

THEATRE ORGAN SOCIETY OF AUSTRALIA

New South Wales Division Inc.

NATIONAL CONVENTION '91

featuring

“THE BEST OF BRITISH”

29th March - 1st April

1991

GENERAL NOTICE

Flashlight Photography, Videotaping and Audio Taping
of all convention performances is strictly prohibited

Patrons' Messages

Once again the TOSA Easter Convention is upon us and the NSW branch is responsible for the whole show.

May I say upon reading this month's TOSA News, the programme of recitals and general entertainment leaves nothing to be desired and can be classed as Super Super.

It gives great credit to all those hard working people behind the scenes who have done all the organising.

We in NSW are very fortunate in having so many Theatre and Grand Organs in perfect order and youthful accomplished organists to play them.

I give a special welcome to our overseas artists Simon Gledhill and Phil Kelsall who have come all the way from England to entertain us on this special occasion.

To all our own members and those interstate visitors plus our friends who will be arriving from overseas, I wish you all a most inspiring and great convention and may the King of Instruments play on to greater glory than ever.

Ian M Davies . J.P.

Ian M. Davies J.P.

Patron

Canterbury Municipal Council

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Office Of The Mayor

A MESSAGE FROM THE MAYOR OF CANTERBURY ALD. JOHN GORRIE

As Mayor and co-patron of the Theatre Organ Society of Australia (N S W Division) it gives me great pleasure to extend a warm welcome to all those visitors from interstate and overseas attending the T O S A Easter Convention in Sydney.

We are fortunate in this Municipality to have in our Orion Centre Theatre the magnificent Wurlitzer Organ which once graced the Capitol Theatre in Sydney prior to its being decommissioned. The organ has been painstakingly restored by the Theatre Organ Society through the efforts of the Society's own organ builder Mr John Parker.

It was my great pleasure in 1988 to re-commission the organ and to participate at the first recital.

I trust the delegates to the convention will receive as much enjoyment from listening to the Wurlitzer at the Orion as I do myself. I also hope that I will have the opportunity to meet many of the people attending the convention. I hope that your stay in our fair city will be a memorable and enjoyable one and again on behalf of myself and my Council I extend a very warm welcome to delegates of the 1991 T O S A Easter Convention.

John Gorrie

JOHN GORRIE
MAYOR

President's Message

As President of the Host Division for this Convention, I wish to take this opportunity to extend to you all a very warm welcome.

The Convention Committee under the guidance of the chairman, Robert Gliddon, have worked long and hard to put together the programme of events which we are sure will make this Convention memorable. May I assure you, that you, the Conventioneers are the most important part of an event such as this, because without your participation all the programming is in vain.

I trust that your stay in Sydney will be enjoyable and come Monday evening 1st April, there will be many memories of Easter 1991 in Sydney.

Should you have any problems or queries, please don't hesitate to ask for help. Convention members will be found wearing blue caps with TOSA insignia and it will be their pleasure to assist you at any time during the weekend.

I urge you to please read the Information Sheet to be found in your Convention Package, as the instructions contained therein are vital to the timetabling and transportation arrangements between functions.

Thank you all for joining us and may I take this opportunity to wish you a Happy Easter.

Yours sincerely,



Jack Lawson.
President.

Convention badges by courtesy of Roy Brough, Quality Laminations Pty. Ltd. TOSA (N.S.W. Division) would also like to thank Network Graphics and Mr Barry Tooker for the supply of screened bromide photographs as well as Mr Robert Nelson for the retrieval of computer text from corrupted disks.

TOSA National Convention

29th March - 1st April, 1991

Programme

- FRIDAY - 29th March
- Event one - Marrickville Town Hall
- 4:00pm - Registration
- 6:00pm - Buffet Dinner
- 8:00pm - Official Opening and Entertainment with Bill Schumacher at the Wurlitzer.
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- SATURDAY - 30th March
- Event Two - Sydney Opera House
- 10:00pm - Sights and Sound Featuring David Drury at the Concert Hall Grand Organ.
- Event Three - Circular Quay Railway Station - Train journey to Epping
Concert at Epping Baptist Church.
- 2:00pm - Margaret Hall and John Giacchi at the console of the Christie Unit Organ.
- Event Four - Orion Centre, Campsie .
- 8:00pm - **Simon Gledhill** in Concert at the Orion's Mighty Wurlitzer.
- Event Five - Orion Centre, Campsie.
Stage Supper and Meet the Artists.
-
- SUNDAY - 31st March
- Event Six - Marrickville Town Hall
- 9:00am - Early Birds catch the.....Wurlitzer??!!
Open Console at the Marrickville Wurlitzer.
- Event Seven - Hayden Orpheum Picture Palace, Cremorne.
- 11:30am - Luncheon and Talk by Theatre Restoration Consultant, John Love.
- 1:00pm - "The Organ, the Danceband and Me" with Neil Jensen at the Wurlitzer and on stage, the Yellow Rolls Royce Orchestra.
- Event Eight - Mosman Baptist Church - Australia's Unknown Theatre Organ
- 3:15pm - First Public Performance of the only Standaard Theatre Organ outside Europe by Cliff Bingham.
- Event Nine - Orion Centre, Campsie
"MEET ME AT THE TOWER"
- 7:30pm - Convention Dinner Dance with **Phil Kelsall** at the Wurlitzer
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- MONDAY - 1st April
- Event Ten - Assemble at the Commissioner's Steps, Circular Quay.
- 9:30am - Sydney Harbour Magic - A 4 hour cruise on Sydney Harbour.
- Event Eleven - Marrickville Town Hall
- 2:30pm - Time for Farewells
Selected Cameo Spots by Artists from each division of TOSA and NZ visiting artists.
Afternoon tea will be served.

The Marrickville Wurlitzer

On the 22nd November 1924, the first of Sydney's luxurious Picture Palaces opened its doors: the "Prince Edward - Theatre Beautiful". Among the opening attractions was Eddie Horton, from the California Theatre, San Francisco, at the console of the Wurlitzer Orchestral Organ. The Prince Edward was the first theatre in Sydney to install a Wurlitzer pipe organ equipped with a horseshoe style console.

It is interesting to note the following peculiarities of this instrument and installation. The instrument is a style H special, Opus 875, containing 10 ranks of pipes controlled by a two manual console and was one of approximately five Wurlitzers to arrive in Australia, with pipework and percussions set at "Philharmonic" pitch (A = 456 cps instead of the usual A = 440). It was unusual for a two manual console to boast three swell pedals, this was because it was intended for the Prince Edward's Wurlitzer to be installed in three chambers: Solo, Main and Echo. The Echo chamber was to house the Vox Humana pipes, Chrysoglott, Sleigh Bells and Chimes, however this did not eventuate and these items were placed in the Main Chamber. Another unusual feature was the inclusion of a Crescendo Pedal. Extra relays were provided for a Paper Roll Player unit although, apparently, it was never used and its whereabouts are not known. An upright piano was included and installed unenclosed on a platform to the left of the stage, but remained only a short time before being removed. Its present location is a mystery.

The Prince Edward's Mighty Wurlitzer entertained the public in the capable hands of such artists as:

Eddie Horton, Leslie V Harvey and Miss Julia Dawn, all from the USA., and our own Knight Barnett, Leslie Waldron, Kurt Herweg and Walter

Aliffe, with the last resident organist being Miss Noreen Hennessy who played there for nineteen and a half years, finishing in 1964. The instrument was then purchased by TOSA (NSW Div) with the final recital being played by Noreen Hennessy on 15th August, 1965.

The next three years saw the installation of the organ in Marrickville Town Hall with the opening concert being played by well known organist Ian Davies on 27th November, 1968.

During the mid 1970's, the pitch was lowered to A = 440cps by Adelaide Organ Builder George Stephens, and the Tuned percussion bars from the ex Capitol Theatre Wurlitzer were installed temporarily.

With the addition of an English Post Horn rank and Marimba/Harp, the specification now closely resembles that of the Wurlitzer Style 216, a rare model built only for the Fox West Coast chain of Theatres in the US, and considered by many to be the ultimate two manual theatre organ produced by Wurlitzer. The original percussions were re-tuned and re-installed.

During its time in Marrickville, the organ has been recorded by the late Reginald Porter-Brown (UK), David Parsons, and more recently by Hector Olivera during his 1987 Australian Concert Tour.

The organ is in constant use by the members for practice and is featured in concert throughout the year. TOSA is proud to own this fine sounding Wurlitzer.

The Orion Centre Wurlitzer

Built in the North Tonawanda workshops of the Rudolph Wurlitzer Manufacturing Company in 1927, "Opus 1813" was shipped on 15th December the same year. It was bound for installation in the newly completed Capitol Theatre. The instrument was imported by W.A. Crowle Pty Ltd. and installed by local organ builder T.C. Edwards. Edwards also won tenders for the installation of organs for the Regent and State Theatres.

The Wurlitzer was a "Style 260" of 15 ranks of pipes, an upright piano and the usual array of tuned and non-tonal percussions common to cinema organs of the time. A feature of the Wurlitzer, and shared by others in the country, was the 32' octave extension of the Diaphonic Diapason.

Installation in the theatre was in two chambers on either side of the proscenium, with the console rising on a hoist to the left of the stage. Owing to the design of the theatre, the Solo division of the organ was located at a lower level than that of the Main chamber and suffered from inadequate sound projection. This sound problem made the organ unbalanced with a predominance of Diapason and Tuba emanating from the Main Chamber, which spoke directly into the auditorium.

The organ was officially opened by Mr Fred Scholl, who was contracted by Union Theatres to play a season at the newly opened theatre. It is interesting to note that the following names have been associated with organ presentations at the Capitol during the organ's life there: Arnold Coleman, Knight Barnett, Billy Dick, Renee Lees, Walter Aliffe, Manny Aarons, Reg Maddams, Dennis Palmistra and Jean Penhall - who was the last resident organist.

In 1956, the Greater Union Organisation dispensed with organ presentations and the Wurlitzer was silenced till TOSA (NSW Div) "adopted" the organ and repairs were carried out to enable the Society to hold Saturday morning concerts at the Capitol. Tony Fenelon performed his first concert for TOSA at one of these early morning programmes.

