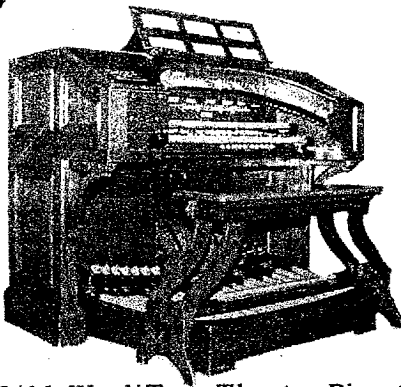
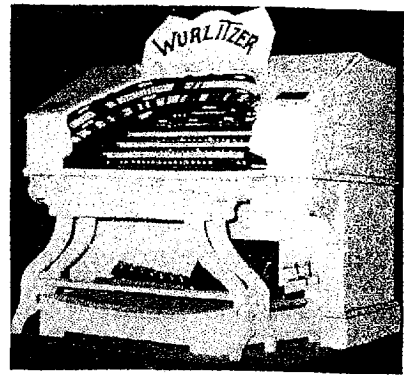


JULY, 2001



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS

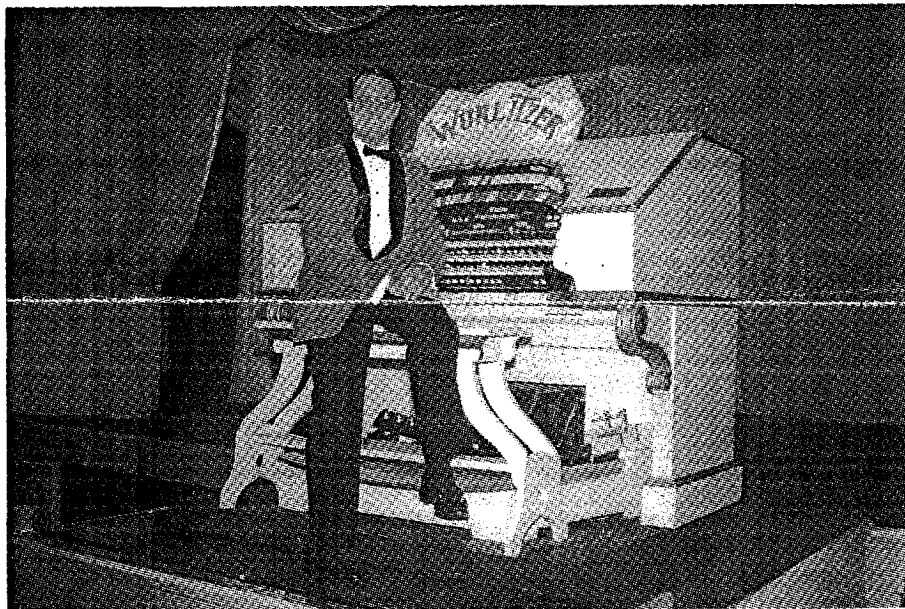


3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

*A Welcome Return to Australia
From the USA, the Entertaining*

KEN

DOUBLE



Sunday, 8th July, at 2.00pm
Marrickville Town Hall

Volume 40
Issue 6
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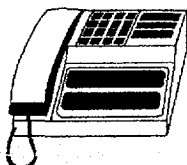
JULY, 2001

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

JUNE

Thursday 28 at 7.30pm Members' Playing Night
Marrickville Town Hall
Important : Phone to confirm 9798 6742

