

# American Theatre Organ Society 52<sup>nd</sup> ANNUAL CONVENTION



## THE GRAND ORGAN TOUR

Presented by the American Theatre Organ Society  
July 1-6, 2007

## **American Theatre Organ Society**

### **2006-2007 OFFICERS**

Ken Double, President  
Michael Fellenzer, Vice President  
John Riester, Secretary  
Paul Van Der Molen, Treasurer

### **2006-2007 DIRECTORS**

Vern Bickel  
Michael Cierski  
Jelani Eddington  
Ed Mullins  
Don Near  
Donna Parker  
Doug Powers  
Carlton Smith  
John Riester, Youth Representative

### **STAFF**

Jim Merry, Executive Secretary  
Jeff Weiler, Theatre Organ Journal Editor & Advertising  
Doug Powers, Publisher  
John Ledwon, ATOS Marketplace  
Mike Kinerk, Convention Planning Coordinator  
Jim & Delores Patak, Archives and Library  
Alden Stockebrand, Publications Manager



*Ken Double, President  
American Theatre Organ Society*

### **MISSION STATEMENT**

*The American Theatre  
Organ Society (ATOS)  
is dedicated to the  
preservation of a unique  
American art form —  
the theatre pipe organ  
and its music.*

## WELCOME TO THE 52nd ANNUAL ATOS CONVENTION!

On behalf of the Board of Directors and Officers of the American Theatre Organ Society, I wish to welcome each and every one of you from all around the world to the GRAND ORGAN TOUR-2007, MID-ATLANTIC STATES convention. We will be setting forth to hear outstanding performances from our headquarters at the Marriott Marquis in Times Square. Could there be a more appropriate location in the entire world to celebrate music? Over the past century-plus, not even Vienna boasts the history of music ranging from Tin Pan Alley to Broadway, Carnegie Hall to Lincoln Center, that New York City can boast, and thus it is fitting that we meet here.

There is a palpable, definitive “rhythm” to this great city that will fuel our passion for great music. And the word “great” hardly seems to describe some of what we will experience. For those enjoying the full run of events, three of the most magnificent pipe organs ever created will be presented to you. The Midmer-Losh at the Atlantic City Convention Hall is a “one-of-a-kind” musical marvel. The Wanamaker Grand Court Organ at Macy’s in Philadelphia is again heard by the public in all its glory with the tender, loving care of THE FRIENDS OF THE WANAMAKER ensuring its magnificent sound will be heard for generations to come. Those are special events in and of themselves.

Opening Night at Radio City Music Hall is perhaps best described as beyond special. This most-famous of Wurlitzers is so rarely heard in full concert that it could be said this performance might be a once-in-a-lifetime event. And as you will note during this event, we enjoy the Radio City Music Hall concert due to the generosity of Dr. Marie Jureit and Dr. William Worden. It will be a thrill to hear Walt Strony bring his skill, artistry and creativity to the greatest theatre in the world.

Meanwhile, as the convention moves along, I am sure there will be individual moments which will prove memorable to you with each passing performance. It is part of what makes the conventions so special. Will we hear one of our favorites dazzle us as never before? Will a budding star emerge with a breath-taking concert performance? Will the Young Artists competition confirm once again that the performing future is indeed in good hands? I would predict that the answer to all three questions will be a resounding “YES!”

The other ingredient in the mix of these conventions is the wonderful time spent with friends seen perhaps just once or twice a year. Renewing acquaintances, making new friends, finding out what’s new in chapters across the country, and meeting those who come from across the ponds, all make for the real success of these events. I look forward to the concerts, the warm greetings from friends and members, the important work of the Annual Meeting, and the exchange of ideas that naturally come out of gatherings such as this.

My thanks to Co-Chairmen Nelson Page and Mike Kinerk, who have taken on a daunting task of making a convention “work” in New York City and beyond. My thanks to the artists, technicians and volunteers all across the Mid-Atlantic States area who have helped with this event. A big “Thank You” to Chuck Pierson, President of the Manasota Chapter, for his efforts as registrar, a post he has ably handled two years in a row. And most importantly, my thanks to you for attending this 52nd annual gathering, for your membership and your interest in the organization that is working hard to further the cause of the music we love.

To paraphrase the Bernstein/Comden and Green song, “New York, New York is a heckuva town” and a great place from which to explore some of the finest, most historic instruments across the Mid-Atlantic States. We sincerely hope you enjoy every minute of your stay during this historic convention!

Ken Double, President



## 2007 Convention Committee

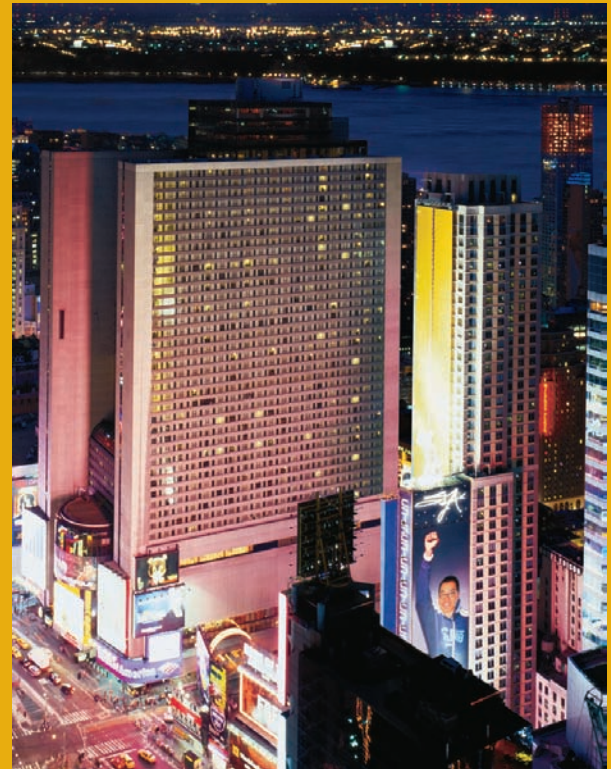
Michael D. Kinerk, Co-chair  
Nelson Page, Co-chair  
Dennis W. Wilhelm, Vice-chair  
Robert Maney, Treasurer  
Chuck Pierson, Registrar  
John Fischer, Program Design  
Tom Blackwell, Webmaster  
Diane Walker, Logistics  
Harriet Seltzer, Store Manager  
Bob Josen, Store Manager  
Jack Moelmann, Registration Desk  
Gus Franklin, Registration Desk

## Organ Crews

**Atlantic City Boardwalk Hall** – Cal Loeser, curator  
**Radio City Music Hall** – Richard Christopher Bishop, curator  
**U.S. Military Academy at West Point, Cadet & Post chapels,**  
Grant Chapman, curator  
**Paramount Theatre** – Tom Stehle, Lowell Sanders, Bob Welch,  
Jack Stone, Jesse Kohl, Steve Gatzke  
**Lafayette Theatre** – Bob Miloche, John Baratta  
**Chaminade High School** – Brother Robert Lahey, Bob Atkins,  
Russell Fallor  
**Trenton War Memorial** – Jason Taylor, Albert Schlauer, Jr.,  
Brant Duddy  
**Allen Organ** – Walter Strony, Dwight Beacham, Laird Morris  
**Marshall & Ogletree Virtual Organ** – Douglas Marshall, Dave  
Granz, Cameron Carpenter  
**Macy's/Wanamaker** – L. Curt Mangel, curator

## MARRIOTT MARQUIS HOTEL TIMES SQUARE

1535 Broadway at 45th St., New York, NY 10036  
Tel: 212-398-1900 Fax: 212-704-8930



## Theatre organ fans of the world...Welcome to Times Square: The Crossroads of the World!

Welcome. We are delighted you have joined us for the 2007 annual convention of the American Theatre Organ Society. This will be the Grand Organ Tour of the Mid-Atlantic States, as we gather our forces here in Times Square, Manhattan, New York City, for only the second time in ATOS history: we last were here in 1970. A lot has changed in those years, but our love for the music of the theatre organ has not changed.

We have for you some of the most exciting world-class organs and venues ever presented at an ATOS convention. From the largest Wurlitzer ever built (Radio City Music Hall) to the smaller and intimate but still excellent theatre pipe organs assembled with care and dedication by some of our members and chapters, we have the organs to thrill and delight you. Also, in our Pre-Glow and After-Glow, we will let you form your own opinion on the long-standing argument over which is the largest pipe organ in the world. Is it the Atlantic City Convention Hall organ with its seven-manual console, or is it the sonorous Wanamaker Organ in the Macy's store in downtown Philadelphia. Study well and come to your own conclusion.