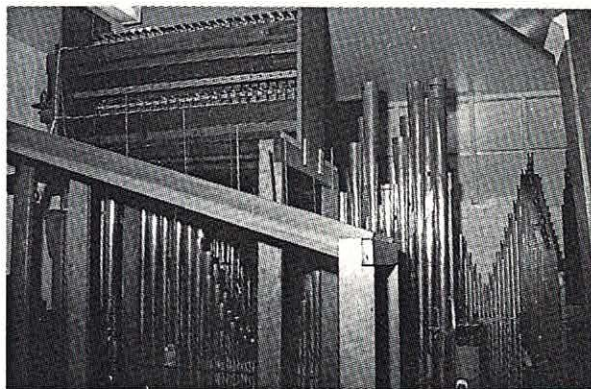
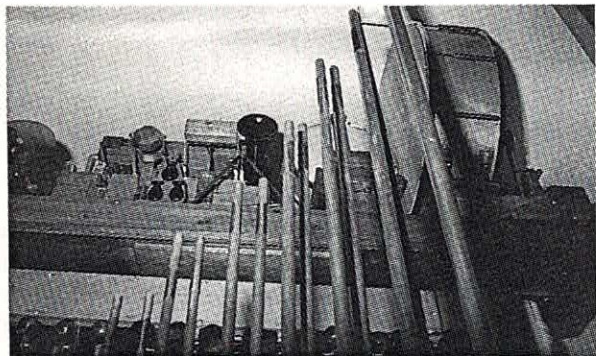
In 1972, Greater Union decided not to renew its lease on the Capitol and the organ was offered for sale to TOSA (NSW Div). On 5th February 1972, ten organists took part in the closing recital on the Wurlitzer and the Society began the job of removal of the instrument over successive weeks.

The organ remained in storage for 15 years till TOSA made the approach to Canterbury Municipal Council regarding the installation of the organ in their recently refurbished Orion Centre. Negotiations with Council proved successful with Council rebuilding the stage end of the building to accommodate two spacious chambers, blower room and a hoist to transport the console to stage level.

The Orion Centre Wurlitzer - Continued

In 1987, noted New Zealand organ builder John Parker was contracted full time by the Society to head a small band of workers to rebuild and install the Wurlitzer in the Orion Centre. Mr Parker's previous work with Wurlitzer organs and 16 years experience in his field saw this mammoth

task completed in eighteen months, with the organ being opened on Saturday 1st October, 1988. During the opening weekend, Tony Fenelon, John Atwell, Margaret Hall and Neil Jensen performed to packed houses to celebrate the Wurlitzer's new life in the Orion Centre, Campsie.



For the Technically Minded.....

Owing to the poor and run down condition of the Wurlitzer and the ravages caused by years of storage, it was decided that a total rebuild of the instrument would be necessary. The future would require an instrument that needed little or no maintenance other than tuning, and to ensure this, everything had to be rebuilt or remade from scratch.

Every windchest, wind trunk and wooden pipe in the Wurlitzer has been completely stripped to bare timber, repairs made where required and refinished with sealer and shellac. Chest top boards have been planed, regasketed, all valves removed and reassembled with new plastic adjustment buttons. Primary and secondary pneumatic motors have been releathered and all magnets regasketed.

The pipework has had many hours of work spent on repairs to damaged pipes, rounding out of many that were buckled and bent and all metal pipes have been painstakingly cleaned in a special acid bath to remove dirt in preparation for final polishing. Wood pipes have had all stoppers releathered and where applicable, leather on top lips has been replaced.

All original wind regulators in the Wurlitzer were releathered by George Stephens Organ Builders of Adelaide, prior to John Parker's move to Australia. The complete rewinding of the organ required five new replica Wurlitzer regulators to be constructed and these were made in the Kingsgrove workshop by John Parker and the organ team. All original metal wind lines had either been discarded or were too damaged to use again. It was decided to rewind the instrument entirely with PVC ducting. Sizes range from 300mm to 50mm and are fastened to chests, regulators and distribution boxes by sturdy plywood flanges fabricated by Ron Wilson.

All the tuned percussions have been entirely stripped down and thoroughly rebuilt from scratch with modifications made to primary actions to ensure prompt response and repetition. The toy counter likewise has undergone the same treatment.

With the respecifying of the organ, it was obvious the original electro-pneumatic relays would not serve the purpose. These were discarded in favour of the most modern technology available to the organ building world; that of computerised action. An American DEVTRONIX system was imported at cost of \$23,000.00 for the respecified organ. This unique system allows a record and playback facility and many other "gimmicks" to suit both organists and listeners alike. The computer action has replaced the cumbersome relays with a series of integrated circuit boards in each chamber, all linked with a 26 wire computer cable. These boards are connected to the console with a similar 26 wire console cable. The console is detachable from this cable to allow storage in a specially constructed "garage" in the Orion Centre basement when not in use.

The Wurlitzer has two power supplies to run the electrical side of the organ. The main rectifier is a three phase unit dispensing 12-16 volts at 80 amps. The console has its own independent power unit to feed the electric stop action magnets, input and output boards and other console functions. This dispenses 15 Volts at up to 100 amps.

The console has been completely rebuilt. Keyboard and pedalboard having major work done on them. All have been refelted, resprung and set to "International" organ building standard for weight and depth of touch.

The stop bolsters were remade to enable fittings of new Sydnyne electric stop actions and all new replica Wurlitzer stop tabs were purchased from America. Keys and pedals are fitted with new contacts and wipers, and incorporate a specially designed method of wiper adjustment, allowing keytouch to be set with the keyboard in its rest position.

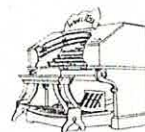
A Wurlitzer upright piano has recently been fitted to the organ. When not in use, this instrument is housed with the console in the basement garage. A flexible cable allows the piano to be placed either on or off the stage for concert performances. Its vacuum blower is housed inside the piano casework.

The organ has been regulated and tonally voiced to suit its new location. It was most obvious that the pipework had had little if any tonal refinement done to it, other than that of the voicer in the factory in 1927 - hence the unbalanced sound in the Capitol Theatre. In voicing and regulating the organ at the Orion, John Parker has concentrated most in attaining a blend for the whole instrument. There has also been consideration of the possible other uses of the Wurlitzer in this public facility and a performance of the Messiah in April 1989, proved that the Orion organ is more suited to classical accompaniment than the average theatre organ.

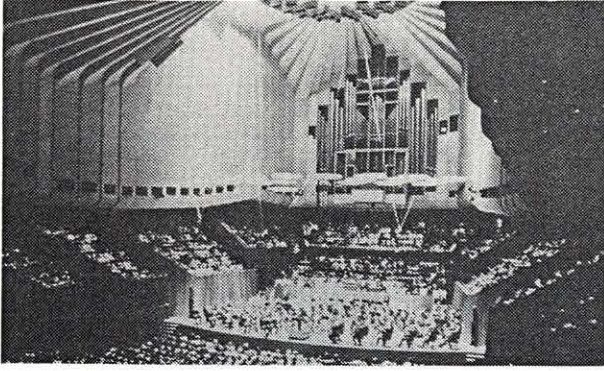
The inclusion of mutation couplers in the revised specification also provides the Wurlitzer with the capabilities to perform the "English or Blackpool" style most convincingly. This has recently been proved with two sellout tours by Robert Wolfe from England who, so thrilled with the results, decided to make his first recording outside England on the Orion Wurlitzer.

Two new ranks have been added to the original 15. These being a String Celeste and a Post Horn, both installed in the Solo chamber. The Post Horn was made to order in America by the Trivo Company to exact Wurlitzer specifications and sizes. Although voiced on 15" pressure, this rank retains a powerful smoothness that is not so loud as to overpower the full ensemble.

To date we have received highly favourable comment from organists who have performed at the Orion since the opening in 1988; Dennis James, Jonas Nordwall, Walt Strony, Robert Wolfe, Tony Fenelon and numerous others. We hope you will share their enjoyment of the musical qualities of this fine Wurlitzer over the convention weekend and experience it in the differing veins offered by our two visiting Convention Artists.



The Sydney Opera House Organ



The five manual, 205 rank organ built by Australian organ builder Ronald Sharp stands in the main concert auditorium of the Sydney Opera House. It was built at a cost of \$1.2 Million and was completed on May 30th, 1979 - 10 years after Sharp received the commission for the job. The organ has six departments: Pedal, Ruckpositiv, Hauptwerk, Oberwerk, Brustwerk and Kronwerk. The console is 10 metres above the floor of the hall, projecting 2 metres from the wall with the cases of the Ruckpositiv division of the organ on either side. Behind the console and rising a further 15 metres to the ceiling is a facade of 109 show pipes, made from almost pure tin and burnished to a mirror finish. The rest of the pipework is made from tin, lead, copper and wood and the front pipes are suspended from the roof of the hall, the rest of the organ including the console are supported within the chamber by a cantilevered steel platform.

Inside the chamber, the organ proper is supported by a 14 metre high framework. The frame is divided into four levels, with a stairway, a spiral staircase and a ladder providing access to the various levels. Distributed over the framework are

25 soundboards or "chests" to support and control the pipes, together with air reservoirs, trunking and action.

The organ is mechanical in action and is winded by nine blowers. Each blower is housed in a specially designed silencing box and all are situated inside the main organ chamber.

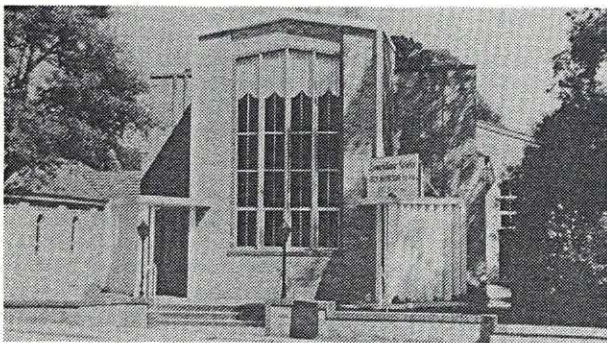
One of the unique features of the Opera House Organ is the incorporation of modern technology. An organist can set the instrument's 69 pistons in a matter of 12 seconds.