JULY

Monday 2 at 7.30pm Committee Meeting

Sunday 8 at 2.00pm Ken Double Concert
Marrickville Town Hall

Thursday 12 at 2.00pm Members' Playing Day
Orion Centre Campsie

Important : Phone on the day to confirm 9716 0151

Thursday 26 at 7.30pm Members' Playing Night
Marrickville Town Hall

Important : Phone to confirm 9798 6742

AUGUST

Monday 6 at 7.30pm Committee Meeting

Thursday 9 at 2.00pm Members' Playing Day
Orion Centre Campsie

Important : Phone on the day to confirm 9716 0151

Sunday 19 at 2.00pm David Wickerham Concert
Orion Centre Campsie

Thursday 23 at 7.30pm Members' Playing Night
Marrickville Town Hall

Important : Phone to confirm 9798 6742

SEPTEMBER

Monday 3 at 7.30pm Committee Meeting

Thursday 13 at 2.00pm Members' Playing Day
Orion Centre Campsie

Important: Phone on the day to confirm 9716 0151

Thursday 27 at 7.30pm Members' Playing Night
Marrickville Town Hall

Important: Phone 9798 6742 to confirm

From The President

Hello again!

A couple of brief items this time - our editor needs to get this edition to the printer so the *News* will be out in time for the Ken Double concert on 8th July. So, on with it. Oh - and don't miss the concert! Ken is an entertainer as well as an excellent organist. I'm looking forward to hearing him again.

Thank you, all those members who have renewed their subscriptions already - it's good to see such enthusiasm. The P.O. box seems permanently full. If your magazine still shows 2001 on the mailing label and you KNOW you have paid already, please don't worry - it's just that we haven't quite caught up. On the other hand, if you haven't paid, then now is the time to do so. There should be a renewal slip in this *TOSA News*.

Of course, now - at the beginning of the membership year - is a good time to find new members, or perhaps give someone a gift subscription. It's good value. And why not bring a school-age child or grandchild to a concert? If they come with you, they come free!

Elsewhere in this edition (page 11), and on the back cover's Booking Form, you will read of the new procedures for getting your tickets in the mail. I just want to add one thing here. If you have a standing order for your seat(s) in a particular spot in the theatre, please note that it will no longer be possible to hold those seats for you to collect at the concert. But, if you get in EARLY with your mailed payment, I don't see that there will be much problem getting your usual seats or something very close.



We will appreciate your good will in this matter.

Finally, my apology to those members who have missed out on their Members' Afternoon at the Orion two months running. We have only had ONE DAY'S notice of the cancellation in both cases. I went down to the Orion today (14th June) just to make sure we were not being put off unnecessarily - but, sure enough, the place was in chaos, as they were taking down the stands from a trade exhibition. I hope that the next one (12th July) will be a goer - but it is REALLY IMPORTANT that you phone on the day to make sure it's on.

Watch this space!

Walter Pearce

Welcome To New Members

TOSA (NSW) welcomes the following new members and wishes them a long and happy stay amongst our ranks :

Zita Boekeman - Ryde
Beverley Pendleton -
Rydalmere

Editorial

This issue contains the last of the items which originated at the Festival 2001 in Brisbane, and some more photos of the Southern Highlands Hospitality Weekend, both of which featured heavily in last month's *TOSA News*. Thank you to those who supplied these items.

A reminder that *TOSA News*, to have anything to publish, depends largely on members sending in items which they have come across - this is especially the case when the editor has a more-than-full-time career and doesn't have endless amounts of time to search for articles in other newsletters and/or in the Internet files.

If you are aware of something newsworthy, or come across something that would be of interest to other members, please send a copy of it in to *TOSA News*. In this way you can help to make what we publish as interesting as possible for our members.

Don't forget to book (with the slightly changed arrangements) for the 8th July Ken Double concert at Marrickville. See you there!

Best Wishes,
Colin Groves

The following internet site has been recommended by a TOSA member:
www.mewsic.com/stops

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Articles in this journal need not represent the views of the committee or the editor

The deadline for each edition of *TOSA News* is the 12th of the preceding month



Hollywood Audience Goes Crazy!

Under this heading on the internet's Second Touch list, James R. Duncan gave the following review of Neil Jensen's great concert but also news of a less welcome kind.

Sunday May 6 marked yet another milestone in the life of the Wurlitzer organ at the Hollywood Theatre in Avondale and the Wurlitzer Organ Trust of Auckland who own and care for this vintage 1926 pipe organ.

Once again we presented the popular show *The Organ, The Dance Band & Me* with Auckland's 1932 Jazz Orchestra and Sydney organist Neil Jensen at the Wurlitzer.

