

Schoeps Caught on Camera

Our November meeting was held on the 10th at the home of **Michael Johnston** and **John Apple**. **Don Schoeps** provided the program which included his performance (right) which was videotaped without his knowledge. He obviously enjoyed his time on the IV/24 mostly **Robert Morton** organ at the **Forum Theatre** in Binghamton, NY. Don's program contained stories, slides, and video, and he answered questions afterward about this unusual and fascinating installation.

Just prior to his program, we held a business meeting to cover several topics of concern. The President called the meeting to order, and we began.

Michael began by calling the roll. Of 38 members, 11 were present and 2 provided email or telephone comments.

Charles Haymaker, vice-president, spoke about what organs mean to him. He recounted memories of hearing **Dick Leibert** play the IV/58 **Wurlitzer** at **Radio City Music Hall**, going to the **Roxy** to hear their V/37 **Kimball**, enjoying **Riverside Church's Aeolian-Skinner** with **Virgil Fox**, and bathing in the sound of the incomparable VII/449 **Atlantic City**



Convention Hall Midmer-Losh. Charles then suggested that we soon hold a program where members would pick a favorite recording and we would listen to it and hear their comments.

Next, **Charlie Clayton** began a discussion of the club's **Rodgers** organ, housed in his home. He explained that "the bugs were worked out: no buzz, no noise." Good news indeed! There was much discussion on the topic of the organ and what should be done with it, if anything. **Bill Gay** made a motion to keep the organ as is. **Katie Sigmon** seconded. Passed: 7 Yea, 1 Nay, 1 Abstain. Michael and Charlie will notify the potential buyers that the organ is no longer for sale.

Michael presented the Treasurer's Report for **Paul Gelslechter**, who was out of town and could not attend. Charlie Clayton moved to accept, Lawrie seconded. Passed, unanimously. We also unanimously agreed to

(continued on page 3)

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MTOS Communication

Our web-site is mtos.org. Visit often and tell your friends. There are photos, slide shows, videos, history, past issues of our newsletter, and more.

Because of the unreliability of our previous provider, I have changed to Google for our email services. **Google Groups Email** is fast and simple and provides different methods of receiving email. Many of us enjoy the speed of exchanging ideas this way. Members of our previous email system will receive an invitation by email. If you're not already signed up, just visit the web page googlegroups.com/group/mtos and follow the instructions. There is also a link from our website at mtos.org. So, join us online soon!



Treasurer's Report

This report was presented in writing at the MTOS Board Meeting held on November 19, 2007.



The society has three different bank accounts. Earlier this year, the board authorized me to open a CD with some of the funds.

We currently have the following accounts:

- **Regular Checking**, pays 0% Interest, \$444
- **Money Market**, earned \$7.04 this year
- **CD**, due 12/19/07, earning 5.07%, \$5,085, earned over \$20 each quarter
- **Total cash**, \$6133

Current Accounts Payable is \$76, owed to two members to reimburse them for expenses.

—Paul Gelsleichter

accept Paul's recommendations for the disposition of the monies in our treasury, adding that he has been performing an outstanding job in this area.

Michael then mentioned that one of our assets, a video projector, had been sitting in his garage for years and requested discussion on how to deal with it. Because of its age, its size and weight, and its age, it has no substantial worth. The consensus was to have Michael investigate a sale on Ebay, and sell or remove it at his discretion. Katie made this motion and Charlie seconded. Passed, unanimously.

Gil Parsons announced a registration seminar that he will hold in January 2008. Everyone is invited, and the cost will be approximately \$20 per person.

John displayed and explained a recent donation from Tom Johnston of Gastonia. Tom has given us two framed prints of Virgil Fox from his collection. **Lawrie Mallett** made the motion that Charlie Clayton display these pictures in his home near our organ. Charlie agreed, and Bill seconded. Passed, unanimously. John has sent our appreciation to Tom Johnston for his gift.

It was decided that December 29 was a better date for the annual Christmas Party at the Claytons' house. Charlie then provided current information on the status of the Carolina Theatre project and CTPS.

