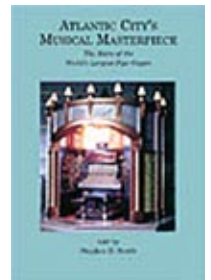
Boardwalk Pipes & Bach on the Biggest

Compact Disc Recording
The legendary Mercury recordings digitally re-mastered in stereo featuring the Ballroom Kimball and Midmer-Losh organs, played by Robert Elmore
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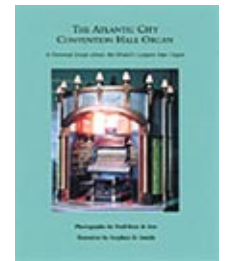
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