Over 300 Aucklanders enthusiastically clapped, sang, and whooped their way through the 2 hour "soundsational" spectacular. Everything, from *Let's Misbehave*, *String of Pearls*, *Sirony*, *Song of India* to *The Bells of St Mary's*, was given the "organ and dance band" treatment.

Solos were featured with Neil at the organ, and Neil with other individual musicians in the twelve piece orchestra, along with their two vocalists. However nothing compared with the sound of the full orchestra and the Wurlitzer in full cry together.

This combination of musical mediums is proving to be a successful venture at the Hollywood, this being the fourth such occasion that this

concept has been featured.

The only dampener to the day was the news of the sudden and quite unbelievable cancellation by the Tauranga Organ Society just 6 days short of the show being presented there at the Baycourt Centre with Neil at the Baycourt Wurlitzer.

This was to be a combined "shared cost" tour and Tauranga's withdrawal left the Wurlitzer Organ Trust of Auckland in a financially embarrassing situation, not to mention the effect such unprofessional action had on both Neil and the Jazz Orchestra who were so looking forward to the prospect of our sharing the success of this popular show with a new audience for the first time in Tauranga.

Moorabbin's Wurlitzer - A National Heritage

The Bendigo Organiser carried this announcement from an unknown newspaper about the Moorabbin Wurlitzer which suggests that its future is protected, even though it is not in its original venue:

Heritage Victoria has recognised Kingston's beloved Wurlitzer Theatre Pipe Organ and recommended it be placed on the Heritage List. The organ, which is housed at the Moorabbin Town Hall, was nominated for Heritage listing by the Organ Historical Trust which is a committee of the National Trust. The Wurlitzer is already listed on the National Trust.

Heritage Victoria stated the Wurlitzer was historically significant for its association with popular entertainment, particularly the development of cinema in Victoria, and because it was able to illustrate technological advances in the construction of organs built in the early twentieth century.

John Maidment, spokesperson for the National Trust has said of the Wurlitzer, "We regard this instrument as one of the most significant organs in Victoria. It is the largest original instrument of its type still playing in Australia." Kingston Coucillor Greg Alabaster said he was ecstatic

that the Wurlitzer, built in 1928 by the Rudolf Wurlitzer Company of New York, was recognised as being of cultural heritage value. "This means the organ will be protected for future generations," he said.

Developed during the early 1900s, the "Wurlitzer" or unit orchestra was designed to provide musical accompaniment for silent films. Reported to have cost 25,000 pounds, Kingston's Model 270 Wurlitzer organ was originally installed in the State Theatre, Melbourne (now the Forum and Rapallo Theatres) where it remained in regular use until 1957 when the organ was eventually sold.

Extensive negotiations commenced in 1968 between the Theatre Organ Society and the former Moorabbin Council which agreed to purchase the organ for the Moorabbin Town Hall with the Theatre Organ Society providing free labour and expertise.

It took more than 40 members of the Theatre Organ Society, including Cr. Alabaster, 18 months working an estimated 8,000 hours to complete the installation which is designed to imitate orchestral sounds including trumpets, saxophones, clarinets, strings and percussion instruments such as xylophone, glockenspiel, chimes and drums, together with a grand piano.

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The Kelvin Grove Christie

Ian McIver of Brisbane wrote the following glowing appreciation of Brisbane's refurbished Christie. His article can be found on the Theatre Organ Players and Fans site at <http://clubs.yahoo.com.clubs/theatreorganplayersandfans>

TOSA Qld owes a huge debt of gratitude to Don Clark, whose dedication, expertise and meticulous attention to getting it right has transformed the *Christie* organ at Kelvin Grove State High School from an instrument which international organists have been known to find excuses to avoid playing, into a star of an organ.

Over the past several years, Don and his team have devoted literally thousands of hours to a complete reconstruction of the organ.

Most immediately apparent is the resplendent console, which he has built almost entirely from new, incorporating only a few parts of the ex-Dunedin console that formerly controlled it.