—**Michael Johnston**

The Not New York Convention

I was pleased to be the guest of Dr William Worden in one of the suites at the Marriott hotel located in Times Square. Dr Worden was one of the two benefactors for the Radio City Music Hall program. It was quite a thrill to be invited backstage in the famous hall and to be up close to one of the two organ consoles. Because of his sizeable donation, Dr Worden was given permission to play a few tunes on the big organ.

That first Sunday evening Walt Strony played the Mighty Wurlitzer (IV/58) at the Music Hall. He played a beautiful Cole



Photos by Murry Bubar

Walt Strony, Ken Double, and Dr Bill Worden on the second floor of RCMH before the concert.

Porter medley, *Somewhere* done to perfection, and many other songs that left us all marveling for one thing, just to be there for a private concert.

Monday morning, we boarded the busses to go to West Point. Security was a big issue. We



Walt and some last-minute practicing

all had to complete paperwork, have positive proof of identity, and wait. Because of issues that we never found out about, we were two hours late in getting to the **Cadet Chapel**. The Gothic style Chapel at West Point has one of the largest horseshoe consoles ever built. The **Möller** has four manuals and 346 ranks of pipes. Scott Foppiano played a spectacular concert, mostly all classical. My favorite was by and far his rendition of Sullivan's *The Lost Chord*. However, he brought down the house with the famous Widor *Toccata* bombing the massive hall with musical fireworks from thousands of speaking pipes from the front of the chancel to the narthex at the rear of the church.

The next stop for that Monday was at the Paramount Theatre in Middletown, NY. Eric Fricke and Donnie Rankin battled it out to see who would win the Young Theatre Organist award for 2007. Donnie won, but in my humble opinion Eric was the better player. They both played good con-

certs on a well-maintained organ.

That night we were bussed to Suffern, NY to hear Clark Wilson play at the **Lafayette Theatre**. The organ was a II/11 **Wurlitzer** and sounded great as he accompanied the silent film "Steamboat Bill, Jr.," starring Buster Keaton. He did a fantastic job.

Tuesday morning, we were back on the bus again to Mineola, NY, to hear David Gray play the Chaminade High School III/15 **Austin & Robert Morton** organ. David, born in Glasgow, Scotland, is a very young 17 years old who plays the organ with great maturity. His concert was fun and innovative. He played two wonderful



West Point's IV/346 Möller

classical selections on the nearby grand piano to perfection. His rendition of *Seventy-six Trombones*, where he stopped in the middle as though he had lost his place, then bounced into a fugue, kept many of us smiling. This was one of my favorite concerts.

That evening, we were bussed all the way to Trenton, NJ, to the **Patriots Theatre** at the War Memorial. Dan Bellomy entertained us in a shortened program

with mostly slow ballads and fast jazz on the III/16 Möller. The shortened program was due to busses getting lost, bad traffic, etc. At least for me, the shorter program worked well.

Wednesday morning, we were whisked off to the **Chapel of the Immaculate Heart of Mary** in North Bergen, NJ. This building was formerly the Broadway Theatre. Simon Gledhill, and then Jelani Eddington, played superior concerts on an **Allen V/55** digital organ.

Both received well-deserved standing ovations several times. These two concerts will be considered the best of the convention by many. The organ sounded fantastic, not at all like a “toaster.”

On Wednesday, about 200 of the conventioners either walked or were bussed to the piers of the Circle Line Tours for a boat ride on the river culminating in “standing” at a critical point on the river for the massive fireworks display presented by Macy’s. Although the fireworks were great, standing on the aft of the boat in the pouring rain dampened my enjoyment considerably. Anyway, it was an experience.

Thursday morning, we again boarded the busses. This time, we

sat in a lot of traffic before getting to the **Trinity Church** at Wall Street. Dr Worden and I arrived there early enough so we could get seated, observe the Eucharist service, and then witness what had to be the most controversial concert of the convention. Cameron Carpenter played the **Marshall & Ogletree** Virtual Pipe Organ to perfection. This huge electronic organ certainly couldn’t sound any more like the real thing. Many theatre organ ranks were added just for this ATOS convention.