The instrument has parallel electric action - necessary on such a large and versatile organ and this has been applied to the numerous couplers within the instrument. There are 8 intra-manual couplers and 20 inter-manual couplers. Although some of the couplers are activated mechanically, the inter-manual couplers could not be implemented in this way, because the key touch would have become too heavy.

International organists and listeners alike have praised the organ's versatility and unique design.



The Epping Baptist Church Christie

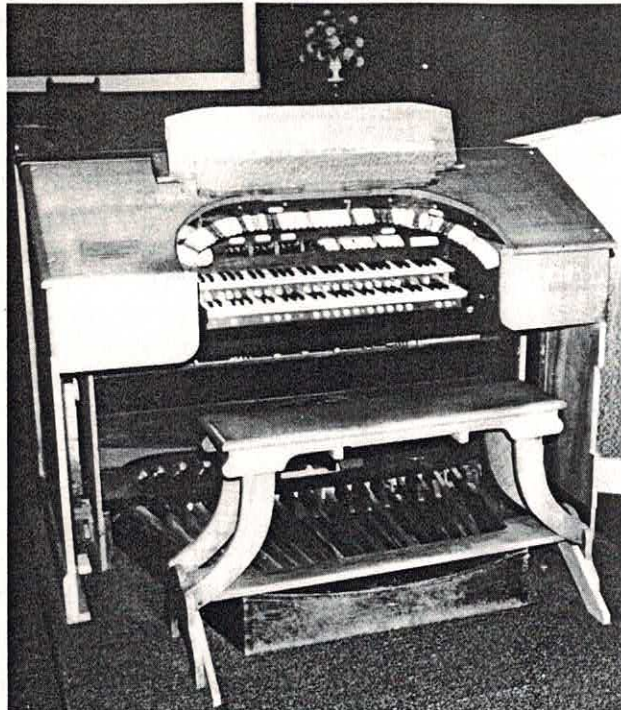


Early in 1932, the directors of the Duke of York Theatre, Eastwood decided that a theatre organ would be a desirable addition to their leading Northern Suburbs cinema. Demonstrations were arranged by both the Wurlitzer and Christie agents in Sydney. The legendary Eddie Horton

demonstrated the Wurlitzer in Romanos' Restaurant (was this the one offered for sale in 1932?) and Manny Aarons demonstrated the Christie Unit Organ at the Lyceum Theatre. The decision was in favour of the Christie, so specifications were drawn up in Melbourne on 25th February.

The builders - Hill, Norman & Beard - claimed this was their first (and as it so happened, only) Australian built Christie Unit Organ. It would, however, appear this was only partially correct as the console and original relays and switches seem to have been constructed in Britain. Evidence to hand in more recent times indicated that not only was the Christie erected in Hill, Norman & Beard's Clifton Hill (Melbourne) Factory but was played for some direct radio broadcasts there by Horace Weber.

The Epping Baptist Church Christie - Continued



On finalisation of purchase of the organ it was forwarded to Sydney by ship, delivery being taken by the organ builders on Monday 2nd May. The opening was scheduled for the following Saturday week, so the installation work continued at a feverish pace. As Hill, Norman & Beard were on a penalty clause of 15 pounds per day, the organ opened on schedule with Stan Cummins at the console on Saturday 14th May, 1932. An organ builder was posted in each chamber during the opening to pull any ciphering pipes.

Various well known popular organists played the Duke of York Christie during the 1930's including:- Penn Hughes, Cyrus Tuckwell (brother of Charles), Brian Hatfield and for his theatre organ debut Ray Chaffer, who was later to achieve prominence on the Western Suburbs Cinema Circuit. Jack Pitt, in addition to being theatre projectionist and electrician, at times took his place at the console. The organ ceased operation in 1940 and it would appear was not regularly used again until after the war.

Jack Pitt took his place at the console for Friday and Saturday evening performances. A children's choir was organised having the rather grand name of "The Odeon National Children's Choir" and a recording was made in 1948. This disc is probably the only record of the sound of the organ in the cinema. Due to the coming of television in 1956 and the consequent decline of audience numbers the organ was again closed down.

Epping Baptist Church negotiated the instrument and it was removed from the theatre to storage in late 1957. Rebuilding commenced including releathering of chest and changes to the console, relay and switch stacks. The new stop list was much "straighter" than previously and the xylophone and vibraphone were disposed of along with all the non-tonal percussions. The newly rebuilt organ opened in the Church on 29th August, 1959, the recitalist on this occasion being the well known church musician Paul Edgar.

In the mid 1960's the congregation of Epping Baptist was growing and the church which had been constructed in 1954 was inadequate in size. The sanctuary area was removed and extended back and this of course necessitated relocation of the organ chambers. Mr Ernest Hood was again called upon to complete this work as he had been responsible for the removal from the cinema, the rebuilding process and the original installation in the Church. Mr Hood continued to care for the instrument until illness prevented this, his untimely passing occurred early in 1974. From this time onwards the organ only received periodic maintenance and by 1979 was fast becoming unplayable. At this time the present curators of the organ became involved in the process of making the organ playable and reliable once again. It was decided in 1983 that no further work could be done to tonally improve the instrument without a complete rebuild.

Late in 1983 the Solo chamber contents were removed for refurbishing, the pipework being sent to George Stephens of Adelaide for revoicing and tonal regulation. Chests, percussions and regulators were rebuilt and a false floor put in this chamber to reduce the height of same. When the Solo chamber was completed the contents of the Main chamber received similar treatment. A New horseshoe stop-rail to accommodate direct electric stop actions was constructed and the console rewired, and keyboards rebuilt. The original Christie Violin Diapason was considered tonally unacceptable and was replaced with an excellent Palmer Diapason from the Dulwich Hill Methodist Church. The organ was in desperate need of a medium strength flute and the Church was fortunate to obtain a wood concert flute from an organ installed in a theatre in Portland, Oregon, USA.

All this work and respecifying of the stoplist could not have been achieved using the original Christie relays and it was decided that these should be dispensed with in favour of a new electronic relay. This new relay has allowed for additional extension of ranks as well as the addition of the new ranks and percussions.

The Epping Baptist Church Christie - Continued



The opening recital of the newly rebuilt organ occurred on Saturday 8th April, 1985 during the last Sydney TOSA Convention, many of you were doubtless in attendance on this occasion when Cliff Bingham showed off the instrument to great advantage.

Since 1985 the organ has seen further tonal improvements and has been used for numerous popular and classical Sunday afternoon organ programmes. Additions are as follows:- a Robert Morton 37 note xylophone; a 61 note Vox Humana, replacing that lost in the original rebuild; a beautiful 49 note Liberty Organ Celeste, replacing the Vibraphone missing since the transfer to the Church. In 1990, an excellent 61 note Trumpet rank was installed. The two latest improvements are a fine Deagan 20-note Chime set which replaces the original Christie 18-note set which were considered unsuitable to the instrument, a toy counter has been constructed of existing Christie as well as new parts. Epping Baptist Christie is now considered to be tonally complete as any 10-rank 4-tonal percussion organ could be.

The Hayden Orpheum Theatre Wurlitzer



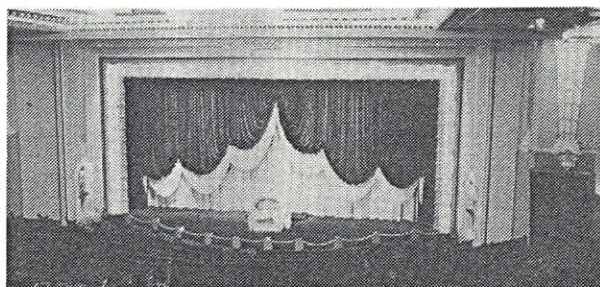
An extraordinary instrument with an almost endless kaleidoscope of tonal colours, the Mighty Wurlitzer Pipe Organ installed in the Hayden Orpheum Picture Palace thrills countless thousands of theatre patrons annually.

After ten years of changing ownership across two continents, the Orpheum Wurlitzer - a Style 235NP, Opus Number 1217 and dated November 4, 1925, was formerly installed in the Wilson Theatre in Fresno, California and remained there until 1973. After removal in 1973, the instrument underwent an extensive releathering programme after which it was placed into the Organ Power Pizza #1 in San Diego. The organ remained here up until 1979. In 1981, John Hamm, a Canberra Business identity, purchased and imported the organ for his proposed Canberra Planetarium. When the plans for the Planetarium were abandoned, the Wurlitzer was put up for sale and eventually purchased by John Robinson of Gordon as a memorial to his late wife Ruth. The plan was to install the organ in the

Power House Museum Theatre, however Government funds ran into short supply and the plan was delayed indefinitely. Hayden Theatres then expressed an interest in the instrument which was eventually purchased to be an integral feature in the \$2.5 million refurbishment of the opulent art deco Orpheum.

The original Wurlitzer comprised 11 ranks however an English Post Horn (Wurlitzer reproduction) made by East Coast USA manufacturer Trivo was added. Recently a Robert Morton Orchestral Trumpet was installed bringing the Orpheum Wurlitzer to a complement of 13 ranks with the addition of the usual non-tonal and tonal percussions.

Since installation of the organ into the Orpheum by Adelaide organ builder George Stephens, substantial modifications under the guidance of maintenance chief John Atkinson have been carried out. A new winding system designed by Neil Jensen has been incorporated into the installation and under the tonal direction of Neil, finer regulation and balancing of the pipework has been carried out. Though the organ remains essentially original, the stop specification has been extensively modified and expanded to accommodate a greater range of tonal colours. This required much redesign to the original relay system by Sydney electronics whizz Nev Wearne. Further additions and refinements are planned for the Orpheum Wurlitzer.



The Mosman Baptist Church Standaard



The organ in the Mosman Baptist Church was built in 1928 by the Dutch firm of Standaard for installation as a 2 manual 4 rank cinema organ in the Capitol Cinema, Barking, London. Provision was made for the future installation of a fifth rank (a tibia), but this never eventuated during its short life at the Capitol.