Even a cursory inspection reveals the vast amount of work he has put into its construction; it surpasses the quality of consoles new from organbuilders' workshop.

But it is in the sound that the most stunning transformation has taken place. When I first heard the organ some 25 years ago, it was apparent that the wind system was inadequate as regards both the quantity and quality of wind.

This was not a failing of TOSA, but of the original design of the organ when it was built for the theatre in England.

Tremulant speeds and tuning varied alarmingly as stops were added and subtracted. Basses tremulated that should not have tremulated; the Tuba in particular lost its sparkle when competing with the Tibia and Diapason for wind. All this has now been rectified

as Don has totally redesigned the entire wind system, adding regulators and tremulants, and has constructed a radically new system capable of fulfilling the function required of it.

At no time during the concerts I attended did I hear any hint of shortness of breath in the organ. It was also the first time that I have heard the organ in tune throughout a concert, regardless of the registrations used.

Having ensured that there was an adequate and optimum supply of wind, Don turned to the pipework.

Not only has this been regulated and adjusted to a nicety, but he has moved the Tuba from the Solo chamber to the Main, where it is an effective contrast to the French Trumpet in the Solo. The French Trumpet has been relocated closer to the Solo shutters, whereby it has gained a clarity and clang that fulfil the promise it had earlier suggested but never realised.

But there's more, lots more!

Two extra ranks have so far been added, both in the Solo, raising the organ's complement to ten.

A new Orchestral Oboe provides a plaintive colour reed effect. To my ears, it has more the sound of an Oboe Horn, with perhaps a little edge, than the piquancy of a true Orchestral Oboe. This, however, is no criticism of its sound, merely a comment on its labelling.

Another addition to the Solo chamber is a Solo String. I found this a very successful and gutsy string-toned rank, with almost as much body as a

Violin Diapason or Geigen, able to act as a contrasting foil to the Open Diapason in the main chamber. What a useful rank organists will find this in the future.

Another rank to be added shortly, but unfortunately not able to be completed just yet, is a Clarinet, which will occupy the present Flute chest in the main chamber, the Flute being relocated within the chamber.

The upright piano formerly connected to the organ was deemed unsuitable for continued use, at least without at least a major reconditioning. A piano will be available on the organ at a future date.

This is only a brief summary of some of the changes and improvements incorporated in the organ.

I was amazed at the transformation of a quite pedestrian instrument into an organ of very high quality, combining both quality of tone and liveliness of sound.

I am sure that its reputation has already spread, and that in future top national and international organists will vie to play it.

I have one small critique - the organ needs to be tuned to the percussions, which were slightly "out" with it.

To repeat, TOSA Qld owes a huge debt of gratitude to Don Clark and his team.

The organ was built in 1934. It has taken 67 years to realise its potential; I am sure it has never sounded as good as this before!

Ian McIver

TOSA Queensland's Patron *Dr Robert Boughen OBE*

Dr Robert Boughen proved to be a lively and interesting speaker when he hosted two of the Brisbane Festival events (at St John's Cathedral and at the Performing Arts Concert Hall) and in his opening speech.

Brief Biography

Robert Boughen is recognised internationally as one of the most brilliant and versatile musicians in Australia, appearing on disc and in hundreds of ABC broadcasts and telecasts as orchestral and choral conductor, arranger, composer and performer in a wide spectrum of musical styles ranging from jazz to the most profound classics. He also occupied some years in presenting weekly music-appreciation broadcasts for schools over the ABC.

For many years a Senior Lecturer at the University of Queensland, he still holds the posts of Brisbane City Organist, University Organist, Director of Music at St. John's Cathedral, and is the Custodian of the *Klais* organ in the Queensland Performing Arts Centre in Brisbane. A former fighter pilot in the RAAF, he has retained his flying skills and pioneered the aerial provision of lessons for church musicians outside Brisbane.

He has been responsible for the tonal design of the instruments in the University of Queensland, Concert Hall Performing Arts Centre, St. Stephen's Cathedral, Conservatorium of Music Griffith University and St. John's Cathedral.