This year we will observe a very patriotic theme as we celebrate together the birthday of the United States on July Fourth, and also experience moving and thrilling visits to our historic U.S. Military Academy at West Point, and also our optional Circle Lines Cruise in New York Harbor for the spectacular Fourth of July fireworks show.

We must give a special thank-you to our benefactors who made possible the opening night gala at Radio City Music Hall. They are Dr. Marie Jureit and Dr. William Worden. The concert at the "showplace of the nation" is extremely costly and would not have been possible except for their love of theatre pipe organ music and their generosity to ATOS. Special thanks also are due to the manufacturers of the fine electronic instruments that we will enjoy this year. These are the Allen Digital Organ and the Marshall and Ogletree Virtual Pipe Organ. Our convention will be greatly enhanced because of the fine work of these two great firms.

Of course, we believe that we have the finest roster of theatre organists ever assembled for a convention to delight and entertain you. While you are here we hope you will take advantage of the wonders of New York City: go to a Broadway Theatre (a dozen are within four blocks of your headquarters hotel), see a show, visit one of the world's great museums, walk in Central Park and see other unique attractions that cause many to call this the World's Greatest City.

It is going to be so much good music and fun that it is nearly impossible to express it in words. So thanks for coming ... and let the music begin. We welcome you on behalf of ATOS and our hard-working committee.



*Michael D. Kinerk*



*Nelson Page*

Michael D. Kinerk and Nelson Page

Your 2007 Convention co-chairs



## OUR MASTER OF CEREMONIES

Ken Double brings us information and levity once again. This year Ken is wearing a double hat — if you'll pardon the pun — as both ATOS President and Master of Ceremonies. Ken calls Houston, Texas his home and has just completed his 17th season of broadcasting hockey, and his 32nd year in sports broadcasting. Born and raised in Chicago, Ken got his first taste of theatre pipe organs at the Pickwick Theatre in Park Ridge. He performed his first public theatre organ concert in 1978 at the Embassy theatre in Ft. Wayne, Indiana. Since then he has been welcomed all over the country and all over the world as a concert artist. ATOS is fortunate to have Ken as a man-of-many talents and we welcome him to this 52<sup>nd</sup> annual ATOS convention as Master of Ceremonies...this will be Ken's 14<sup>th</sup> Convention serving as MC.

## THE GEORGE WRIGHT MEMORIAL FELLOWSHIP

Nathan Baker from Columbus, Ohio was this year's George Wright Memorial Fellowship winner, enabling him to attend the convention and learn more about theatre organ.



*Fellowship Winner, Nathan Baker*

## PRE-GLOW – ATLANTIC CITY BOARDWALK HALL

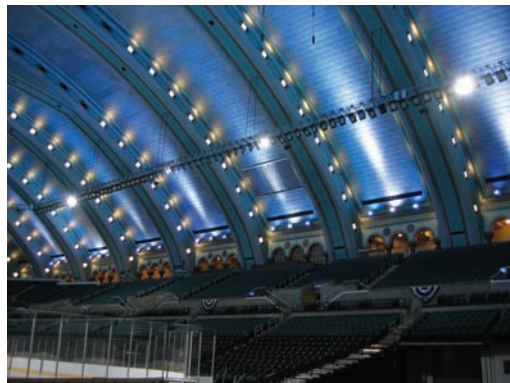
2301 Boardwalk, Atlantic City, NJ 08401 Tel: 609-348-7000

<http://www.boardwalkhall.com/index.asp>

Tour Co-Hosted by Atlantic City Convention Hall Organ Society (ACCHOS)

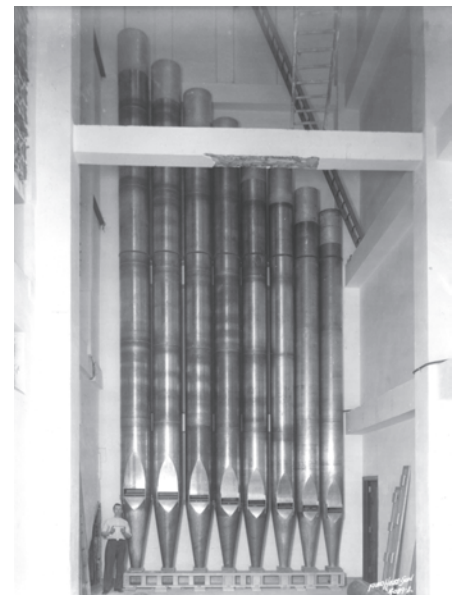
Our pre-glow in Atlantic City enables convention attendees to see the great Convention Hall organ, with the world's only seven-manual console. Here we will see the world's only full-length 64' diapason. Boardwalk Hall is a National Historic Landmark, listed in National Register of Historic Places on February 27, 1987.

The Atlantic City Convention Hall Organ Society, Inc. was formed in 1997 to create a greater awareness of, and interest in, the Boardwalk Hall's Midmer-Losh and Kimball organs by promoting both instruments through newsletters, magazine articles, a website, and recordings, both audio and video. They encourage ongoing maintenance of the instruments and seek funding for their restoration at private, local, state, federal, and international levels.



*Center: The main hall showing the Fanfare chamber and the Gallery III chamber.*

*Right: The 32' Diapason in the center stage chamber. To put it in perspective look at the lower left corner of the photograph.*





## Auditorium

The instrument in the main auditorium was built between May, 1929, and December, 1932, by the Midmer-Losh Organ Company of Merrick, Long Island, New York, to designs by Emerson L. Richards, a native of Atlantic City and State Senator for Atlantic County. There are two consoles; one of seven-manuals located just to the right of the stage and a second portable console with five-manuals, now disconnected and displayed in the building's foyer. The pipework is contained in eight chambers which are positioned, in opposite pairs, on the left and right sides of the auditorium. The exact number of pipes is unknown, but the organ is recognized by *The Guinness Book of World Records* as the world's largest pipe organ and the biggest and loudest musical instrument ever constructed. The 'official' figure is 33,114 pipes. For stop list see: [http://www.acchos.org/html/main\\_organ/stoplist.html](http://www.acchos.org/html/main_organ/stoplist.html)

## Ballroom

The Ballroom is 181 feet long, 128 feet wide and 75 feet high. The organ is sited in two chambers, one on each side of the stage. The console is located on a balcony half way along the inner side of the room about 110 feet from the right chamber and about 150 feet from the left chamber. From the console the organist has a clear view of the room and hears both sides of the organ equally well. The organ is powerful enough to fill the Ballroom on all occasions and at the same time is itself a very beautiful instrument. The organ was built by the W.W. Kimball Company of Chicago and was completed in 1931. It was voiced under the personal direction of its designer, Senator Richards. Richards departed from usual theater organ design which consists of employing a total of from 8 to 15 "units" of orchestral reeds, on high wind pressures. These "units" are spread over several manuals at the same and different pitches to give the impression of large size and power. In the case of the Ballroom, the organ architect first gave the instrument a proper ensemble of chorus diapasons and reeds in both chambers. These choruses consist of 20 voices up to mixtures, almost unheard of in the theater organ. Upon this foundation, Richards imposed 22 voices of unit character consisting of flutes, strings, and reeds, all of orchestral character. Because of this combined character, this organ is much larger (both in the number of pipes and in decibel output) than any theater organ ever built, and the console is also larger in the number of stop controls than any

similar organ. For list of ranks see: [http://www.acchos.org/html/ballroom\\_organ/ranklist.html](http://www.acchos.org/html/ballroom_organ/ranklist.html); Additional information is available at <http://www.acchos.org/> at <http://theatreorgans.com/atlcity/> and at <http://www.boardwalkhall.com/history.asp>



## J. CALVIN (“CAL”) JUREIT, 1918-2005 Memorial Concert

Tonight’s concert at Radio City Music Hall commemorates the life of J. Calvin “Cal” Jureit, a gentleman-inventor who loved the theatre organ and tried always to have its music in his home. He was a generous supporter of his South Florida chapter of ATOS and produced concerts for decades on his home Kimball theatre pipe organ. His generous support of ATOS was possible because of his invention of the Gang-Nail Connector Plate which revolutionized the building industry and made him a successful industrialist. A resident of Florida who grew up attending silent films, Cal was known as a consummate baker, a cartographer in the Navy Seabees during WW II, a civil engineer registered in every state in the USA, an inventor with over 60 patents — and, an amateur musician. Cal was known as the man who built his house in Coral Gables around a 1926 three-manual Kimball, which was restored and enlarged by David Junchen in 1978-79.