The organ must have proved quite a musical disappointment as after four short years it was removed from the theatre and put into storage. The firm of Monk & Gunther (specialists in "churchifying" old theatre organs) rebuilt the organ in the early 1950's and shipped it to Sydney, where it was installed in the Mosman Baptist Church by members of the congregation.

Monk & Gunther's "rebuild" saw a lowering of the wind pressures and removal of the original Vox Humana, substituting it with a Dulciana. Top lips of the Gamba and Diapason ranks were lowered to cope with the lower wind pressures. This was done by soldering bits of tin to the top lips in a very haphazard fashion that did not enhance the sound of the pipes at all.

None of the internal chest actions or regulators were re-leathered and all of the original 1928 wiring was still in use in 1988 when the organ was taken down. The 1928 pneumatic relays were still in use although seriously worn out or simply not working at all.

In the 1960's a local organ builder was commissioned to make tonal "improvements" to the organ and improve the specification. A tibia made by Dodd of Adelaide was added and a new

Geigen 4' rank. A huge switch stack was installed that saw such things as the Flute played at 32' (resultant) - 1 1/3' pitches and everything extended to crazy proportions.

This work was not a success: The electrical system did not function correctly and the winding of the organ was atrocious, with wind pouring out from blown regulators, split wooden trunking and ciphers caused by water leaking in from the roof. The entire instrument was squeezed into one tiny chamber and was almost impossible to work on, let alone get into!

Sydney organ builder John Parker was invited to inspect the organ as the church were seriously considering the purchase of an electronic instrument. A detailed examination showed that there was enough "good" material in the organ to consider a rebuild and a quote was tendered. The quote was accepted by the church and the instrument you will hear during the Convention is the result.

THE NEW ORGAN

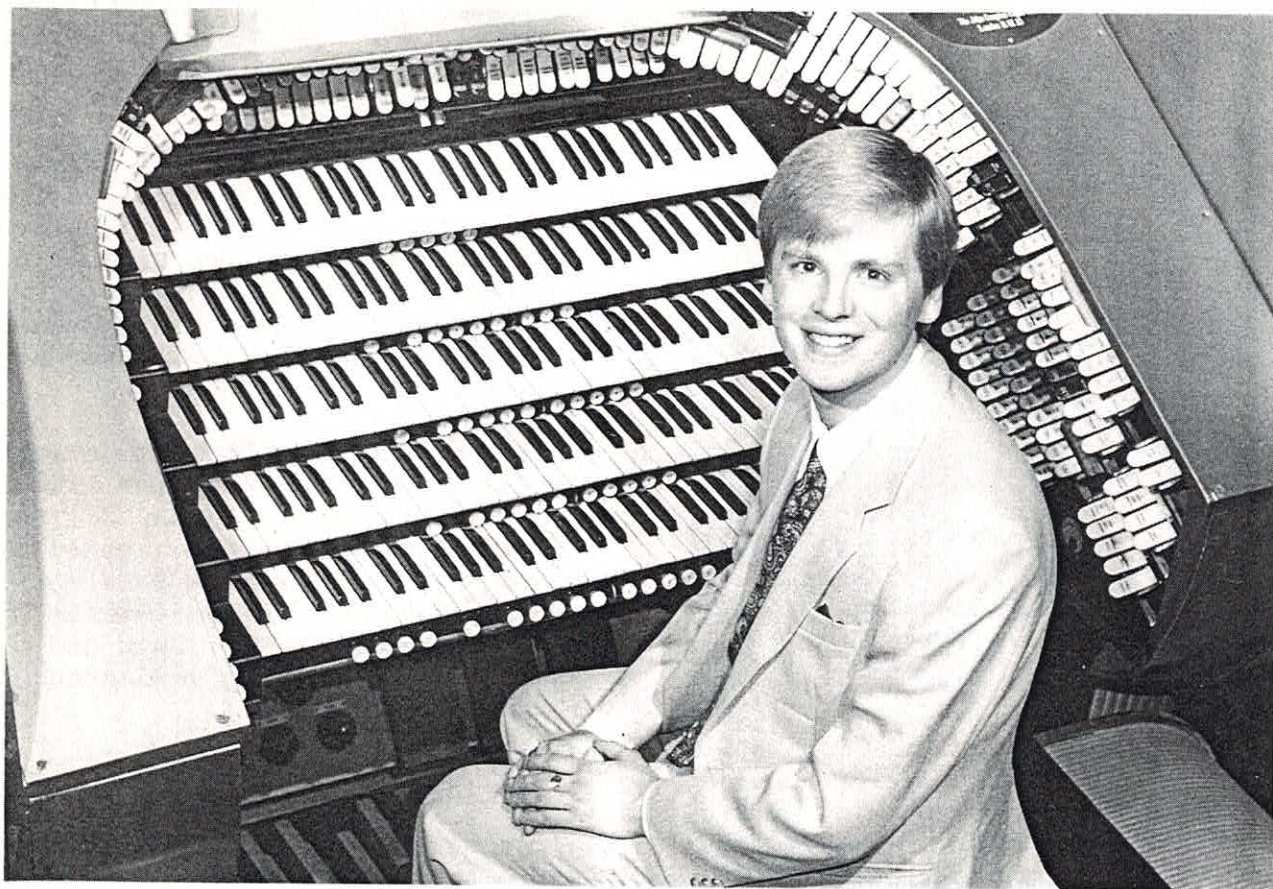
Of the original 6 ranks, only two have been retained - the Standaard Open Diapason and the Dodd Tibia. To these have been added two American strings, Horn Diapason, Trumpet, Vox Humana and Clarinet and a Concert Flute. To the original two regulators, have been added a further four (replica Wurlitzer) to aid the wind supply and to remove the basses to untremmed wind.

The organ has been divided on either side of the Sanctuary, with a new chamber being specially constructed for the purpose. The action of the organ has been converted to solid state, with a new system being built by Sydney technician John Andrews. Numerous new chests have been built to replace those originals which were not worthy of restoration.

The organ console has been entirely rebuilt with all new electric stop actions and tabs supplied by Kimber Allen Ltd of Great Britain. Keys and pedals have been rebuilt, refelted and resprung and incorporate a specially designed method of wiper adjustment, allowing keytouch to be set easily with the keyboard in its rest position.

In specifying the organ it was of prime importance that the organ still remain capable as a liturgical instrument, and in this respect has proved most successful. We were pleased that the Church favoured a more orchestral approach in specification and that an instrument has been provided that is certainly dual purpose, without going too far one way or the other.

Simon Gledhill



Simon Gledhill was born in Halifax, West Yorkshire in 1965 and displayed a keen interest in music at an early age. He took up the piano accordion when he was six and subsequently won several championships on this instrument under the tutelage of David Ainley, but an important turning point in his musical career came at the age of ten when his parents bought him a small electronic organ. Simon taught himself to play for two years before beginning lessons with Michael D. Woodhead, who also gave him tuition in classical organ and piano.

Hearing Ernest Broadbent play the Mighty Wurlitzer of the Tower Ballroom, Blackpool inspired Simon's interest in the theatre pipe organ and in a short time he was practising regularly on a local privately-owned instrument. In 1982, at the age of sixteen, he became the Northern Young Theatre Organist of the Year and was invited to make some recordings on the B.B.C. theatre organ for broadcast on national radio. A flood of concert offers followed and Simon has since performed on nearly every major theatre organ installation in Britain. Three cassettes and an L.P. record have been released and his latest CD titled "California Here I Come", recorded on one of the most outstanding Wurlitzer organs in the United States - the Castro Theatre Wurlitzer - has already won wide acclaim from theatre organ circles worldwide. The recording is now in its second pressing.

Simon was the first recipient of the Cinema Organ Society's Ian Sutherland Award, now given each year to a young organist considered to display outstanding talent and potential. He has taught at the Society's annual Summer Workshop and is a member of the Yorkshire District Committee.

Simon's American concert debut was made in Arizona in 1987, with such distinguished figures as Walter Strony and Ron Rhode in the audience, and was very warmly received. Since then he has received invitations to play at three national conventions of the American Theatre Organ Society, and is the only non-American organist to perform in the Organ Pops concert series at the Oakland Paramount Theatre in Oakland California.

Simon has recently been awarded the honorary position of "Patron" of the oldest established Theatre Organ group in the world - the Theatre Organ Club of Great Britain. This position is given to the artist whom the TOC regard as having played the finest concert program during the year.

At just 25 years of age, Simon is already ranked in the highest echelon of theatre organists and TOSA is indeed proud to present this talented artist to the Australian Theatre organ public on this his debut performance in this country.

Phil Kelsall



Born on Friday 13th July, 1956 in Warrington, Phil Kelsall's first memories of Blackpool are as an 8 year old listening to the legendary Reginald Dixon.

He took no great interest in music till his secondary school years in Southport, where he opted for piano as an extra "artistic" study. A family move to Blackpool at the age of 15 saw Phil attending Rossall School studying for "O" levels in academic subjects.

Leaving school at 18 Phil made his way in the world as a clerk at Barclays Bank, but studying for his ALCM privately. Reginald Dixon's successor Ernest Broadbent was established as Tower organist at this time and it was he who introduced Phil to the Tower Company's musical adviser. This led to a post playing electronic organ for the Blackpool Tower Circus.

It was not long before Phil was deputy for Ernest Broadbent and in 1977 at the age of 21, Phil was appointed resident organist of the Tower Ballroom on Ernest's retirement.

No one could have guessed the extent to which Phil Kelsall's career would blossom in successive years. Radio and television appearances have been crowned by national accolades such as the title "Organ Personality of the Year" and being

voted "Patron of the Theatre Organ Club" no fewer than four times - three of them in the last three years.

As well as eleven best selling albums, he has consolidated his fame by becoming one of the first non-pop artists to seize on the potential of the video age as a means of showcasing his dramatic and highly visual performance.

Every winter Phil Kelsall tours all over Britain. He has also travelled to Holland and is soon to visit the USA. From Worthing to Glasgow, and from London's West End to Norfolk, his personal appearances are now among the most eagerly awaited events on the concert calendar.

Many of his concert appearances now feature Phil performing on his own electronic organ, which has added an exciting new dimension to his playing.