Cameron, now about 26 years old, is arguably the most gifted organist in the world today. His playing speed, both with hands and feet, is almost

robotic it is so fast. His renditions tend to lack musicality because of the wide-open volume and speed. But to say that he is not incredibly gifted would be an error in judgment. After his concert, for which he received several standing ovations and in which he played several encores, some of us met him and Dr Worden at a reception. After the reception, Cameron gathered the interested ATOS members around the organ console and offered a demonstration of the organ. The general feeling that I noted was that you either



Frank Dunhuber just off the bus

loved him or you hated him – not much in between.

Friday after lunch, we again boarded the busses for the relatively long ride to Philadelphia to hear Peter Conte play the great VI/469 **Wanamaker Store** organ. His concert lasted only an hour or so, but his music was beautiful and the organ sounded splendid. For me, the five-hour bus ride wasn't quite worth the short concert. However, I just consider it another experience.

In general, it seemed to be one of the better conventions. The hotel was quite beautiful, although their newly renovated elevators left much to be desired. It was fun walking the streets of Times Square and surrounding areas. Dr Worden treated me to two great Broadway shows: "Deuce" starring the wonderful Angela Lansbury and Marian Seldes and an astonishing musical comedy "The Drowsy Chaperone" starring one of my favorite TV personalities John Glover. (Ever watch "Smallville"? He plays Lex Luthor's father.)

And as usual at these conventions, it was good to see old friends again and to make new ones. The next conventions are scheduled to be Indianapolis in 2008, Cleveland in 2009, Seattle in 2010, and perhaps Australia in 2011. See you there!

–Murry Bubar

MTOS Board Meeting

Here are a few highlights of our last board meeting. In attendance were **John Apple**, President, **Charles Haymaker**, Vice-president, **Karen Jacob**, Secretary, and **Paul Gelsleichter**, Treasurer. The meeting began at 10:10 AM at John Apple's house.

We discussed meeting ideas for the future. One of them was registration workshops for our members who play. Another is an outreach program aimed at members of the Charlotte Chapter of AGO. **Michael Johnston** was encouraged to continue developing and planning events and encouraging member participation in providing programs for meetings.

We discussed chapter expenses that were to be reimbursed to members. Paul requested that the treasurer pay all approved expenses and fees, such as honoraria to artists or presenters, directly. For accounting purposes, this is more desirable than reimbursement to a member.

It was agreed that money may be contributed to MTOS, tax-free, for the purpose of funding a chapter event because this falls within our scope of operations as defined in the charter.

We thanked Michael Johnston for his work on the 2007 Survey.

John Apple will provide information on the kind of organ and

any specifics needed to CTPS and the group in charge of the restoration of the Carolina Theatre.

We accepted **Katie Sigmon's** offer to coordinate the food at this year's Christmas Party.

—Karen Jacob

Les Ackerman Concert

One of the highlights of the 2007 Summer Series of the Charlotte Chapter of AGO was the packed-house recital by Les Ackerman at the large Aeolian-Skinner in Myers Park United Methodist Church held on August 19. Ackerman proceeded to take us from the magnificent *Jongen Choral* past Bach's "Wedge" Prelude and Fugue, Boëllmann's *Suite Gothique*, and Barber's *Adagio for Strings* to the *Finale* from Widor's Second Symphony.

In spite of the professional manner in which most of the concert was played, such pieces as the

Myers Park Methodist Church. What we heard was a rather choppy sound that Bach did not intend.



Looking at the Future of the organ

Nevertheless, this is a great instrument that was rebuilt and enlarged from the original three manual dedicated in 1950 by Virgil Fox at which I was privileged to attend. I lived in Lenoir and Charlotte was as close as Virgil was going to get, so I made the trip by myself. I remember staying after the recital to speak with Virgil. On the 40th anniversary of that concert, a repeat program was presented, each organist playing one piece from the original concert.