Walt Strony first met Cal in 1980 when he was engaged to perform in Cal’s home. Walt noted the home had “a gorgeous music room with the finest residence organ in Florida.” According to Michael Kinerk, past-chairman of South Florida chapter (of which Cal was a founder), in over thirty years Cal hosted concerts and engaged “virtually every great theatre organist in the world.” Walt also tells of Cal acquiring “one of the first digital playback systems available for pipe organs using open-reel tapes to store the information.” Cal’s wife, Dr. Marie Jureit, hopes to find a way to make these legendary recordings available to all.



In 1996, Cal was inducted into Georgia Tech’s College of Engineering Hall of Fame. John A. White, dean of engineering at Georgia Tech, compared Cal’s invention to Ford’s automobile assembly line. Automated Building Components, his original corporation, now is Mi-Tek, world’s largest manufacturer of Gang-Nails, owned by Warren Buffet. Today the roof truss industry is a \$10 billion industry with 250,000 employees—just in the USA.

In 2001, Cal met his wife Marie—music professor at Principia College; their relationship reignited Cal’s lifelong love of the theatre organ. In 2002 Walt was invited to Cal’s new home in Stuart, Florida, to install one of the first Allen GW-4s, having an art case reminiscent of the San Francisco Fox organ.

Walt has returned twice to perform, including in 2005 to celebrate the 50th anniversary of the Gang-Nail. Cal’s last years with Marie were filled with music and welcoming the community to their home to share their love of music. John Near, the leading authority on French composer Charles-Marie Widor and longtime friend of Cal—who also has a 3-manual Barton in his home—remarks: “Although Cal had built an empire revolutionizing the building world with his invention...he was never happier than when listening *to* or seated *at* a theatre organ.” Learning of this concert in Cal’s honor, Stan Kann (St. Louis Fox organist who has performed twice at Cal and Marie’s home) said recently, “Cal would be so thrilled to know that you were doing this for him.”



## RADIO CITY MUSIC HALL

### Walter Strony

1260 Avenue of the Americas, New York, NY 10020

<http://www.radiocity.com/>

Walter Strony was born in Chicago in 1955, and began music lessons at the age of seven. His theatre organ teacher was the famous Chicago organist Al Melgard, of the famed Chicago Stadium. Walter made his public debut in 1974 and has performed hundreds of concerts from coast to coast in the United States as well as in Japan, Australia, England, and Canada. He is the only living theatre organist to have been twice voted "Organist of the Year" by the American Theatre Organ Society - in 1991 and again in 1993.



In addition to his fine reputation as a concert organist, Walter is well known for his many recordings. His recordings have received acclaim in publications such as *CD Review*, *Theatre Organ*, *Keyboard World*, and *Cinema Organ*. He recently completed his 25th recording. As an author, he is well known in theatre organ circles for his book "The Secrets of Theatre Organ Registration", which is the standard reference book on the subject.

Walter's services as a pipe and digital organ consultant are in great demand. His most recently completed pipe organ project is the 4/60 Wurlitzer in the Aveni Music Room in Gates Mills, Ohio, the 4th largest theatre pipe organ in the world. After living in the Phoenix area for 22 years, Mr. Strony relocated to Las Vegas, Nevada in 1999. He was organist at Roxy's Pipe Organ Pizzeria in the Fiesta Casino, Las Vegas during its entire run, and is currently Artist-in-Residence at First Christian Church, Las Vegas.

## Radio City Music Hall

Opening night of the 2007 ATOS annual convention will be a spectacular event at the world's most famous theatre, Radio City Music Hall (RCMH), home of the Rockettes AND the largest Wurlitzer Theatre Pipe Organ ever built by that



famous musical firm. With this Wurlitzer and 6,000 seats in an incomparable Art Deco setting, the potential clearly exists for an unprecedented historic event in the annals of ATOS history. This concert features Walt Strony, one of the finest practitioners of the theatre organ art form. RCMH is an Art Deco masterpiece known to virtually all tourists. It is most famous for its shows and of course the Rockettes precision dance corps. Our concert will be part of its 75<sup>th</sup> Anniversary Year celebrations.

We will gather before the opening night show in Radio City Music Hall's spectacular Grand Foyer, which itself is world-famous, with its majestic scale, spiraling grand staircase, and giant Ezra Winter's 3-story mural.

## The Radio City Music Hall Wurlitzer, Opus 2179

The Radio City Music Hall Wurlitzer was the leader in the order of four organs requested by Rockefeller Center and the largest to ever leave the organ factory in North Tonawanda, New York. The other instruments in the group being the four-manual for the Center Theatre, the three-manual to be installed in the Music Hall Broadcasting Studio, and the three-manual (with two consoles and automatic player) for the beautiful Rainbow Room.

The Music Hall organ was installed in just four week's time. During the latter part of 1932, last minute changes abounded in the organ installation process. Several alterations involved the chamber layouts along with a major downsizing of the relay room.

This 58-rank organ was built with two separate 73-note manual relays so that its two consoles could operate independently. (The relay room remained jam-packed until the day of the solid state installation.) Special permission was required to set pistons and make combination action repairs because two setter board combination machines were installed just off one of the Rockettes' dressing rooms.

A major deviation from the original specification was the elimination of two console elevators — one at each end of the orchestra pit lift — which were to lower the consoles 27 feet into the basement where they could be placed in storage.

The twin consoles ended up in the alcoves on each side of the stage, covered by the electrically operated curtains we see today. Unfortunately, these alcoves had been designed for other uses and the consoles have never fit in them properly. In this revised installation, all the electric cable ended up in a relay room storage box, adding to the congestion. Richard Bishop headed the organ crew on the Music Hall restoration project that has included a new 99-level capture combination action on each console. (No more elevator rides to the third floor to set pistons!) Every primary and secondary pneumatic has been renewed, bellows have been rebuilt or replaced, and the vast expression shutter system has been reconstructed. The entire organ has been rewired and solid-state relay actions have been installed.

The solid-state conversion has made it possible to provide plug-in connections for each console. In addition to their alcove locations, the consoles can be placed anywhere on the stage elevators, turntable, or the orchestra pit lift and its movable band car.

Contrary to speculation, none of the organ is installed above the stage. The Music Hall installation follows the typical pattern of organ chambers located on either side of the proscenium arch. The majority of the organ, Great and Orchestral Divisions, is installed on the 50th Street side of the auditorium, spread out over two floors with



independent expressive control for both sections. The Solo Organ, containing 13 ranks, is placed on two levels located on the 51st Street side of the auditorium, along with the trap chamber, also under full expressive control. The Mason & Hamlin Grand Piano and Deagan Chimes are in this same area in an unenclosed arrangement at the second floor level.

It is often said that the Kimball Organ Company (which initially bid on the organ project) developed the tonal design for the Music Hall Wurlitzer, and that the influence of the late Senator Emerson Richards was also reflected in this aspect, both at the Center and Music Hall Theatres. To support this theory, note that the Music Hall's Great



Division is based on an independent Diapason Chorus from 16' Double through 1st and 2nd Opens 8', Octave 4', Mixture II, and Mixture IV ranks. This concept was not typical of Wurlitzer but quite like many of the larger concert organs that had been built by the Kimball firm under Richard's consultation.

This Diapason Chorus provides the organ with its wonderful ensemble, which is backed up by a secondary Diapason Chorus (with limited unification) right up through a straight VI Rank Mixture in the Orchestral Division, which is equivalent to a fully developed English Swell organ with the added element of three Vox Humanas.

The organ is under the continued care of the Bishop Pipe Organ Service which has cleaned the pipework and chambers, along with doing pipework repair and tonal regulation. This organ has been very special to the Bishop family and they continue to make improvements to equal the greatly enhanced acoustics of the Music Hall auditorium. The Radio City Music Hall's 4/58 Wurlitzer, Opus 2179 is listed as #32 in the ATOS National Registry of Historic and Significant Instruments.