Phil Kelsall has literally rocketed to the pinnacle of his profession, and has firmly established himself on the coveted bench of the Tower Ballroom Wurlitzer organ. Thousands who hear Phil play during his Tower seasons will tell you exactly the same thing.....the Mighty Wurlitzer and the legendary Reginald Dixon are in safe hands for years to come.

Bill Schumacher



From a young age, Bill had the ability to play tunes "by ear" on the keyboard. Piano Accordion lessons followed for a two year period from 7 years of age.

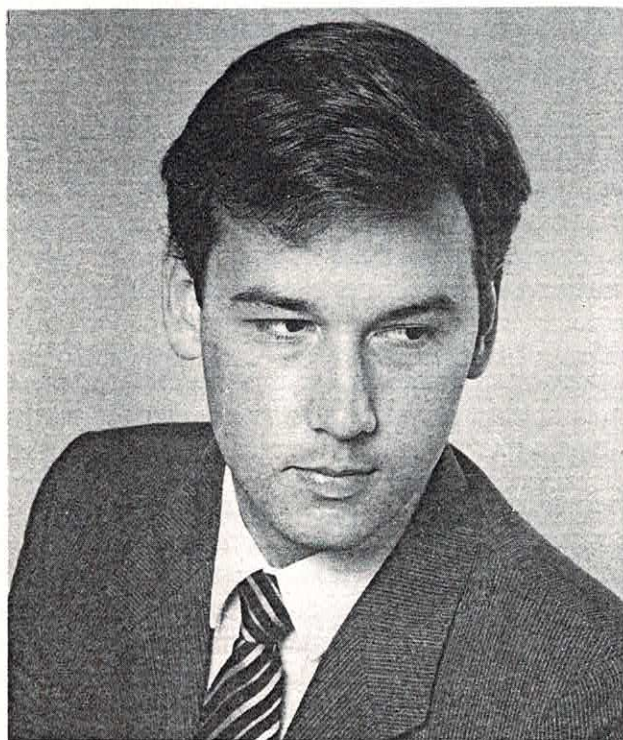
On leaving school, Bill studied modern piano technique for some 4 years. Noted Sydney Organist and teacher, Eric Smith was Bill's tutor for popular and classical organ for 5 years. Twice on entering the City of Sydney Eisteddfod, Bill has won the popular organ section. Just recently, Bill completed a course by correspondence with the Dick Grove Modern Harmony School in Los Angeles.

The Hammond Organ Club was formed in Sydney during the 1960's, and Bill was one of the foundation members, also serving several terms as Musical Director. During this time, the first all-Gershwin programme ever played in Australia was presented in the Concert Hall at the NSW State Conservatorium and Bill was one of the featured artists.

Bill is well known for both piano and organ playing in restaurants. He was organist at the Hawkesbury Inn for some 10 years and latterly had a 4 year season at the Burning Log restaurant at Dural. During his time at the Burning Log, Bill was soloist and also worked as part of the resident band. Many notable personalities appeared at the Burning Log including Toni Lamond, Gordon Boyd, and Neil Williams, all working to Bill's accompaniment.

Shortly after the formation of TOSANSW Division, Bill became a member of the Society and has appeared in concert many times for our organisation at the Marrickville, Orion, Prince Edward, Capitol and State Theatre Wurlitzer's. Interstate concerts have been given by him at the Dendy Theatre and Capri Theatre Instruments. During several visits to the USA, Bill has played a recital for the Puget Sound Chapter of the American Theatre Organ Society and has been guest artist at the Pizza And Pipes Restaurant in Seattle. Bill considers himself fortunate to have visited and played some major US installations including Seattle and Portland Paramount's, San Gabriel Civic Auditorium, Kern's residence, Detroit Fox and both Portland and Denver Organ Grinder restaurant Wurlitzer's.

David Drury



David Drury was born in Coolamon, NSW. He gained a B.Mus Degree in organ performance from the NSW State Conservatorium in 1984. At this time he appeared as soloist with the Elizabethan Sydney Orchestra playing the Poulenc Organ Concerto; the Sydney Symphony Orchestra and the Sydney Youth Orchestra Prom in 1983. Later he was awarded the "Vasanta" Scholarship for overseas study and visited London, studying with David Sanger at the Royal Academy of Music.

David has been a prize winner in; the "Brisbane Pipe Organ Prize", Wollongong Organ Competition (1984), English Organ Festival (1985) and in 1987 he became the first Australian to win the coveted "Tournemire Prize" for Improvisation at the St. Albans International Organ Competition. David was also joint winner of the Sydney Organ Competition in 1988.

He has performed organ recitals at St. Paul's and Westminster Cathedrals in London and Notre Dame in Paris. He has earned the Associate Diploma in Organ and the Choir Training Diploma from the Royal College of Organists in London.

David Drury - Continued

David has toured the USA as recitalist, tutor, accompanist and choral director, also appearing on US television.

Since returning to Australia in 1987, David Drury has appeared throughout Australia, performing at every major venue. He has recently released his first CD recording, played on the majestic Hill & Son organ in the Sydney Town Hall. The CD is now into its second pressing due to much demand. He is organist at Christ Church, St. Lawrence Anglican

Church, Sydney and has established a series of regular recitals on the original Hill organ installed there.

David made his debut appearance for TOSA NSW Division in March 1989 on the Orion centre Wurlitzer organ accompanying "The Messiah" and later in June 1990 in concert with Margaret Hall. David firmly established a following shared amongst theatre organ audiences with a programme including 'popular' romantic works from the late 1800's - 1900's.

Margaret Hall



Margaret Hall was born in 1963 and began learning popular organ at the age of nine. After three years she moved on to classical piano and organ studies.

Since then Margaret has enjoyed a diverse musical career. For four years, from the time she was fourteen, Margaret was resident organist for Mecca Theatres in Sydney, presiding over a three manual eight rank Wurlitzer.

Her first performance for TOSA was in 1977 at Marrickville Town Hall and since then she has played on numerous occasions. At the National Theatre Organ Convention in Sydney in 1980, Margaret's concert at the Mecca Theatre Kogarah was received very favourably and her name became familiar in the contemporary theatre organ world in Australia. In October, 1988, Margaret was one of four artists who played at the opening of the Orion Centre Wurlitzer.

Margaret helped with the restoration of the Wurlitzer organ in the Hollywood Theatre Avondale, Auckland. In order to raise interest in this project she performed in a number of concerts including the opening in November 1982.

In 1984 Margaret began her Bachelor of Music Degree at The Sydney Conservatorium. Her tutors were Robert Ampt and David Rumsey. Four years later she graduated "with Merit" majoring in classical organ. In the classical sphere Margaret has performed in the Sydney Youth Orchestra at the Opera House and the Sydney Town Hall. She has given recitals for the Festival of Sydney and the Sydney Organ Society and has been a prize winner in two of Australia's major organ competitions.

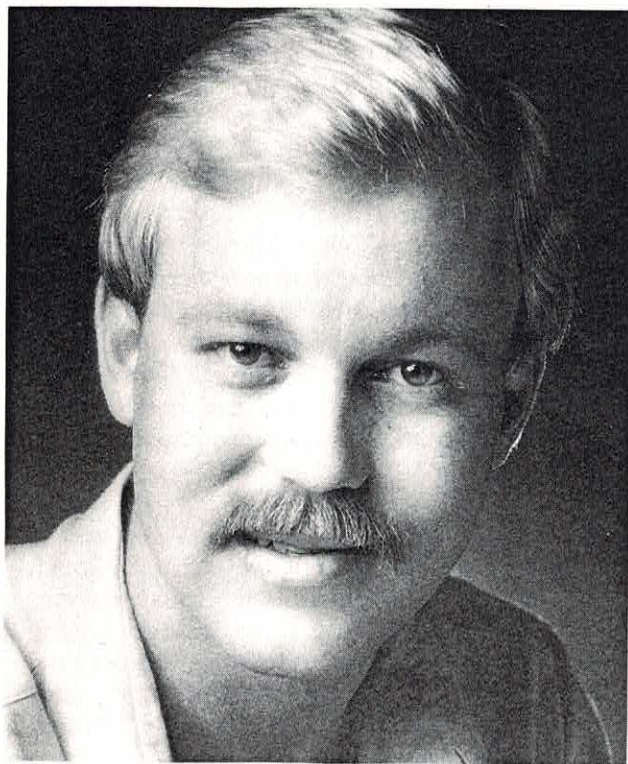
Margaret now teaches piano and organ and is Organist at Saint Mark's Anglican Church South Hurstville. She is in demand for theatre organ concerts in Australia and New Zealand having played solo concerts in Adelaide, Melbourne, Canberra, Perth, Auckland and Tauranga. Later this year she makes her debut on the Gold Coast. In July Margaret will be travelling to San Francisco to attend the American Theatre Organ Society National Convention.

John Giacchi



At 21 years of age, John Giacchi has made many milestones in his theatre organ career. Commencing electronic organ studies at 12, John was awarded, just a few years later, 1st place in the classical section and 2nd place in the popular category of the city of Sydney Eisteddfod. In that same year, John made his theatre organ debut on the Society's 2/11 Wurlitzer installed in the Marrickville Town Hall. His performance was highly acclaimed and since then, John has made a number of other appearances for TOSA NSW Division.

Neil Jensen



In 1988, TOSA NSW sponsored a competition to compose a piece of music appropriate to the Bicentenary, John achieved first place for his competition. As a result, he was invited to play his composition (called "Opus'88") on the 5 manual Hill and Son pipe organ in the Sydney Town Hall. With an intense interest on the technical side of theatre organ, John was a member of the project team to rebuild the Orion centre Wurlitzer and saw the project through from its initial stages to the opening concert.

The international American Theatre Organ Society's 1990 Young Organists Competition saw John become the first Australian to be awarded first place in the Senior Division; consequently he travelled to Indianapolis, USA to play at the 3/26 Wurlitzer installed in the Manual High School Auditorium in front of 800 enthusiastic conventioners.

He was awarded high acclaim for his February 1991 performance at the famous 3/15 Wurlitzer in the Dendy Theatre, Brighton, Victoria and has other interstate and overseas theatre organ commitments pending.