In addition to his work as consultant, he has performed in public the complete organ solo works of J.S. Bach (twice), Brahms, Buxtehude, Franck, Howells, Liszt, Mendelssohn, Mozart and Messiaen. He has also presented well over eight hundred lunch-time concerts at the Brisbane City Hall, and throughout the nation, scores of full length recitals, many of these featuring works by Australian composers.

An organ pupil of the legendary George Sampson and Archie Day, he has a particular interest in

Australian music, one fruit of which is the compilation of a combined catalogue-discography of Australian composers and organists.

He is the first Australian elected a fellow of The Royal School of Church Music for "distinguished service to Church Music" in Australia.

He was awarded an OBE in 1987 for his "distinguished contribution to the development of music in Australia." In 1990, he gave the inaugural performances with the Beijing Philharmonic Orchestra and as soloist on the first pipe organ ever installed in a concert hall in China.

He was created Doctor of Music by the Archbishop of Canterbury in 1995, and was awarded an Honorary D.Mus. by the University of Queensland in 1996. He received the Dr. Percy Jones Award in 1998 for services to church music.

Opening Speech by Dr Boughen at the TOSA Easter Convention, Queensland, 2001

On behalf of the Queensland Branch of TOSA, a most hearty welcome to everyone especially visitors from afar.

As the Patron of this branch, I have been given the honour of saying a few official words and it is the privilege of age to add a few unofficial ones. One may well ask, "What is the function of a Patron?" To give you a laugh, one might say that having a Cathedral Organist as patron gives an air of undisputed respectability to an organisation comprised of theatre-organists and other assorted rogues and vagabonds!

Seriously, a Patron should be of

service and this one acknowledges the honour so bestowed. I have had the good fortune to having advised, many years ago, that your *Christie* should have three and not two manuals. Additional fortune smiled when I was able to clinch a hefty grant of money for its restoration.

Perhaps part of my credentials to be one of you is that I played a large theatre organ before I played a large classical organ. This was at the Regent Theatre and as a schoolboy, I absorbed much from the skill and good taste of Mr Rupert Hayes. Indeed, watching him at work, adjusting the combination pins at the back of the console, set me thinking and this thought-process is an ongoing one, the fruits of which you will hear later this weekend.

I also support TOSA because I believe that the theatre organ and its music are valid art forms and part of our diverse cultural heritage. Those who were privileged to hear Mr Tom Hazelton from America play recently in Brisbane, would have heard a quintessentially brilliant exposition of an art that owes much to Mr Hazelton's classical training.

Among church organists, there is an enormous gulf between the few who are competent and the rest who are so bad as to inhibit the efficacy of Christian witness. Some clergy say "If this is church music, let's change to pop." Too often they are quite correct but do not realize that it takes much more skill to play happy-clappy music in good style, than it does to play four-square hymn tunes. The last stage of this situation is frequently worse than the first.

Among theatre organ performers, there is also a large gulf between stylistic presentations and those that are not. I know that too often, some skilled theatre-organists rely far too much on variety of colour to give effect, and too little on correct notes, apt harmony and especially, a good bass

line. I also know that too often, good church-musicians rely far too much on mere technical accuracy and too little on colorific variety being content to grind on in monochrome. It is true that an anagram of O-R-G-A-N is G-R-O-A-N!

How good it would be if the two organ societies co-operated more often in joint presentations. There are many rich facets to share. Sometimes these

skills reside in the same player, as is the case of Mr Hazelton. I know that not a few people today belong to both organisations and I commend this action.

So, friends, may this Easter be a time of friendship, discovery, stimulation and encouragement. Each one of us needs constantly to improve our art. Without this onward growth, any art form will wither and eventually

die.

I have been able to gain a free entree for you to hear the *Klais* organ in the QPAC Concert Hall. Although not on the official programme, you will doubtless be told all about it. For my part, I shall see you in Church tomorrow morning. It is apt to wish you all a Happy and a Holy Easter and, with that, I formally declare this Convention open.