*The text on this and the preceding page was condensed from an article by Ronald Cameron Bishop which was published in the November/December 2002 issue of Theatre Organ magazine.*





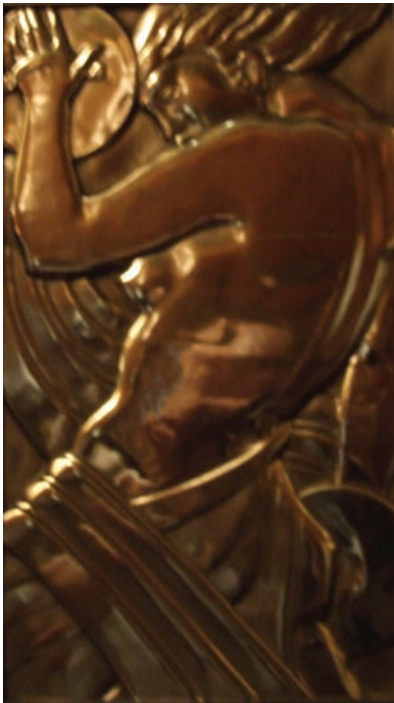


(top left), Ruth Reeve's linen wall covering, *HISTORY OF THE THEATRE*, designed for auditorium, installed 1932; recreated in 1998 restoration. (top right), Stuart Davis' oil-on-canvas mural, west wall, Men's Lounge off Grand Lounge (lower level). Named by Rockefeller Center art selection committee "Men Without Women," later it later moved to New York Museum of Modern Art where artist named it "Untitled." Reinstalled in its original RCMH location in 1998.



(bottom left) *EVE* sculpture by Gwen Lux (1931), cast in aluminum, as directed by Music Hall interior designer Donald Deskey, she surmounts the 50th street staircase. Once deemed "lascivious," and removed from public view. (bottom middle) *SPIRIT OF THE DANCE* larger-than-life-size cast aluminum sculpture by William Zorach (1931), centerpiece in Grand Lounge, lower level. Roxy Rothafel ordered it removed as "lascivious," but later it was acclaimed as great art and returned to public display. (bottom right) *DANCE* one of the Hildreth fabricated by Oscar Bach, displayed over ma rquee on south façade.





*Radio City Music Hall, the cavernous cathedral of Art Deco, was the creation of Donald Deskey who was hired by architect Edward Durrell Stone to oversee the interiors. Deskey himself created the world-famous furniture, but he also hired a team of artists to fill the Music Hall with beauty at every turn. These include Ezra Winter, Stuart Davis, Oscar Bach, Louis Bouch, Robert Laurent, Witold Gordon, Yasuo Kuniyoshi, Hildreth Meiere, Ruth Reeves, and William Zorach*

## UNITED STATES MILITARY ACADEMY AT WEST POINT, CADET CHAPEL

### Scott Foppiano

600 Thayer Road West Point, NY 10996 Tel: 845-938-4011

Curator: Grant Chapman; Organist and Choirmaster: Craig Williams

**Organ:** 4/346 Möller, originally Opus 1201

The pipe organ, first played in 1911, has one of the largest horseshoe consoles ever built. It was first installed as Möller Opus 1201 with three manuals and 38 ranks. Today it has grown phenomenally to four manuals and 346 ranks and specifications for this massive instrument are under constant revision as the organ evolves. The instrument is rather heavily unified for a classical organ. Possessing virtually every imaginable tonal resource, it incorporates two Tibia Clausas, two Solo Vox Humanas, a unique four rank Vox division, 48 string-voiced ranks including a 32-foot Dulzian, with six other 32-foot stops including Bombarde, Ophicleide and Basson.

The gothic-style Cadet Chapel at West Point, located on the cliff overlooking the parade grounds, was designed by the firm of Cram, Goodhue and Ferguson and built of native stone. It has a seating capacity of 1500. The length of the nave is 200 feet, the width across the transepts is 72 feet, and the height of the ceiling is 56 feet. The tower is 145 feet above the ground. Bertram G. Goodhue, Chapel architect, designed the Organ Screen covering the Chancel bays on the west side. Timing of the organ installation coincided with the completion of the Chapel, and an appropriation from Congress funded the purchase of the original organ, Opus 1201, built by M P Möller.

Frederick C. Mayer, appointed Organist and Choirmaster in 1911, conceived of expanding the instrument based on George Ashdown Audsley's symphonic design concepts. A Chapel Organ Fund was established and resulted in the transformation into the largest all-pipe organ in a religious structure in the world. Möller built three consoles over the years. The current four manual console was installed in 1950 and it is equipped with 874 stop controls of which 141 are couplers; there are four Swell shoes and two Crescendo shoes and the shade coupler system is on the lower right terrace.

On the left, or east, side, in the first bay closest to the altar, at the top is the Solo division and the Orchestral is below. The second bay is the "Dutch" Great, enclosed Great and Pedal, Viol and Reed divisions. In the Transept is the Positiv. At mid-point in the building is the Nave division. On the right, or west side, in the first bay at the top is the unenclosed Chancel Great including speaking pipes in the facade. Below and behind are the Choir, which also contains the compound expressive Vox division; and, then the Swell below. In the second bay, we find Pedal with six tiers of the Harmonic organ. Then, in the transept is a "German" Great. At the far end is the Echo.





Today the organ approaches 299 voices, 346 ranks, 874 stops and 23,236 pipes powered by four blowers totaling over 100 hp. It is the most tonally complete organ in the world.



**Scott Foppiano** was born in Memphis, Tennessee in 1965 and began private study of the piano and organ at a young age. While a student he started playing at the Church of St. Paul the Apostle and in high school began playing the Mighty Wurlitzer organ at the Orpheum Theatre.

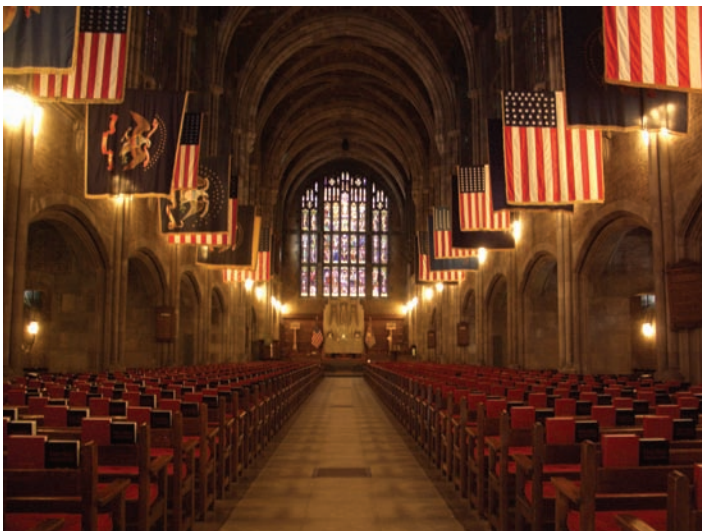
Critically acclaimed and sought after as a classical recitalist, theatre organist and silent film accompanist, he has played and recorded some of the greatest pipe organs in the US, Canada and Europe. He has four solo organ CDs with future projects pending.

He has served as Organist-Choirmaster for several prominent congregations. He has served on the administrative boards of the ATOS and AGO at local and national levels and holds the ServPI and CAGO certifications. He continued private study with the late William Whitehead and with his friend

and mentor the late, great Thomas Hazleton. He has played for national and regional conventions of the AGO, ATOS and OHS. A featured artist at the 2006 ATOS Regional, he will perform at the 2008 ATOS National Convention in Indianapolis, where he resides. In addition to his full time ecclesiastical duties, Mr. Foppiano maintains a very active schedule as a solo performer.

### **United States Military Academy at West Point, Post Chapel, Aeolian-Skinner Theatre Organ**

The Post Chapel organ was originally a 3/15 Aeolian-Skinner, Op. 923 (1934) built specifically for Studio 3B Rockefeller Center. It was donated to West Point in 1951 and rebuilt in 1962 becoming Opus 923-A, Aeolian-Skinner. A new console by M. P. Möller was added in 1970 and it was rebuilt once again this time by Gress-Miles with new console in 1977. Today it is 3-manuals 57 ranks.