This convention announces the release of John's Debut recording titled "NIGHT MOODS" recorded on the 3/17 Wurlitzer in the Orion Centre, Campsie.

As well as being a part-time Law Clerk, John is Studying for his Bachelor of Laws degree at the University of Technology, Sydney.

Musician, Promoter, Entrepreneur, Teacher are but just some of the many hats that Neil Jensen wears.

Neil Jensen is unquestionably the most exciting young Australian talent to emerge in the international popular organ scene in recent times.

Neil Jensen is on the threshold of breaking through to become universally well known to all Australians as he tours this country performing the spinechilling score he has arranged to accompany the original screenplay version of the 1920's classic horror - "The Phantom of The Opera."

Born in Brisbane, Neil made his first professional appearance as an organist in the Brisbane City Hall in 1973. He first studied as a classical pianist then turned his talents to the organ, becoming especially fascinated with the theatre pipe organ. In 1983, Neil Jensen was invited to tour New Zealand, Canada and the United States where he performed a "whirlwind" concert tour of more than thirty cities. To coincide with the tour, Neil

Neil Jensen - Continued

released his first commercial album "Neil Jensen Australiawide". He was invited to return to the United States in 1985 and a second album "Neil Jensen Concepts" was released.

Today Neil Jensen is recognised as one of the "world's finest orchestral organists". Since 1983, he has performed six international concert tours and has produced several albums which are marketed internationally. Future tours and recording releases are now being produced.

In 1987, on his return to Australia from his fifth international concert tour which included England and Wales as well as America, Neil was invited by Mike Walsh to become resident organist at the Hayden Orpheum Picture Palace at Cremorne, which Mike was in the process of restoring to its

original Art Deco opulence. This massive \$2.5M restoration included the installation of an original 1925 Wurlitzer which was imported from the Wilson Theatre in Fresno, California.

As well as enjoying Neil's weekend performances at the Wurlitzer, Orpheum audiences have been treated to a sell out series of Silent Film Classics to which Neil has skilfully arranged and performed the accompaniment musical score.

Neil promotes and produces a yearly Theatre Organ Concert Series at the Orpheum - "Keymedia Productions Wurlitzer Pipe Organ Pops". These shows which have featured internationally renowned celebrity artists including Candi Carley, Lyn Larsen, Tony Fenelon, Robert Wolfe to name a few, attract capacity crowds.

Cliff Bingham



Cliff began studies at eight years of age and "graduated" to the organ at fourteen, studying at St. Matthew's Anglican Church, Manly under Frank Taylor. In 1964 he was chosen as organ soloist at the Festival of School Instrumental Music in the Sydney Town Hall, the first of many

occasions he would be featured at the magnificent Hill organ.

A natural flair for rhythm attracted Cliff to the theatre organ. A TOSA member for over twenty-five years, he has played many concerts in all Australian states on both pipe and electronic organs. In December '87 he played a concert for the Auckland Theatre Organ Society on the fine 2/12 Wurlitzer in the Hollywood Theatre. Also in 1987, he travelled to Europe and England where in London, he was invited to play a Saturday movie session at the Odeon, Leicester Square on the superb five-manual Compton organ.

In 1981, Cliff succeeded the late Wilbur Kentwell as organist for the extremely popular "Christmas at the Opera House" production, a position he has still holds. He was also the first organist to feature the Opera House Grand Organ on record being the acclaimed album of music from the film "Breaker Morant".

Cliff has played for many TOSA conventions over the years at the Sydney State and Capitol Theatres. At the 1985 Convention, he played the introductory concert on the newly rebuilt 2/8 (now 2/10) Christie Unit Organ installed in the Epping Baptist Church.

His 'proper job' is institutional manager with Stedfast Enterprises Limited, the Australian representatives for Rodgers and Johannus Organs. Cliff is married with four children and, apart from music, enjoys water skiing and motor racing, the latter mostly as a spectator.

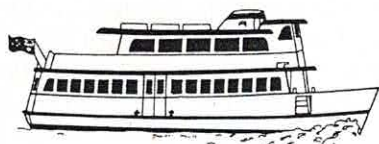
The Yellow Rolls Royce Orchestra

Established in 1987 the "Yellow Rolls Royce" under the musical direction of John Godfrey is a nationally renowned orchestra which specialises in authentic arrangements and orchestrations from the Dance Band Era - 1917 to the late 50's - Ragtime to Rock N'Roll.

At present, the orchestra is preparing for its first major commercial recording release and is performing a regular season at the Sydney Tattersalls Club.

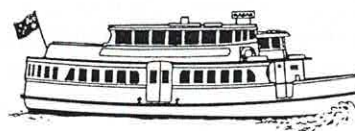
Their performance with Neil Jensen in "The Organ, The Dance Band and Me" will feature the repertoire from the 1920's and 1930's.

Rosman Ferries



M.V. ROYALE

The "ROYALE" is the most popular boat of her type on Sydney Harbour, with a comfortable capacity for up to 200 people. She has spacious main and upper decks, having a sensible mix of seating and uncluttered spaces for relaxing, mingling and sight-seeing.



M.V. RADAR

The "RADAR" features carefully preserved varnished timber work. She is a charming reminder of the craftsmanship that is not easily found today, and like the "ROYALE" has spacious main and upper decks, with a good balance of seating and uncluttered spaced for relaxing, mingling and sight-seeing.

STEDFAST ENTERPRISES LIMITED

Australian representative for

* RODGERS ORGANS*

* JOHANNUS ORGANS

* EMINENT OMEGAN ORGANS

RETAILER OF GRAND AND UPRIGHT PIANOS,
ELECTRONIC KEYBOARDS AND PIANOS

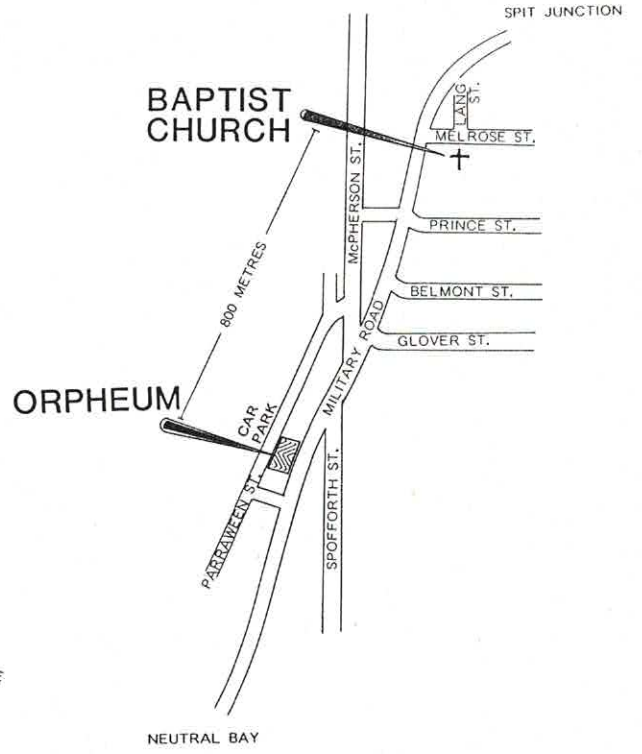
We are pleased to have been associated with various divisions of TOSA for more than 25 years in the provision of organs and artists for many enjoyable concerts, conventions and promotions.

May we take this opportunity to wish all conventioners a most memorable and enjoyable 1991 National Convention.

STEDFAST ENTERPRISES LIMITED
1/165 Rookwood Road, Yagoona
P.O. Box 1073, Bankstown, N.S.W., 2200
'phone (02) 708.6566 - FAX (02) 790.5214

*Rumour has it that there is a new RODGERS THEATRE ORGAN in the pipeline for 1992

Venue Location Maps



SPECIFICATIONS



The Marrickville Wurlitzer

PEDAL

Tuba Profunda	16'
Diaphone	16'
Bourdon	16'
Harmonic Tuba	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Cello	8'
Flute	8'
English Horn	8'
Bass Drum	
Kettle Drum	
Crash Cymbal	
Cymbals	
Solo to Pedal	
Three adjustable combination toe studs	

Tremulants

Main
Solo
Tibia/Vox
Tuba

ACCOMPANIMENT

Contra-viol	16'(tc)
Harmonic Tuba	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Kinura	8'
Orchestral Oboe	8'
Salicional	8'
English Horn	8'
Concert Flute	8'
Piccolo	4'
Salicet	4'
Harp	
Flute	4'
Twelfth	2 2/3'
Piccolo	2'
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Cymbals	
Vox Humana	16'(tc)
Vox Humana	8'
Vox Humana	4'
Chrysoglott	
<u>ACCOMP OCTAVE</u>	
<u>2nd Touch</u>	
Harmonic Tuba	8'
English Horn	8'
Clarinet	8'
Xylophone	
Triangle	
Cathedral Chimes	

SOLO

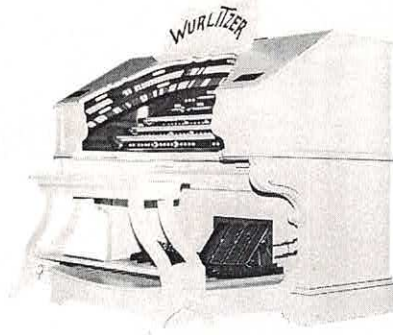
Tuba Profunda	16'
Bourdon	16'
Vox Humana	16'(tc)
Harmonic Tuba	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Kinura	8'
Orchestral Oboe	8'
Salicional	8'
English Horn	8'
Concert Flute	8'
Harmonic Clarion	4'
Octave	4'
Piccolo	4'
Salicet	4'
Celestes on (master)	
Flute	4'
Twelfth (Tibia)	2 2/3'
Ffteenth	2'
Piccolo (Tibia)	2'
Tierce (Tibia)	1 3/5'
Xylophone	
Glockenspiel	
Bells	
Vox Humana	8'
Cathedral Chimes	
Sleigh Bells	
Chrysoglott	
<u>SOLO (back rail)</u>	
English Horn	16'(tc)
Tibia Clausa	16'(tc)
Harp	

SUB OCTAVE
UNISON OFF
OCTAVE

Ten adjustable pistons available on both the Accompaniment and Solo manuals.