.....

Latest News on the Sydney State Theatre and its 4/21 Wurlitzer

It's amazing what you can find out about Sydney news from the interstate and even international newsletters. In this case, an item about Sydney's State Theatre has come to light via South Australia and the ACT!

"The following interesting facts were gleaned from an article written by Sydney theatre organ and theatre historian, Ian Hanson, published first in TOSA SA News and reported in TOSA Action's May 2001 issue.

Apparently, the State Theatre has set up an archive of interesting memorabilia. Highly respected film producer, Tony Buckley, was assisting by documenting oral histories of former patrons and staff, including members of the original orchestra and ballet. The archive was originally established by Brian Barnes, the State's previous general manager, incorporating some other items including old programs, press cuttings and photographs.

John Thiele, organist Margaret Hall and Ian visited the State on January 31 this year. They were able to see the famous "Bird of Paradise" fire curtain lowered on their behalf. This curtain was rarely seen by the public and has recently been restored. Ian says that the curtain must be one of the most highly decorated fire curtains ever seen in a theatre in Australia and would perhaps be more at home in an art gallery. The design and artwork came from John Eberson of Chicago and is based on a similar curtain used at the former Chicago Paradise Theatre, which was on the drawing board at the same time as the Sydney State Theatre.

On the visit to the theatre, they saw the 13 crystal chandeliers twinkling around the auditorium. The largest of these weighs three and a half tons and is the second largest cut crystal chandelier in the world! According to a 1929 write up, the State's chandeliers contain 120,000 pieces of crystal

They were unable to see the 4/21 *Wurlitzer* as it is being restored, a long and arduous task. There appears to be a hiatus between the completion of the console and the dismantling and rebuilding of the pipe work. This is due to a number of factors including the decision to re-open the State Ballroom, located in the basement of the building. The State Ballroom, when completed in August, will be a valuable asset. Also re-opening is the old State Newsreel Theatrette, which is being converted to a conference room.

The State Theatre is no longer pursuing a long term goal of rebuilding the stage and flytower, due to the enormous costs of land acquisition coupled with the paucity of suitable live productions, which seem to be in decline world wide.

The Ballroom was not in the original plans for the theatre but to fill a void in the basement, it was decided to build an indoor golf course. The Great Depression put an end to the indoor golf craze and, in 1931, part of it was converted into the State Newsreel Theatrette whilst the other portion was converted (in about 1934) into an "Art Deco" style ballroom.

The State *Wurlitzer* is possibly the only *Wurlitzer* in the whole world that is still sitting in its original home. It will possibly take another three to four years to complete the restoration of the organ but when it is completed and rises from the pit in its original colours of Burnished Gold and French Ivory, it should be a site to behold."

THEATRE ORGAN AND "TODAY'S MUSIC"

from ATOS International News February, 2000

Not long ago, there was quite a discussion on the Internet regarding the theatre organ and today's music. Well-known US theatre organist Lew Williams submitted his thoughts.

"Postings in the last few days have been questioning the viability of the theatre organ in today's turbulent musical waters. With this thread in progress, I'd like to address a few things.

Let's look at a few givens about the theatre organ. It is an instrument of melody and harmony, not easily given to rhythmic playing unless the player has a solid technique. Contemporary music has very little melody or harmony (in the classic A-B-A, 32-bar sense), but many layers of rhythmic pulse that are the most important thing. The constant rhythmic activity is what draws the ear's attention and keeps it, while the melody and harmony are little more than a framework on which this rests.

Theatre organ is an excellent instrumental idiom, but there are practically no instrumental groups on the contemporary musical scene comparable to the great orchestras of the 1950s and '60s.

Most music today is lyric oriented, while the melodies used (often repetitive two and three-note cells played over and over) are not sufficiently developed to maintain interest by themselves. These melodies are also only approximate as to pitch and note values, rather like the recitatives of opera, and cannot be executed with the same effect on a keyed instrument. The pitch-bending so typical of modern singers cannot be duplicated on a fixed keyboard.