## PARAMOUNT THEATRE

### Eric Fricke and Donnie Rankin

17 South St. Middletown, NY 10940 Tel: 845-346-4195

**Organ:** 3/12 Wurlitzer

The Middletown Paramount, designed by architects C.W. & George L. Rapp, opened June 12, 1930 and remained under the management of Paramount and its successor corporation, ABC, until it was sold on March 30, 1973. After a succession of operators, it closed in 1978. The city of Middletown took ownership shortly thereafter and sold it in January 1981 to the Arts Council of Orange County, which restored the theatre and opened it as a performing arts center. The stage was enlarged by adding an apron on the front and a pavilion was added to provide dressing rooms and wing space.

According to historical notes from the New York Theatre Organ Society (NYTOS) the organ being played today is from the Clairidge Theatre, Montclair, NJ, built 1922 as a 2/10 Style H Wurlitzer. In the early 1980s it was donated to NYTOS and the chapter restored and installed it in the theatre adding a Wurlitzer Salicional and Wurlitzer-copy English Post Horn rank. A solid state relay was added, and the damaged two-manual console was replaced with the present three-manual Wurlitzer French console from Shea's Bailey theatre, Buffalo, NY. This console earlier was in an Oak Park roller rink in suburban Chicago.



The Middletown Paramount's original late model 3/11 (Balaban 1A) Wurlitzer was removed in the late 1950s. The console found its way to the west coast home of past-ATOS president John Ledwon and then was sold to the Valley of the Sun chapter of ATOS for use in the Phoenix Orpheum theatre.

### Young Theatre Organists Competition

To assure the future of theatre organs and theatre organ music means that new artists and audiences must be developed and encouraged. ATOS holds a yearly competition with the "Young Theatre Organist Competition Committee" reviewing tapes and selecting up to three finalists each year. Those finalists compete at the annual convention for



*Eric Fricke*



*Donnie Rankin*

the title of overall winner. This year we are pleased to present two promising young musicians to ATOS Annual Convention goes. In these cameo performances, we are delighted to present the 2007 finalist **Eric Fricke** from Scottsdale, Arizona and **Donnie Rankin** from Ravenna, Ohio. Please show your support an enthusiasm to these two fine young people as they share their love of theatre pipe organ music.

*Organs and information for the Paramount and Lafayette Theatres courtesy NYTOS, New York chapter, ATOS*



## LAFAYETTE THEATRE

### Clark Wilson – 1928 silent film “Steamboat Bill, Jr.”

97 Lafayette Ave., Suffern, NY 10901 Tel: 845-369-8234

<http://www.bigscreenclassics.com/indexlafayette.htm>

**Organ:** “Ben Hall Memorial” 2/11 Wurlitzer, originally 2/5 Wurlitzer Style 150, Opus 2095

The NYTOS chapter’s “Ben Hall Memorial organ” was long associated with the late Mr. Hall, famed author of *The Best Remaining Seats*, as well as ATOS convention emcee *extraordinaire* during the 1960s, and founder of Theatre Historical Society of America. The organ began its life as a Wurlitzer 2/5 Style 150, Opus 2095, built 1931 and installed in the Lawler Theatre, Greenfield Mass. The NYTOS chapter reports that it was the last Style 150 (two manuals, five ranks) built by Wurlitzer. The organ was removed from the Lawler, and installed in the Rainbow Roller Rink, South Deerfield, Mass, but since it was rarely played the owners sold it to film critic Ben M. Hall. After his death in 1970, Hall’s estate gifted the organ to ATOS and it was shipped to California, where it was to be installed in a museum dedicated the silent film planned by the late Harold Lloyd. Plans for the museum fell through so the organ was shipped back to New York where NYTOS installed it in the Carnegie Hall Cinema. It played there for over ten years and was associated closely with the late Lee Erwin.



When Carnegie Hall closed the cinema the organ was removed and taken to the Lafayette Theatre. The theatre fell on hard times and In February 2000 a group of volunteers formed “L.A.S.T. Chance” (Lafayette Association to Save the Theatre). Things appeared grim until Robert Benmosche, a Suffern resident and chairman of MetLife Insurance, announced he would purchase and preserve the Lafayette. In 2002 Nelson Page, former ATOS President and owner of Galaxy Theatres, entered into a long-term lease to operate the Lafayette as a first-run movie house. Page and his crew restored the theatre’s interior and continue to operate the Lafayette – with regular theatre organ presentations weekly.

A native of Ohio, **Clark Wilson** began his musical training at age nine. He worked several years at the Schantz Organ Company followed by his appointment to the featured organist at Pipe Organ Pizza in Milwaukee, Wisconsin. He has since been on staff at the Paramount Music Palace, Indianapolis, Indiana; Pipes and Pizza, Lansing, Illinois; and currently, Organ Stop Pizza, Mesa, Arizona.



Wilson’s recording credits include seven albums. He has given recitals for the AGO, played for the 1990 Organ Historical Society convention, and performed at numerous Annual and Regional conventions of the ATOS, as well as giving workshops for young people’s Pipe Organ Encounters. He has been a visiting lecturer on Theatre Organ and silent picture accompaniment for the Indiana University organ department and plays a silent picture annually on the organ series at LA’s new Walt Disney Concert Hall. In addition he’s doing film scoring for Kino International and has performed at both the Cinequest and San Francisco Silent Film Festivals, as well as for the Los Angeles Conservancy. Clark is the resident organist and organ conservator at the famed Ohio Theatre in Columbus, Ohio. Wilson also runs his own pipe organ business and has received both the Technician of the Year and Organist of the Year awards from the American Theatre Organ Society, the only person to have done so.



## CHAMINADE HIGH SCHOOL

### David Gray

340 Jackson Avenue, Mineola, NY 11501 Tel: 516-742-5555

<http://chaminade-hs.org/directions.jsp?rn=3484169>

**Organ:** 3/15 Austin-Morton

**David Gray** was born in Glasgow, Scotland in 1990. He began playing piano by ear and started lessons at age five. When he was eleven, he received a place at the R.S.A.M.D. where he continued his studies. In 2003, David was awarded a place in the prestigious St Mary's Music School, Edinburgh. His love of pipe organ began aged eight in his local church, but it was another six years before he received classical training with Simon Nieminski on the organ of St Mary's Cathedral, Edinburgh.



He became interested in theatre organ three years ago after listening to a Wurlitzer organ concert at Clydebank Town Hall. He then joined the Scottish Cinema Organ Trust where he was introduced to Duncan Sinclair, chairman of S.C.O.T. Duncan realising his potential, offered to give him lessons. Within four months David entered the UK young theatre organists' competition where he gained 2<sup>nd</sup> place and seven months later he won the A.T.O.S. Young Theatre Organist competition in Los Angeles at the age of 14. Within the last year David has played concerts in Florida, Atlanta, Switzerland, England and Scotland.

### Chaminade's 3/15 Grand Theatre Pipe Organ

In 1978, organ enthusiast Bob Atkins enrolled his son at Chaminade and he noticed a decrepit electronic organ in the orchestra pit. He thought a pipe organ would be an improvement and won approval. He procured a 3/11 Austin organ (opus 1569) from the Queens Village Theatre and donated it to the school. The school built chambers in the balcony of Darby Auditorium and the installation was carried out. In June of 1980 Chaminade's "Grand Theatre Pipe Organ" was dedicated at the Fiftieth Anniversary of the school's foundation.



In the following years the Austin "straight" console was replaced by the current Robert Morton console from the RKO Keith's in Richmond Hill, Queens. The 15 hp Spencer blower and the console were the only salvageable material from the water-damaged organ. A Wurlitzer Tibia Clausa and tuned sleigh bells were purchased and a Wurlitzer concert flute, a Wurlitzer Vox Humana, and a very interesting 16' Link Polyphone were donated. Finally a Morton Post Horn was purchased from the wreckage of the Suburban Restaurant in Wanaque, N.J. The current iteration of the instrument was completed with the replacement of the massive, difficult-to-trem Austin chests with speedy new OSI chests (with primaries and secondaries). Additionally, a Wurlitzer Chrysoglott and a medium scale Morton wood diaphone originally from Detroit's Tuxedo Theatre were added. A 15" solo-scale Barton Tibia Clausa replaced the Austin Flauto Major. In the future, a Wurlitzer Salicional will act as a Celeste rank for the main chamber Austin Gamba.