EFFECTS: Fire Cong, Surf, Horses Hooves, Bird Whistle, Cymbal Roll, Steamboat Whistle, Door Bell, Pistol Shot, Auto Horn.

The Orion Centre Wurlitzer



<u>PEDAL</u>	
Diaphone	32'
Resultant Bass	32'
Ophicleide	16'
Tibia Clausa	16'
Diaphone	16'
Bourdon	16'
Post Horn	8'
Tuba Horn	8'
Brass Trumpet	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Cello	8'
Flute	8'
Octave	4'
Flute	4'

Bass Drum	
Kettle Drum	
Snare Drum	
Crash Cymbal	
Tap Cymbal	
Roll Cymbal	
Piano	16/8

ACCOMP TO PEDAL	
GREAT TO PEDAL	
GREAT OCTAVE TO PEDAL	
SOLO TO PEDAL	
Snare Drum	
<u>Pedal 2nd Touch</u>	
Diaphone	32'
Traps to 2nd touch	

ACCOMPANIMENT

Post Horn	8'
Tuba Horn	8'
Brass Trumpet	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Krumet	8'
Solo String	8'
Solo String celeste	8'
Viol D'Orchestre	8'
Viol Celeste	8'
Oboe Horn	8'
Quintadena	8'
Concert Flute	8'
Vox Humana	8'
Octave	4'
Piccolo (Tibia)	4'
Octave String	4'
Octave String Celeste	4'
Octave Viol	4'
Octave celeste	4'
Quintadena	4'
Flute	4'
Vox Humana	4'
Twelfth Flute	2 2/3'
Piccolo (Flute)	2'
Piano	8'
Harp	
Chrysoglott	
Tambourine	
Castanets	
Chinese Block	
Tom-Tom	
Sand Block	
Tap Cymbal	
Choke Cymbal	

Accompaniment 2nd Touch

Post Horn	8'
Tuba Horn	8'
Brass Trumpet	8'
Diaphonic Diapason	8'
Clarinet	8'
Piccolo (Tibia)	4'
Piano	8'
Harp	
Xylophone	
Chimes	
Triangle	
Traps to 2nd Touch	

SOLO TO ACCOMP	
GREAT OCTAVE TO ACCOMP	

GREAT

Post Horn	16'(tc)
Ophicleide	16'
Brass Trumpet	16'(tc)
Diaphone	16'
Tibia Clausa	16'
Oboe Horn	16'(tc)
Clarinet	16'(tc)
Orchestral Oboe	16'(tc)
Solo Strings II	16'(tc)
Main Strings II	16'(tc)
Bourdon	16'
Vox Humana	16'(tc)
Post Horn	8'
Tuba Horn	8'
Brass Trumpet	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Oboe Horn	8'
Clarinet	8'
Kinura	8'
Krumet	8'
Solo Strings II	8'
Main Strings II	8'
Flute	8'
Vox Humana	8'
Tibia Quint	5 1/3'
Tuba Clarion	4'
Octave	4'
Piccolo (Tibia)	4'
Solo Strings II	4'
Main Strings II	4'
Flute	4'
Vox Humana	4'
Tibia Sub-Tierce	3-1/5'
Tibia Twelfth	2 2/3'
Flute Twelfth	2 2/3'
Piccolo (tibia)	2'
Piccolo (Flute)	2'
String Fifteenth	2'
Viol Fifteenth	2'
Tibia Lariot	1 1/3'
Tierce Flute	1 3/5'
Tibia Fife	1'
Piano	16'
Piano	8'
Piano	4'
Marimba	
Harp	
Chrysoglott	
Xylophone	
Glockenspiel	
Sleigh Bells	

GREAT SUB OCTAVE	
GREAT UNISON OFF	
GREAT OCTAVE	
SOLO SUB OCTAVE TO GREAT	
SOLO TO GREAT	
SOLO TO GREAT PIZZICATO	

Great 2nd Touch

Post Horn	16'(tc)
Ophicleide	16'
SOLO SUB OCTAVE TO GREAT	

SOLO

Post Horn	16'(tc)
Ophicleide	16'
Tibia Clausa	16'
Vox Humana	16'(tc)
Post Horn	8'
Tuba Horn	8'
Brass Trumpet	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Krumet	8'
Kinura	8'
Oboe Horn	8'
Orchestral Oboe	8'
Vox Humana	8'
Piccolo (Tibia)	4'
Tibia Twelfth	2 2/3'
Piccolo (Tibia)	2'
Piano	8'
Chrysoglott	
Xylophone	
Glockenspiel	
Chimes	
Tuned Bird Whistles	

SOLO SUB OCTAVE	
SOLO UNISON OFF	
SOLO OCTAVE	

MUTATION COUPLERS

Great to Solo	16'
Great to Solo	8'
Great to Solo	6 2/5'
Great to Solo	5 1/3'
Great to Solo	4 4/7'
Great to Solo	3 1/5'
Great to Solo	2 2/3'

Sostenuto ON Great	
Sostenuto ON Solo	
Percussions Re-it	
Transposer FLAT	
Transposer UNISON	
Transposer SHARP	

REVERSIBLE PISTONS

Accomp to Pedal	
Great to Pedal	
Solo to Pedal	
Diaphone	32'
Ophicleide	16'
Trem Off (2)	
3 Divisional Cancels	
General Cancel	
Setter	
Range Setter	
Great 16's OFF	

PISTONS

Accomp	1 - 15
Great	1 - 15
Solo	1 - 15

The Sydney Opera House Organ

PEDAL

Principal	32'
Holzprincipal	16'
Oktav	16'
Violonbass	16'
Subbass	16'
Rohrquint	10 2/3'
Oktav	8'
Violon	8'
Gedackt	8'
Grossterz	6 2/5'
Quint	5 1/3'
Oktav	4'
Blockflote	4'
Terz	3 1/5'
Septime	2 2/7'
Nachthorn	2'
Bauernflote	1'
Mixtur	V
Rauschpfeife	III
Scharff	VII
Posaune	32'
Posaune	16'
Fagott	16'
Trompete	8'
Dulzian	8'
Trompete	4'
Singend Kornett	2'
Gocken	4' + 2'

KRONWERK

Kornett	VIII - XII
Trompete	16'
Feldtrompete	8'
Vox Humana	8'
Hell Trompete	4'
Ophclidean	8'
Glocken	2'

COUPLERS

Oberwerk to Ruckpositiv	
Ruckpositiv to Hauptwerk	
Oberwerk to Hauptwerk	
Brustwerk to Hauptwerk	
Kronwerk to Hauptwerk	
Brustwerk to Oberwerk	
Ruckpositiv to Pedal	
Hauptwerk to Pedal	
Oberwerk to Pedal	
Brustwerk to Pedal	
Kronwerk to Pedal	
Kronwerk to Pedal	4'
Kronwerk to Pedal	2'
Ruckpositiv to Ruckpositiv	16'
Ruckpositiv to Ruckpositiv	4'
Oberwerk to Oberwerk	16'
Oberwerk to Oberwerk	4'
Brustwerk to Brustwerk	16'
Brustwerk to Brustwerk	4'
Kronwerk to Kronwerk	16'
Kronwerk to Kronwerk	4'
Ruckpositiv to Hauptwerk	16'
Ruckpositiv to Hauptwerk	4'
Oberwerk to Hauptwerk	16'
Oberwerk to Hauptwerk	4'
Kronwerk to Hauptwerk	16'
Kronwerk to Hauptwerk	4'

RUCKPOSITIV

Principal	8
Fiffaro	8'
Gedackt	8'
Quintadena	8'
Octave	4'
Nachthorn	4'
Rohrflote	4'
Nasat	2 2/3'
Octav	2'
Spitzflote	2'
Terz	1 3/5'
Quint	1 1/3'
Sifflole	1 1/3'
Octav	1'
Quint	2/3'
Oktav	1/2'
Quint	1/3'
Oktav	1/4'
Quint	1/6'
Oktav	1/8'
Sesquialtera	II
Rankett	16'
Trompete	8'
Dulzian	8'
Glocken	1'

OBERWERK

Holzprincipal	16'
Quintaton	16'
Principal	8'
Salcional	8'
Schwebung	8'
Spillflote	8'
Oktav	4'
Salzional	4'
Waldflote	4'
Querflote	2'
Rauschpfeife	II
Terzian	II
Mixtur	V - VII
Scharff	IV
Terz Zimbel	III
Septimen Kornett	V
Kopftrompete	16'
Trompete	8'
Oboe	8'
Vox Humana	8'
Schalmei	4'

HAUPTWERK

Principal	16'
Gedackt	16'
Oktav	8'
Gamba	8'
Querflote	8'
Holzflote	8'
Rohrflote	8'
Quint	5 1/3'
Grossnasat	5 1/3'
Oktav	4'
Gamba	4'
Spitzflote	4'
Grossterz	3 1/5'
Quint	2 2/3'
Oktav	2'
Hohlflote	2'
Terz	1 3/5'
Piffaro	IV - VI
Terzian	II
Kornett Mixtur	III - VI
Mixtur	VI
Scharff	V
Zimbel	IV
Kornett	VI
Trompete	16'
Trompete	8'
Trompete	4'
Glocken	2'

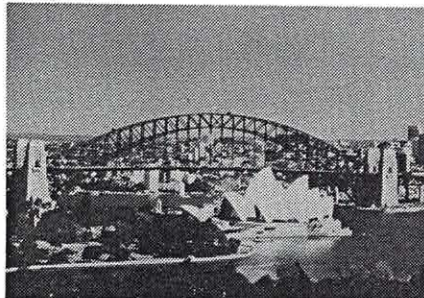
BRUSTWERK

Gemshorn	8'
Unda Maris	8'
Offenflote	8'
Gedackt	8'
Principal	4'
Quintadena	4'
Nasat	2 2/3'
Flachflote	2'
Terz	1 3/5'
Quint	1 1/3'
Septime	1 1/7'
Schweigel	1'
None	8/9
Glockleinton	II
Scharff	II
Zimbel	I
Musette	16'
Krummhorn	8'
Trompetenregal	4'
Glocken	1/2

ANCILLARIES

Glocken Reiterate
Kuckuck
Nachtigall
Zimbelstern
Tympanon (soft bass drum roll)
Bronze Hand Bells

Approximate No. of pipes = 10,000



The Epping Baptist Church Christie

PEDAL

Diaphone	16'
Tibia Clausa	16'
Contra- Viol	16'
Bourdon	16'
Trumpet	8'
Tuba	8'
Open Diapason	8'
Violin Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Cello	8'
Flute	8'
Octave Flute	4'
ACCOMP TO PEDAL	8'
ACCOMP OCTAVE TO PEDAL	4'
SOLO OCAVE TO PEDAL	8'

ACCOMPANIMENT

Bourdon	16'
Trumpet	8'
Tuba	8'
Open Diapason	8'
Violin Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Violin	8'
Dulctana Celeste	8'
Flute	8'
Vox Humana	8'
Clarion (Tuba)	4'
Diapason Octave	4'
Violin Diapason	4'
Tibia Clausa	4'
Violin Octave	4'
Dulctana Celeste	4'
Flute Octave	4'
Diapason Twelfth	2 2/3'
Diapason Octave	2'
Violin Fifteenth	2'
Piccolo (Flute)	2'
Larigot (Flute)	1 3/5'
Harp	8'
Harp	4'

ACCOMP OCTAVE
SOLO TO ACCOMP.
SOLO OCTAVE TO ACCOMP.