Contemporary music cannot be harmonized in the same way that traditional theatre organ repertoire can. Today's harmonies are quite spare and

minimal and do not lend themselves to passing tones or chromatic harmony as does the typical theatre organ treatment. As melodic and harmonic development have waned, rhythmic properties are the primary consideration in popular music today.

The modern, non organ-oriented ear cannot easily pick out theatre organ sounds that are anything like the electronic and synthesized tones that have been the mainstay of popular music for the last 30 years or so. Tibias, Voxes, Tuba Horns and Diapasons have very little resemblance to guitars and the wide variety of MIDI sounds available today.

The sheer volume of material appearing daily makes it well nigh impossible to keep one's repertoire up to date. The shelf-life of much contemporary music is something akin to Kleenex. By the time you have it learned, no one wants to hear it anymore. It is a good idea to wait and see what songs have "staying power."

With these observations made, let us draw a few conclusions:

Modern popular music should be duplicated as closely as possible to the original recorded version. Since today's music is usually recorded by only one artist, the arrangement is an integral part of the song. Duplication, not stylization, is the key to successful interpretation. Where duplication is not possible (sliding notes, pitch bending, etc.), a compromise of texture must be achieved.

A good drum-machine is the only way to effectively present contemporary music. Since the rhythmic activity overshadows the melodic and harmonic elements of today's music, the drum-machine is really indispensable.

Pipe ranks should be augmented with MIDI voices, in

order to complete the tonal palette of sounds recognizable to the modern ear.

The points mentioned here mean that the player of today and the future is going to have to put in a good deal more work than before. One must do a lot more analysis (melodic, harmonic, and rhythmic) of the piece in question before presenting it to the public. Programming a drum-machine will take some extra attention. The proper choice of material will remain a crucial factor in presenting the instrument well.

Sound like a tall order? Perhaps, but if we really want the theatre organ to survive and prosper, it's the only way to achieve it. Any thoughts on the matter?"

Lew Williams

There was a lively response to Lew's thoughts and his response was as follows:

A Post Script:

Many thanks to those of you who have responded to the original posting of my observations on the position of the theatre organ today.

Some members have expressed concerns that the addition of MIDI voices and drum-machines would obliterate the original character of a theatre organ. This need not be the case. Just because it's there doesn't mean you have to use it. If the use of MIDI or drum-machine is not suitable, don't use them.

These same concerns might have been raised the first time around when traps, sound effects and percussions were added to the organs in the first place. Imagine the conversation: "How terrible! They're adding drums and cymbals to the organ. And sound effects! It will ruin the instrument!" I'm contriving this, of course, but this may have been the idea when the theatre organ, as we now know it, was being conceived. At any point in history when

a departure from the norm has been raised, there have been doubts about it.

This writer would not espouse the obliteration of the wonderful textures that a theatre organ can offer, under any circumstance. The augmentation of these sounds with the more contemporary MIDI voices available would surely have been done by Wurlitzer itself, if the company was still in the TO business.

The ultimate decision will come down to the performer as to what is suitable. Rather well known is Jesse Crawford's observation about leaving the English Horn out of the stoplist of the Publix #1 4/20 Wurlitzer that he designed. Asked why, he answered, "...

to protect the audience from the organist." When this was related to English organist Sidney Torch, he replied, with some insight, "You have to take the uppermost out of the orchestra. You have to take stops out of the orchestra purely and simply to protect the listener. This is the wrong way to protect the listener. You should protect the listener by insuring that the person who uses the instrument has sufficient savvy, good taste, whatever it is, to be able to have these things, *but not to use them all the time.*" The italics are mine. These same observations could be applied to the use of the more modern additions previously mentioned.