## PATRIOTS THEATRE AT THE WAR MEMORIAL

### Dan Bellomy

1 Memorial Drive, Trenton, NJ 08608 Tel: 609-984-8400

<http://www.thewarmemorial.com/>

**Organ:** 3/16 Möller Theatre Pipe Organ, Opus 5198

The Garden State chapter of ATOS maintains this 3/16 Möller Theatre Pipe Organ, Opus 5198. The organ was originally installed in Trenton's nearby Lincoln Theatre in 1928 and was removed when it was slated for demolition in 1974. The War Memorial Auditorium with 1,800-seats and empty organ chambers was selected as an ideal site and the War Memorial Building Commission made funds available. The Garden State Theatre Organ Society members replaced the original relay with a solid-state one that they built themselves while building maintenance crews installed wind lines and swell shades. The console, chests, and reservoirs were given a complete overhaul. Ashley Miller presented the dedicatory concert in February 1976.

The auditorium itself has a history dating to groundbreaking on July 17, 1930. The original name was Soldiers and Sailors War Memorial but was renamed the Patriots Theatre at the War Memorial after a six-year, thirty six million dollar renovation in the 1990s. The organ fell into disuse during the building closure. In 2003 the chapter began working again, under the direction of crew chief Jason Taylor, who oversaw the restoration. A concert series was launched in 2006.

**Dan Bellomy** is a Native of Houston, Texas where he began playing the organ at age eight and professionally at age eleven. He has been active in radio and television work from a very early age from which he graduated to solo appearances and serving as musical director and writer for several television shows. Career highlights include chief announcer for KMHD-FM in Portland, Oregon and musical director for "The Sunday Show," which aired weekly on KNBC-TV Los Angeles.

Dan was the first resident organist for the famed Casa Manana Theatre in Ft. Worth, Texas, where he delighted audiences with music from the Mighty Wurlitzer. He has been a featured artist at several regional and annual ATOS conventions and served on the ATOS Board of Directors and chaired the ATOS hobbyist competition. He has served as critic and writer for *Keyboard World* and *The Console* and has contributed to *Theatre Organ*.

In addition to extensive concert touring in the United States, Dan has concretized internationally in many places including Australia, Europe, Hong Kong, Singapore, Malaysia, Indonesia and Canada. He has eleven albums to his credit including "Fulton Blue" recorded at Warnor's Theatre, Fresno, CA and "Zurich Sessions" recorded in Switzerland.

*Organ and information courtesy  
GSTOS, Garden State chapter, ATOS*





## ST. JOSEPH OF THE PALISADES, IMMACULATE HEART OF MARY CHAPEL

Simon Gledhill and Jelani Eddington

76th St. and Broadway, North Bergen, NJ 07047 Tel: 201-854-7006

<http://www.stjpl.org/>

**Organ:** Allen Quantum™ TO-5Q, 55 Rank Five-Manual Renaissance™ Unit Orchestra Theatre Organ



Simon Gledhill created the stop list for the Quantum™ TO-5Q which will be heard in two concerts. Allen hand selected the finest theatre pipe organ samples, including the attack, steady state and decay for this instrument, which includes four separate scaling possibilities. With the touch of a button, the entire scaling and voicing changes to a completely new one, creating four organs in one. Specs for the 55 ranks include: 23 Main Ranks, 22 Solo Ranks, 8 Ancillary Ranks, 2 Ranks of Percussions, 12 Traps and 5 sound effects- Persian Cymbal, Gong, Train Whistle, Wind Chimes, Birds.

**Simon Gledhill** was born in Halifax, West Yorkshire, UK in 1965 and showed a keen interest in music from an early age. He began learning to play the piano accordion shortly before his sixth birthday and continued with that instrument for eleven years, winning several competitions along the way. When he was ten, his parents purchased a small electronic organ. After initially teaching himself to play it, he commenced formal studies with a local teacher, Michael Woodhead, who gave him extensive tuition in classical organ and piano.

Simon's first experience of the theatre pipe organ was hearing the late Ernest Broadbent play the Mighty Wurlitzer at Blackpool's Tower Ballroom. He subsequently discovered that a local, privately-owned instrument could be hired out by the hour, and began making weekly practice visits. In 1982 he entered and won the Northern Young Theatre Organist of the Year competition. Nigel Ogden, presenter of BBC Radio 2's *The Organist Entertains*, was in the audience, and invited him to make some recordings for the program on the BBC theatre organ then installed at the Playhouse Studio in Manchester.

The broadcasts resulted in a flurry of concert offers, and Simon has since performed at all the major theatre organ venues in Britain, as well as touring in Germany, Holland, Australia, Canada and the USA. There have been 12 appearances at Annual and Regional Conventions of the American Theatre Organ Society, and Simon was honored to accept the ATOS Organist of the Year award at the Society's 1997 Annual Convention. Simon's music has won high praise from his peers. Lyn Larsen said: '[He] is that rare combination of flawless technique, impeccable phrasing and an unerring sense of musical good taste.' And Nigel Ogden added: 'Here is someone who was born to be a theatre organist. His ability . . . has rightfully earned him the genuine admiration of both audiences and colleagues alike.' He combines his concert and recording activities with work for the Cinema Organ Society and a full-time career in corporate banking, based in London.



**Jelani Eddington** was introduced to the theatre pipe organ during a trip to hear the 4/42 Wurlitzer then at the Paramount Music Palace in Indianapolis. Soon thereafter, he began classical organ lessons and ultimately began studying theatre organ with John Ferguson. At the age of 13, Jelani won the American Theatre Organ Society's Young Theatre Organist Competition, prevailing over competitors ages 13-21 from the United States, England, Australia, and New Zealand. Jelani went on to graduate Magna Cum Laude from Indiana University, and received a Juris Doctor degree from the Yale Law School.

During the course of his career, Jelani has been featured at numerous national and regional conventions of the American Theatre Organ Society, and has toured extensively throughout the world. Jelani has also distinguished himself as a recording artist and has produced numerous theatre organ albums on some of the best-known and most dynamic instruments in the country including two on the 4/32 Wurlitzer at Grace Baptist Church. In 2001, the American Theatre Organ Society honored Jelani's career as a concert and recording organist by naming him the 2001 Theatre Organist of the Year and he currently sits on the board of directors of ATOS.



*July Fourth festivities will fill out the day and evening, with opportunity for all to enjoy the myriad activities of New York City and see the great fireworks display to commemorate the country's 231st birthday. One splendid way to see this and more is by participation in our optional-ticket Circle Lines boat cruise in historic New York harbor, which includes great pass-bys of the fabled Statue of Liberty.*



# A VIRTUAL REVOLUTION

## EXPRESSION 1

32	Bombarde A/B	Aeolian-Skinner
32	Bombarde C/D	E.M. Skinner
32	Fagotto A/B	Aeolian-Skinner
16	Tibia Clausa F	Wurlitzer
16	Viole d'Orchestre II FF	Wurlitzer
8	Diaphonic Diapason	Wurlitzer
8	Cromorne	Aeolian-Skinner

## EXPRESSION 2

16	Tibia Clausa FF	Wurlitzer
8	Dulcet II	Wurlitzer
8	Vox Humana mF	Aeolian-Skinner
8	Vox Humana PP	Aeolian-Skinner
	Chrysoglott	Wurlitzer
	Marimba	Wurlitzer
	Tuned Timpani (C' to C'')	
	Bass Drum	
	Snare Roll	
	Crash Cymbal A	
	Crash Cymbal B	
	Suspended Cymbal	
	Soft Cymbal A	
	Soft Cymbal B	
	Stopped Cymbal	
	Gong	
	Ratchet	
	Wind Chime	

## EXPRESSION 3

16	Tuba Mirabilis	Wurlitzer
16	Tuba Horn	Wurlitzer
16	English Post Horn	Wurlitzer
16	Clarinet	Wurlitzer
16	Dulzian	Aeolian-Skinner
8	Saxophone	Wurlitzer
8	Vox Humana F	Wurlitzer
8	Krumet	Wurlitzer
8	Kinura	Wurlitzer
8	Orchestral Oboe	Wurlitzer
8	Orchestral Oboe Celeste	New
8	English Horn	Aeolian-Skinner
8	French Horn F	E.M. Skinner
8	Solo Diapason	E.M. Skinner
8	Voix des Anges III	Aeolian-Skinner
	Chimes P	
	Chimes FF	
	Xylophone	
	Glockenspiel	

Dear ATOS Members,

Welcome to New York, the birthplace of many revolutions—political, social, educational, sexual, and artistic. Trinity Church/St. Paul's Chapel, which has been in the thick of the action since before the American Revolution, is now the site of the most important revolution in organ building.