Before I left the church and while people were standing around and talking, the organ started to sound again rather loudly. The player turned out to be a ten year old boy playing paraphrases of familiar hymns. It was astonishing to hear someone so young making such good music at the console where he could just reach the Great with completely outstretched arms and barely get a



MP Methodist's Aeolian-Skinner

Bach were designed for cathedral acoustics in order to be heard properly, not for the dry acoustics of

toe on one of the lower pedal notes. I am sure we can look forward to more music from this budding organist.

—Charles Haymaker

Pope's Audience Delighted

No, not Pope Benedict XVI, but Statesville's own Patrick Pope presented an organ and flute program as part of the Charlotte AGO chapter's very popular Summer Concert Series. On Sunday, August 5, Patrick played the five manual console that now controls the large **Aeolian-Skinner** organ in the chancel and the II/37 **Schlicker** organ in the gallery. He was joined by Amy Orsinger-Whitehead who played the flute.

The program began with John Cook's well-known *Fanfare* (effectively using the antiphonal Spanish Trumpet) and included many pieces with flute. Amy, a member of the Charlotte Symphony, produces a flute tone that is lovely and full and not all breathy. Both musicians used scores throughout. Some of the pieces plodded a bit, perhaps due to incredible heat. Patrick's ability to accompany the flute sensitively and musically was marvelous.

Other music of interest included Jehan Alain's *Trois Mouvements pour Flûte et Orgue* and John Weaver's *Pastorale for Flute and Organ*. Patrick Pope proved he could properly deliver music from

all periods of organ composition, and he concluded with the full organ finale of Vierne's *Carillon de Westminster*.

The console was placed on the front of the chancel steps, so the hands and feet of the organist could be seen. Several MTOS members attended and enjoyed the music. The concert concluded with a reception in the Fellowship Hall.

—Charles Haymaker

Pope & Orsinger: A Personal Impression

On Sunday night, August 5, more than 200 fortunate concertgoers gathered at Covenant Presbyterian Church in Charlotte to welcome the unusual combination of organ and flute. Both Patrick Pope and Amy Orsinger-Whitehead were greeted enthusiastically during and after the program. The flute and organ worked extraordinarily well together.

For a non-organist friend of both classic and theatre organs, it was a rewarding evening. The recently renovated Aeolian-Skinner proudly displayed its five-manual console. The opening *Fanfare* by John Cook provided a soaring beginning, featuring the Spanish trumpet (built by Casavant in 1982). It was an ambitious program and included works by Charles Callahan, Handel, Bach, Mendelssohn, Jehan Alain, John Weaver, and Louis Vierne.

The overall sound of the organ was a bit disappointing. It is possible that my diminished hearing plays a part here. But even so, with the closing Vierne the organ come forth in full voice.

—Bobby Ray

Let's Go to Macdonald's

Our meeting of September 8, 2007, was at the Don Macdonald residence where the centerpiece was his beautifully maintained **Rodgers Trio**.

Don started things by introducing his Rodgers Trio, the 321-A, known by some as the "little brother" of the 340. He taught us of the history and operation of the Leslie speaker and passed around graphs and charts detailing how it worked. He demonstrated the sound of the organ with and without the Leslie. **Don Schoeps** mentioned a slower speed called the Cathedral Effect. Don Macdonald mentioned that most Rodgers organs had Leslies.

Don Macdonald began with a few tunes in the Crawford style.



Photo by Lawrie Mallett

Don Macdonald and his Rodgers Trio

Before playing, he noted that the BBC were against use of the famous Crawford glide or slide or glissando because they felt that it blurred the melody. He played a set of three tunes: *What Are You Waiting For*, *Mary, A Broken Rosary*, and *On the Road to Mandalay*. Due to the tremendous response, Don couldn't resist one last Crawford specialty, *I Love to Hear You Singing*.

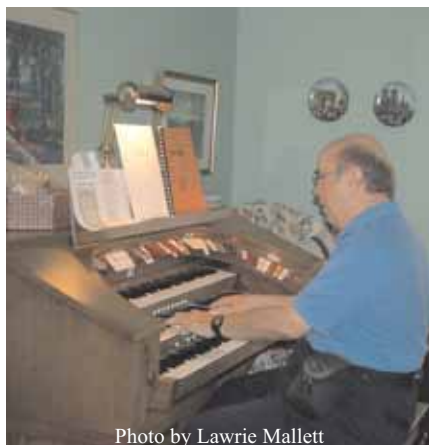


Photo by Lawrie Mallett

Don Schoeps playing his Foster medley

Don Schoeps took a turn next, getting acquainted with the Rodgers. He began with *Strike Up the Band* and continued with a nicely-crafted Stephen Foster medley.