SOLO

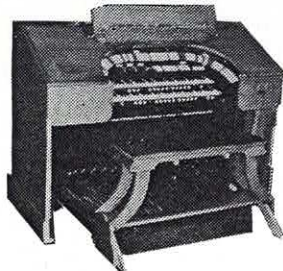
Tuba	16'(tc)
Diaphone	16'
Tibia Clausa	16'
Contra-Viol	16'
Vox Humana	16'(tc)
Trumpet	8'
Tuba	8'
Open Diapason	8'
Violin Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Violin	8'
Dulctana Celeste	8'
Flute	8'
Vox Humana	8'
Clarion (Tuba)	4'
Violin Diapason	4'
Tibia Clausa	4'
Violin Octave	4'
Dulctana Celeste	4'
Flute Octave	4'
Twelfth (Tibia)	2 2/3'
Twelfth (Flute)	2 2/3'
Diapason Fifteenth	2'
Piccolo (Tibia)	2'
Fifteenth (Violin Diapason)	2'
Harp	8'
Harp	4'
Xylophone	
Chimes	
Glockenspiel	

SOLO SUB OCTAVE
SOLO UNISON OFF
SOLO OCTAVE

TREMULANTS

Main - (Violin Diapason, Flute, Clarinet/
Trumpet)
Strings/Vox
Tibia
Tuba-Diapason

10 Pistons on both Accom. and Solo manuals
6 General Pistons.



The Hayden Orpheum Theatre Wurlitzer

PEDAL

Resultant	32'
Tuba Profunda	16'
Diaphone	16'
Bourdon	16'
English Post Horn	8'
Harmonic Tuba	8'
Trumpet	8'
Diaphonic Diapason	8'
Tibia clausa	8'
Clarinet	8'
Flute	8'
Octave	4'
Triangle	
Bass Drum	
Kettle Drum	
Cymbals	
Crash Cymbal	
Great to Pedal	

ACCOMPANIMENT

Contra-Viol	16'(tc)
Bourdon	16'
Vox Humana	16'(tc)
English Post Horn	8'
Harmonic Tuba	8'
Trumpet	8'
Open Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Orchestral Oboe	8'
Kinura	8'
Viols II	8'
Salicional	8'
Concert flute	8'
Vox Humana	8'
Piccolo	4'
Octave Celeste II	4'
Salicet	4'
Flute	4'
Vox Humana	4'
Nazard (Concert Flute)	2 2/3'
Twelfth (Tibia)	2 2/3'
Piccolo	2'
Sub Harp	
Harp	
Chrysoglott	
Marimba	
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Tom-Tom	
Cymbals	

ACCOMP OCTAVE
SOLO TO ACCOMP

ACCOMP 2nd Touch

English Post Horn	8'
Harmonic Tuba	8'
Trumpet	8'
Tibia Clausa	8'
Solo to Accomp.	

GREAT

English Post Horn	16'(tc)
Trumpet	16'(tc)
Harmonic Tuba	16'
Diaphone	16'
Tibia Clausa	16'(tc)
Clarinet	16'(tc)
Orchestral Oboe	16'(tc)
Contra-Viol II	16'(tc)
Bourdon	16'
Vox Humana	16'(tc)
English Post Horn	8'
Trumpet	8'
Harmonic Tuba	8'
Open Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Orchestral Oboe	8'
Kinura	8'
Viols II	8'
Salicional	8'
Flute	8'
Vox Humana	8'
Tibia Quint	5 1/3'
Octave	4'
Piccolo	4'
Octave Celeste II	4'
Salicet	4'
Flute	4'
Twelfth (tibia)	2 2/3'
Piccolo (Tibia)	2'
Tierce (Tibia)	1 3/5'
Fife	1'
Harp Chrysoglott	
Marimba	
Xylophone	
Glockenspiel	
Great to Great	16'
Great to Great	4'
Solo to Great	16'
Solo to Great	4'

SOLO

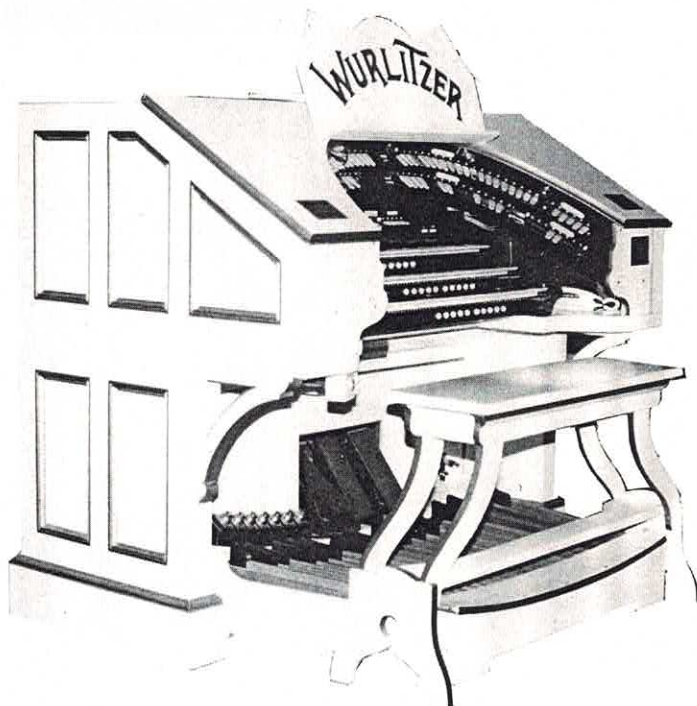
English Post Horn	8'
Trumpet	8'
Harmonic Tuba	8'
Open diapason	8'
Tibia Clausa	8'
Clarinet	8'
Orchestral Oboe	8'
Kinura	8'
Piccolo	4'
Chimes	
Xylophone	
Glockenspiel	
Solo to Solo	16'
Solo to Solo	4'
Solo to Solo Unison Off	
Solo to Solo	6 2/5'
Solo to Solo	5 1/3'
Solo to Solo	3 1/5'
Solo to Solo	2 2/3'

TREMULANTS

Tibia	
Vox Humana	
Strings	
Main	
Tuba	
Solo	

MISCELLANEOUS

5 Solo Manual Combination Pistons	
10 Great Manual Combination Pistons	
10 Accompaniment Combination Pistons	
Sforzando	
Bass Drum Roll/Cymbal Crash	
Auto Horn	
Train	
Bass Drum	
Cymbal Crash	
Crescendo Pedal	



The Mosman Baptist Church Standaard

PEDAL

Tibia	16'#
Bourdon	16'
Trumpet	16'#
Trumpet	8'
Diapason	8'
Clarinet	8'
Flute	8'
Flute	4'

ACCOMP TO PEDAL

SOLO TO PEDAL

TREMULANTS

Main
Solo
Tibia
Vox Humana

REVERSIBLES

Solo to Pedal
Accomp to Pedal
General Cancel
Setter

PISTONS

Accomp	1-10
Solo	1-10
Generals	1 - 6

Stops prepared for only.

ACCOMPANIMENT

Bourdon	16'
Trumpet	8'
Diapason	8'
Geigen	8'
Tibia	8'
Clarinet	8'
Gamba	8'
Celeste	8'
Flute	8'
Vox Humana	8'
Trumpet	4'
Diapason	4'
Geigen	4'
Gambette	4'
Celestina	4'
Flute	4'
Geigen 12th	2 2/3'
Diapason 15th	2'
Gamba 15th	2'
Flute	2'
Larigot	1 1/3'

ACCOMP OCTAVE

SOLO TO ACCOMP 8'

SOLO TO ACCOMP 4'

SOLO

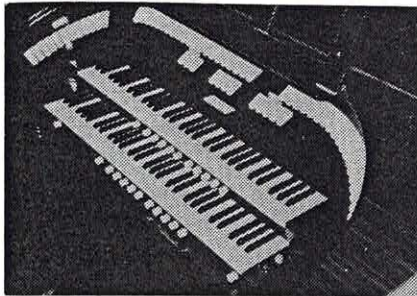
Trumpet	16'(tc)
Diapason	16'(tc)
Tibia	16'(tc)
Gamba	16'(tc)
Vox Humana	16'(tc)
Trumpet	8'
Diapason	8'
Geigen	8'
Tibia Clausa	8'
Clarinet	8'
Gamba	8'
Celeste	8'
Flute	8'
Vox Humana	8'
Clarion	4'
Diapason	4'
Geigen	4'
Piccolo	4'
Gambette	4'
Celestina	4'
Flute	4'
Tibia Twelfth	2 2/3'
Geigen Twelfth	2 2/3'
Flute Twelfth	2 2/3'
Piccolo	2'
Geigen	2'

SOLO SUB OCTAVE

UNISON OFF

SOLO OCTAVE

Glockenspiel
Xylophone
Chimes



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