I can think of no better tribute to the richness of New York's theatre organ history than this list of new Alternate Stops for the Marshall & Ogletree organ at Trinity Church. I call it **Opus 1/X**—for the new "eXperimental" organ that has been built within M&O's Opus 1, which *The New York Times* defined as "the Virtual Pipe Organ." To my design, and playable through the controls of the existing organ, Doug Marshall and Dave Granz of Marshall & Ogletree developed this new instrument.

Opus 1/X is the first of what I think of as a "third gender" of organ building, in which design is the product of an organist's vision rather than an imitation of existing instruments (as with most digital organs) or the yielding to economic and spatial constraints required in pipe organs. Thus, Opus 1/X includes full compass tuned percussions, reed celestes, full-length extensions of 16-foot stops, ten enclosed 32-foot stops, tuned timpani, numerous straight ranks... and other treasures you'll hear for yourselves, of which the list at left is only a taste.

Please join us after my July 5th concert when Torrence & Yaeger will host a 3:00 PM reception in honor of Dr. John Weaver, formerly head of both the Curtis Institute and Juilliard School Organ Departments, at 74 Trinity Place. Back at the console, I'll host a 4:00 PM demonstration for ATOS members, focusing on what the Opus 1/X does with traditional theatre organ sounds.

*Cameron Carpenter*

**Marshall & Ogletree  
Virtual Pipe Organs**

*represented worldwide by*

**Torrence & Yaeger**

**1/212 799-9300**

**(toll free 1/800 486-6628)**

[www.VirtualPipe.Org](http://www.VirtualPipe.Org)

## TRINITY CHURCH Cameron Carpenter

Broadway at Wall Street, New York, NY 10006

<http://www.trinitywallstreet.org/>

**Organ:** Marshall & Ogletree Virtual Pipe Organ

Cameron Carpenter is one of the most talented and controversial organists today. Since his European debut at the age of 13, he has performed throughout the United States, and has been featured on CNN, ABC, NBC, BBC Radio, RadioFrance, and NPR. He was one of the artists who participated in the 2006 organ inaugural concerts at the Kimmel Center in Philadelphia. Of his performance, David Patrick Stearns, music critic for the Philadelphia Inquirer, wrote: "Carpenter drew the loudest audience response. He's a brilliant improviser, even though his fantasy on themes by Annie Lennox and Freddie Mercury was, by his standards, on the safe side." Of a performance on the Trinity Church organ, Stearns also wrote: "Carpenter goes light-years forward in an improvised performance that leaves him out of breath, so physically demanding are keyboards and pedals. Novel? Yes, but well beyond that."



Marshall & Ogletree's "Opus 1" is at Trinity Church Wall Street, 600 feet from New York's World Trade Center disaster. When the church's 1970 Aeolian-Skinner organ was ruined by corrosive dust on September 11, 2001, Marshall & Ogletree was selected by Trinity's Organist and Director of Music, Dr. Owen Burdick, to provide a world-

class instrument without the delay of years inherent in the building of a large pipe organ. Inaugurated on September 11, 2003, Opus 1 serves the famous church with an instrument in the Aeolian-Skinner tradition. It replicates stop-by-stop and note-by-note, recordings made beginning in 1997. The recording process, known as PipeSourcing<sup>®</sup>, is a unique method, the first to capture entirely the quality and characteristics of individual pipes. The double, 85-stop instrument (170 unique registers plus 70 alternate stops) for Trinity Church was the first organ given the title of "Virtual Pipe Organ" by *The New York Times*.



*Since its founding by charter of King William III of England in 1697, three churches have stood on this site. The current Trinity Church was designed by Richard Upjohn and consecrated on Ascension Day in 1846, is considered a classic example of Gothic Revival architecture and is listed on the National Register of Historic Places. The original burial ground at Trinity Church, which was used by all denominations, includes the graves and memorials of many historic figures, including Alexander Hamilton, William Bradford, Robert Fulton, and Albert Gallatin.*



## ATOS ANNUAL BANQUET AND AWARDS – MARRIOTT MARQUIS HOTEL

### Jeff Barker



Born in Manchester, England, **Jeff Barker** studied piano at Manchester School of Music, and took organ instruction from Eric Lord and Doreen Chadwick. He was a regular at the Odeon (formerly Paramount) Manchester and also Odeon, Sale, and Carlton, Salford, both in the Manchester area. In 1964 Jeff came to the US to play the 3/13 Wurlitzer in the Surf city Hotel, Jersey Shore. He was “house organist” at Peter Schaeble’s Long Island, NY, home on the former Loew’s Valencia 4/23 “Wonder Morton,” and instrument he hoped install. In the 1970s Jeff moved to California and joined the staff of “Capn’s Galley Pizza” pipe organ restaurants.

Upon returning to New Jersey, Jeff was hired by theatre entrepreneur and ATOS past-president Nelson Page. As a result, three pipe organs were installed in Page’s Galaxy Theatres. Jeff is very proud to be the only artist to have played at both the 1970 and 2007 ATOS conventions headquartered in New York City.



*Jeff Barker (circa 1970) at the console of Peter Schaeble’s 4/23 Wonder Morton from Loew’s Valencia Theatre.*

## AFTER-GLOW – MACY’S/WANAMAKER

### Peter Richard Conte

1300 Market Street, Philadelphia, PA Tel: 215-41-000

<http://www.wanamakerorgan.com/index1.html>

*Organ courtesy of Macy’s Department Store Co.*

**Organ:** Los Angeles Art Organ Company/Robert Morton 6-manuals, 469 ranks

The six-manual, 469-rank special exhibition instrument built by Los Angeles Art Organ Company (affiliated with Robert-Morton) was originally exhibited at the 1904 St. Louis World’s Fair. It was designed by organ architect George Ashdown Audsley, author of *The Art of Organ-Building*. This instrument with over 10,000 pipes was constructed on such a lavish scale that it sent the builder into bankruptcy. John Wanamaker purchased the organ in 1909 for installation in the Grand Court of his Philadelphia department store, enlarging it to fill the monumental space and it was dedicated in 1911. It has played ever business day since. So today the former Wanamaker Department Store, now Macy’s, houses the largest operating pipe organ in the world, with its wonderful orchestral divisions, including one hundred ranks of strings. The massive console has six ivory keyboards, 729 color-coded stop tablets, 168 piston buttons under the keyboards and 42 foot controls. The console weighs 2.5 tons; the entire instrument weighs 287 tons. Of special



interest is that in two expression chambers, the swell is on wind pressures of five to twenty-two and a half inches. All are under expression. One of these expression chambers houses the Original String division designed by George Ashdown Audsley himself and the first independent String organ ever found in a pipe organ. Full specifications can be seen at: <http://www.wanamakerorgan.com/index1.html>

The organ was designated a National Historic Landmark in 1980. The organ curator is Curt Mangel who organizes an annual Friends of the Wanamaker Organ-sponsored Symphonic Organ Restoration Symposium, bringing many of the Nation's top pipe-organ restorers to Philadelphia for intense educational courses and workshops on fine the art of historic electropneumatic pipe-organ restoration. Top practitioners share the special techniques they have devised to keep the country's great Symphonic pipe organs a vital presence on the American scene.

**Peter Richard Conte** is Grand Court Organist of the Wanamaker Organ in the Macy's Department Store, Philadelphia. He is the fourth person to hold the title since the organ first played in 1911. When not touring, he performs on the six-manual 28,000 pipe instrument twice daily, six days per week. Conte is highly regarded as a skillful arranger and performer of orchestral transcriptions. He has been featured several times on National Public Radio and on ABC Television's "Good Morning America." He performed throughout the US and Canada and has given several concerts in England, including at St. Paul's Cathedral. In addition to his concert career, Conte is Choirmaster and Organist at St. Clement's Church, Philadelphia, where he directs a sixteen voice professional choir in music of the Anglo-American tradition. He has three recordings on Dorian with the St. Clement's Choir, two recordings for the DTR label on the Longwood Garden Organ, one recording at Washington National Cathedral for JAV Recordings and three recordings on the Grand Court Organ. Mr. Conte is an Associate of the American Guild of Organist and holds the prestigious Performer's Certificate in Organ from Indiana University where he studied with Larry Smith and Robert Rayfield.