We learned about stop names, families of tones, colors of stop tablets, how to register, and when not to use the trem. Don Macdonald returned to demonstrate how to build a tibia chorus, when to use mixtures in theatre organ, when the use of the 16' Diapason is appropriate, and much more. It seems that the

Rodgers has one non-electronic stop, and that is the Glockenspiel, often called the “Glock.”

Next came a welcome visitor, Doris Morgan, to play for us. Doris



Doris gets us all “Charged” up!

was the official organist for the Charlotte Checkers Hockey team for as long as they had their Hammond B3. She began with the requested litany of “Charge!” and quickly continued to everyone’s delight with swinging jazz numbers that brightened everyone’s faces with big smiles. She included *Satin Doll*, *A Nightingale Sang in Berkley Square*, and others before taking requests from the audience. A few of us have asked her to attend our meetings and play, and we are so very pleased that she was able to attend this time. The entire audience wanted to hear more.

Coming all the way from Hendersonville, **Lawrie Mallett** climbed on the bench to change the pace with his deep lush harmonies. Lawrie’s harmonies are wide and complex, and he played for us only days after playing the IV/34 **Wurlitzer** in Detroit’s **Senate**



Photo by Don Schoeps

Lawrie Mallett likes the Trio

Theatre. He played several songs including *Manhattan Serenade* and *The World Is Waiting for the Sunrise*.

While Lawrie filled the Macdonald residence with music, we stood and wandered around towards the refreshments, beautifully provided by Dr Macdonald and his daughter, Sheila Donatelli.

After our break, we began with a sing-along. **Michael Johnston** provided the words to *Teddy Bears Picnic* and we all joined in all three verses with great energy, accompanied by Don. We continued with *America the Beautiful*, *God Bless America*, *Dixie*, and a number of songs requested from our group. One of the oft-missed glories of the organ is its ability to lead a group in singing.

Churches have for centuries used this ability to their advantage in hymn singing, so why not us?

Afterwards, we drew names for the door prize, a gift basket with all manner of goodies provided by Michael's Music Service. Don Macdonald read out the name of the lucky winner, **Fran Gay**. At other meetings, we have given away organ CDs, DVDs, and in future meetings we may have other prizes such as \$100 cash. So, it pays to attend ... literally!



Photo by Don Schoeps

We never go hungry

Don wanted to show off some other colors on his organ with a few songs about flowers. After that, Michael Johnston requested *The Carolina Theatre March*, which Don wrote a few years ago for a production. Everyone responded to this with acclaim. **Charlie Clayton** declared that it should be the first piece played in the restored **Carolina Theatre!**

Our president, **John Apple**, came in late after playing a wedding, and finished out the music with Rosa Rio's arrangement of *Silent Night*. In the brief discussion afterward, it was decided that we should have a business meeting to

discuss any items of interest and concern to our members as part of our next meeting. The program that day will be by Don Schoeps and the location will be at the home of Michael Johnston and John Apple on Saturday, November 10, at 2:00 PM.

—Michael Johnston

A Grand Convention

Nancy and I just got back to our daughter's house, after four glorious days at the "Grand Tour" ATOS Convention in the New York City area, and I thought you might like a quick peek at our experience.

I'm certainly no critic, and I realize much of what I see is colored by my experience, and thus I don't expect others to "agree" with me or my conclusions. I'll simply share what struck **me** as wonderful—and much did!

Let me describe five events that, in addition to all the fun of chatting with other enthusiasts and old friends, would have — any **single** one of them! — made the whole convention worthwhile for me!

First, there was the spectacular concert by Scott Foppiano at the Cadet Chapel on the grounds of West Point. The program was **very** heavy in classical literature (matching the 23,500 pipes!), but Scott shook the foundations of that massive stone building, just as

he mined depths certainly unexpected by me in the rank after rank of “new” voices, each unbelievably more beautiful than those before it! When he “brought down the house” with the famous Widor *Toccata* (played, by the way, three notches *faster* than humanly possible!), I was amazed again and again by the profound always-new voices he coaxed out underneath the never-ending high fireworks: Such a spectacular display – and from a non-theatre organ!

The high point with the most press appeal was no doubt the evening with Walt Strony playing the IV/58 **Wurlitzer** at Radio City Music Hall. Very early in the program, as Walt completed a Cole Porter medley, I thought well, you’ve **done** it, Walt. So early in the game, you’ve satisfied everything they all wanted. It was truly grand, and stately, and sophisticated, and right-on. Completely! But from there, the program just got better! I was par-

ticularly taken by a very long crescendo in Bernstein’s *Somewhere* where it seemed his left hand was busier at the stop rail than his right was at the manual! Wonderful! Always marvelously inventive, Walt filled the hall with music, from the lacey clouds to the deepest river. This was a night never to be forgotten!

Then there was David Gray! I said to Nancy that the kid from Glasgow is helping us all turn that corner – from loving him for the promise in his youth, to loving him as an artist who shows us even more new territory. Remember how they said that the European theatre organists were all organ-trained, but that in America Wurlitzer bragged that “even a piano player” could play their new organ, and so the Americans were all re-treaded piano players? Well, David strolled from the console twice (he was wearing a lavalier mic) to rip off, on the nearby Steinway, a terrific Chopin *E-flat Nocturne* (with



Photos by Frank Dunhuber

Our name really was up in lights



Wonder why Walt is smiling

amazing interpretation for a kid!), and a Liszt *Hungarian Rhapsody #2* with quite enough punch to turn anyone's head!

On the III/16 **Robert Morton**, David turned in a sparkling performance featuring major groups by Irving Berlin and Cole Porter, as well as a character piece with wit surpassed only by its brilliance. He poked fun at the popular *Seventy-six Trombones*, erupting at one point into a fugue whose counterpoint would have made Bach smile – if he could ever stop laughing! Can it be that in our lifetimes we will see both Jelani and David blossom into great musicians? What a thrill for me!

And that brings me, in sketching high points of the convention, to today's two concerts by Simon Gledhill and Jelani Eddington. What a day! We traveled to an old theatre that, they said, still held the bones (and console!) of the small original organ (they said either Robert Morton or Barton). Today it held the ground-shaking and glass-shattering spectacle of Allen's latest *5-Manual* – a very substan-

tial instrument! It was a special day!

Simon was up first. I've never heard him play better! Early in his program, he played a medley from that Danny Kaye movie "Hans Christian Andersen" – what a moment! There we were, arguably the most sophisticated (and critical!) theatre organ audience in the

world, heart-stopped, tear-struck, simply unable to stop applauding and cheering at the end! Finally Simon had to yell (he had a mic!) for us to stop. You may know, there's something in his playing that seizes my heart, and today, there were many in my condition! In addition to the expected wonderful fare,

Simon played those two parts of *The Planets* – "Mars" and "Jupiter," reminding us once more of the more serious callings of The Muse!

But many will report that the highest of all these convention high points was Jelani's performance today. You may remember Simon's review of Jelani's "Fireworks" CD, where Simon speculated in wonder "... where this all will lead." Jelani outdid even him-



Murry Bubar and Bill Worden

self, without ever losing the lyric strain that makes him my second favorite (after only Simon), breaking ever-new ground in work after work! Nancy remarked after his medley from “West Side Story” that she could almost see the whole orchestra right there whacking away at it! (Didn’t Jelani put out a CD titled “Unit Orchestra”?)

This incredible, inventive, powerful, animated, passionate transcription brought each one to his feet cheering, interrupting the show with a standing ovation for the first time in a while at these conventions. What a sight! What a



Frank Dunhuber and Bill Worden

thrill to be there! But for me, it was no more thrilling than the quietly-accepted song from “Kismet” he played earlier, “And This Is My Beloved.” Like everyone, I long to see where Jelani’s art will lead us all, but I will always cherish his wonderful, loving treatment of songs like this, and I hope we never lose that as he grows!