*(Left) ten ranks of pedal pipes.  
(Right) A detailed view of one of the facade towers.*





# ATOS 2007 ANNUAL CONVENTION

## GRAND ORGAN TOUR OF MID-ATLANTIC STATES PRESENTED BY AMERICAN THEATRE ORGAN SOCIETY

### Saturday, June 30

4:00 PM 9:00 PM Registration Desk open

### Sunday, July 1

7:00 AM 9:00 AM Registration Desk open

10:00 AM 11:30 AM Pre-Glow: Atlantic City Boardwalk Hall tour (optional ticket)

11:45 AM 12:45 PM Pre-Glow: Lunch (on your own), Atlantic city, NJ

2:00 PM 6:00 PM Registration Desk open

4:00 PM 5:00 PM ATOS Members' Forum - Marriott Marquis Hotel

5:00 PM 6:00 PM Convention opening no-host cocktail party - Marriott Marquis Hotel

6:00 PM 7:00 PM Reception, Grand foyer, Radio City Music Hall

7:00 PM 9:00 PM Radio City Music Hall 4/58 Wurlitzer – Walt Strony

### Monday, July 2

7:00 AM 7:30 AM Registration Desk open

8:45 AM 9:15 AM US Military Academy, security Check, Thayer gate (PHOTO ID REQUIRED)

10:00 AM 11:45 AM USMA Cadet Chapel 4/346 Möller – Scott Foppiano

12:00 PM 12:30 PM Group A – Post Chapel Tour, orig. 3/15 Aeolian-Skinner, NBC studio 3B, NY (optional ticket)

12:30 PM 2:00 PM Group B – Lunch on your own, Middletown Galeria Mall

1:15 PM 2:00 PM Group A – Lunch on your own, Middletown Galeria Mall

3:00 PM 4:30 PM Middletown, NY Paramount 3/12 Wurlitzer – Young Organist Competition

6:00 PM 7:00 PM Dinner on your own, downtown Suffern, NY

7:00 PM 9:00 PM Lafayette Theatre, Suffern, NY, 2/11 Wurlitzer – Silent film – Clark Wilson

### Tuesday, July 3

9:30 AM 10:45 AM Chaminade High School, Mineola, NY 3/15 Austin-Morton – David Gray

11:00 AM 11:45 AM Lunch to go, Chaminade Cafeteria

12:00 PM 2:00 PM Lunch on bus

2:00 PM 3:45 PM Patriot's Theatre, Trenton War Memorial, NJ, 3/16 Möller – Dan Bellomy

### Wednesday, July 4

9:15 AM 10:30 AM Chapel Immaculate Heart of Mary, N. Bergen, NJ, Allen 5/55 digital organ – Simon Gledhill

11:15 AM 12:30 PM Chapel Immaculate Heart of Mary, N. Bergen, NJ, Allen 5/55 digital organ – Jelani Eddington

2:30 PM 3:30 PM ATOS Annual Membership Meeting, Marriott Marquis Hotel

3:00 PM 4:00 PM Shuttle bus to Circle Lines pier 83, W. 43 St. at West Side Hwy.

4:00 PM 11:00 PM Circle Lines fourth of July Fireworks Cruise, pier 83, W. 43 St. (optional ticket)

### Thursday, July 5

12:45 PM 1:00 PM Trinity Church, Broadway at Wall Street, general seating

1:00 PM 3:00 PM Trinity Church, Marshall & Ogletree virtual pipe organ – Cameron Carpenter

2:45 PM 3:45 PM Reception, 74 Trinity Place, New York, hosted by Torrence & Yeager

6:00 PM 7:00 PM No-host cocktail reception, Marriott Marquis Hotel

7:00 PM 8:45 PM ATOS Annual Banquet (optional ticket)

8:45 PM 10:30 PM ATOS Annual Awards (open to all members), Marriott Marquis Hotel

### Friday, July 6

4:45 PM 6:30 PM After-Glow: Dinner on your own, downtown Philadelphia

6:45 PM 7:45 PM Macy's Philadelphia, PA, 6/469 L.A. Art "Wanamaker" organ – Peter Richard Conte (optional ticket)

**Program and schedule subject to change. Times are approximate. Consult the pocket guide for the latest and most detailed information.**

The New York Theatre Organ Society is not involved in the organization, sponsorship, or running of the convention, except it is making the organs that are owned and maintained by NYTOS at the Middletown Paramount in Middletown NY and the Lafayette Theatre in Suffern NY available to convention participants for concert performances.

## SPECIAL THANKS

Dr. Marie Jureit  
Dr. William Worden  
Brother Robert Lahey, S.M., Chaminade High School, Mineola, NY  
Brother Tom Cleary, Chaminade High School  
The Rev. James C Williams, S.M, School president, Chaminade High School  
Joanne Pierson – convention registration support  
James Weisenborne – logistics support  
Jennifer Bretschneider, Radio City Music Hall  
Richard Torrence, Torrence & Yaeger, worldwide representatives for Marshall & Ogletree  
Trinity Church, Wall Street, New York, NY  
Grant Chapman, Curator of Organs, U.S. Military Academy, West Point  
Craig Williams, Organist and Choirmaster, U.S. Military Academy, West Point  
Jason M. Taylor, New York chapter, ATOS, organ readiness, young artist competition support  
Molly McDonough, State of New Jersey, Trenton War Memorial  
L. Curt Mangel, Macy's Philadelphia store, Wanamaker Organ curator  
Ray Biswanger, Friends of the Wanamaker Organ  
Barry Holben, Dwight Beacham, Laird Morris, Allen Organs  
Mario Bass, Joey Wysokowski, Kevin Irwin, Pam Roberts, Brendan Shire, Sales Director, Marriott Marquis Hotel, New York  
Garden State Theatre Organ Society  
New York Theatre Organ Society  
Manasota Theatre Organ Society  
Friends of the Wanamaker Organ  
Anchor-International Foundation  
The Rev. Dr. James Cooper, Rector, Trinity Church  
The Rev. Canon Anne Mallonee, Vicar, Trinity Church  
Dr. Owen Burdick, Organist and Director of Music, Trinity Church  
Robert Ridgell, Assistant Organist, Trinity Church  
Charlie Beirne, General Manager, Boardwalk Hall  
Maria Bruni, City of Middletown, New York  
Jerry Nagano  
Atlantic City Convention Hall Organ Society Executive Board: Stephen D. Smith, Charles F. Swisher, John H. Clotworthy, Harry C. Bellangy, Ralph C. Reeder, Antoni Scott, Ralph Reeder, Dennis Cook, Charles Swisher, Harry Bellangy, Antoni Scott, Dave Preston, Larry Ferman

### PHOTO CREDITS

COVER, Carpelcthus  
Page 6-7, Atlantic City Convention Hall Organ Society  
Page 9-10, Kinerk/Wilhelm  
Page 11, exterior – colrphoto / Rockettes – AbsoluteWade / Lounge – Kinerk/Wilhelm  
Page 12, exterior rondel – ChrisinPhily / all others Kinerk/Wilhelm  
Page 13, top lobby –Vidiot / middle rondel – ChrisinPhily / bottom left –CMPphoto  
right column metal plaques–KatrencikPhotoArchive  
Page 14-15, West Point – Kinerk/Wilhelm  
Page 16, Middletown–Tom Stehle  
Page 17, Lafayette– Bob Miloche  
Page 18, Chaminade–Accardi-Lader Pictures  
Page 19, Trenton– A.J. Rustako, Jr.  
Page 23, Trinity–Leo Sorel  
Page 24-25, Macy's/Wanamaker– Friends of the Wanamaker Organ





## Looking for something really special?

Like five manuals? Four? Three? Two?

How about a dramatic white and gold Fox Package? Or something in black and silver? Black and gold? White and silver?

What about sound? Do you want a Unit Orchestra with patented Quantum™ Technology—including Acoustic Portrait™? Do you desire stop-by-stop *and* note-by-note voicing? Maybe both a theatre and a classical spec instead of four-voicing capability?



Can "Advanced MIDI Capabilities" whet your penny whistle? Or "Sampled Tremulant Sounds™" pique your interest? Are you secretly craving individually adjustable and felted keys or user-reconfigurable pistons?

Let us build one especially for you!

**Allen** organs®

[www.allenorgan.com](http://www.allenorgan.com)

150 Locust Street, P.O. Box 36  
Macungie, PA 18062-0036 USA  
Phone: 610-966-2202 Fax: 610-965-3098  
E-mail: [aosales@allenorgan.com](mailto:aosales@allenorgan.com)