So, there were **many** grand events, other marvels at the convention. One was Ken Double’s speaking about the “family spats” we’ve been having in ATOS and his tribute to the great friendships that led three grand veterans of ATOS to stand by their friend and resign from national office. Another was seeing two of Nelson Page’s theaters and restored organs. And yet another was Clark Wilson’s accompaniment of a riotous Buster Keaton movie, “Steamboat Bill, Jr.” We look forward to seeing you soon!

—Don Schoeps

Crescendo By Hand

Many of us own or have heard Virgil Fox’s recording of Bach’s *Now Thank We All Our God*. Did you ever see him play it? He played it as one long crescendo, which meant he was constantly drawing stops with one hand while playing on the keyboard with his free hand. By the end of the piece, he had “everything” on while not looking at the keys at all. Amazing!

—Charles Haymaker



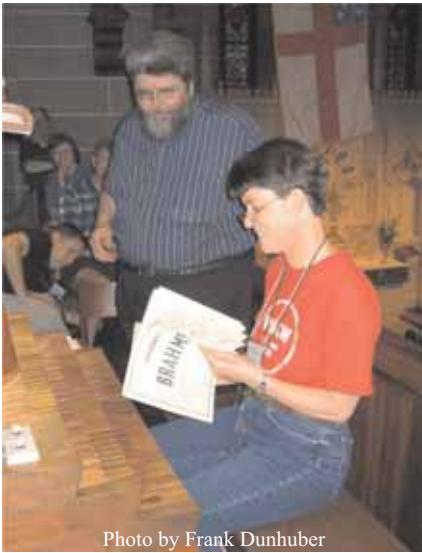


Photo by Frank Dunhuber

Carlo teaching local students

RSCM With Carlo

On the afternoon of July 12, 2007, I attended a master class given by Carlo Curley for The Royal School of Church Music at Christ Church, Raleigh. He performed a concert at St Francis United Methodist Church, Cary, NC. Carlo's last piece last night was Toccata on an American Theme (from West Side Story).

—Frank Dunhuber

the organ world. My suggestion to form a Task Force for the Future was implemented, and we are already benefiting from their efforts. I work towards this goal through my company where we publish the entire works of Rosa Rio alongside organists from Dudley Buck and Felix Mendelssohn to Albert Ketelbey and Jesse Crawford. **All** organ lovers should unite because there is power in numbers!"

Joining John will be our good friend, Bucky Reddish, from the Atlanta Chapter.

—Michael Johnston



John Apple

ATOS Board News

We will again be represented on the ATOS board in 2008 by **John Apple**. In the last week of January, ATOS President, Ken Double, called to give him the news. John wrote in his nomination statement, "I seek election because I want to increase my contribution to the cause of unity in



Bucky Reddish

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The organ is in the news in Charlotte! Steven Brown, the *Charlotte Observer* music critic, is actually a fan of the organ and has encouraged the publicity of organ programs and of local instruments. He has even mentioned the uncompleted organ at the **Performing Arts Center** while announcing the III/64 **Schoenstein** (inaugurated in September 2007) at the **Schmerhorn Center** in Nashville, Tennessee.

As of this January, two new organs were being installed in Charlotte. *The Observer* printed a picture of the arrival of the III/45 **Letourneau** at St John's Baptist. A III/72 **Reuter** (using some of their 1960 **Möller**) is being installed at Sardis Presbyterian.

There is also recent nearby news for the theatre organ. Atlanta TOS reports use of the **Fox Theatre's Might Mo** at Christmas and the revival of the original **Wurlitzer** at the **Tivoli** in Chattanooga.

Your interest and participation in organ events is essential as we plan activities for the year. Please continue to support our MTOS and ATOS activities as well as other organ activities. If you don't have email, you can write a letter or call someone. Share your love and enthusiasm with your friends. Together, we can make a difference in the region.

—**John Apple**

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