John Bittner raises some valid

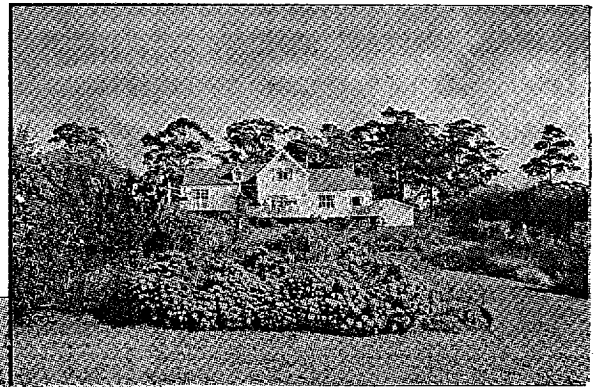
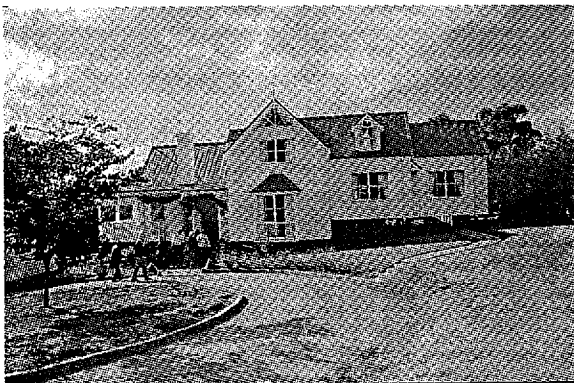
observations about sex appeal (let's call it "curb appeal") in entertainment today. This is all too true. It's not enough anymore to be a musical talent who plays divinely, yet looks like a hedgehog. Even among classical musicians, you have Joshua Bell, Anne-Sophie Mutter, Nigel Kennedy, Jean-Yves Thibaudet, and a score more who are "lookers", to use an older term.

As an organist, it's hard to be glamorous when the back is toward the audience at all times. And there are very few organists today who would want to expose their backsides. It's hard to "Shake Your Bon Bon" when seated on a bench!

Lew Williams

Southern Highlands Hospitality Weekend

Day 2 - chez Chris and Dominic - Photos by Michael Link
(See Roy Winston's report in June's TOSA News)



Review of TONY FENELON's Concert

Sunday, 20th May, 2001

by Wendy Hambly

Marrickville Town Hall

It doesn't matter what Tony plays - "It's Alright With Me" - a bright and breezy opener for today's concert - full theatre organ with crash cymbal. Lots of fill-ins and quieter middle section with Chrysoglott/Glock arpeggio and return to bold and brassy for a big finish.

Now for a selection from *Carousel* - *If I Loved You* soft Tibias with fractional right-hand - arpeggio with Harp run left-hand - hmmm - lovely. Then single note melody line with building up to full theatre organ. Modern chording added dimension here with excellent use of second touch for accents. Back to soft Tibias and runs down to *Carousel Waltz* - great fun, untremmed section and excellent counter melody - just lovely. If I closed my eyes I could see the carousel!

Then came *Somewhere In Time* with a little Rachmaninof thrown in for good measure - minor chord sequence Chrysoglott/Glock underlying melody - Tuba/Tibia for main theme, middle section with fractional Tibias and return to Tibia/Diapason/Vox for clear melody line right-hand, then add Chrysoglott/Glock for accent, add Strings with held chord and Chrysoglott for melody to finish.

Now a classical piece with theatre organ feel - Elgar's *Pomp and Circumstance No 4* - Tibias and Diapason against classic organ - and build up to a fuller sound, then quieter theatre organ section, back to classic organ - an exacting piece to play - glad I was listening and not playing. Oh, and with a Cymbal to finish.

Next came *Without A Song* - held chords left-hand, melody right-hand and add Glock/Chrysoglott for accent and lots of good runs then add String for next section then back to Tibia/Vox and build up to full theatre organ with Cymbal - back to light Tibias with 10th progression run - I heard some fragment chords also - simply delightful - Chrysoglott to finish.

Shall we boogie? With *Bad Bad Leroy Brown* - Cymbal in rhythm with full theatre organ right-hand melody 8va down - a toe tapping piece with

Castanets and Cymbal left-hand and Reeds right-hand with a great improvisation section. Full chords both hands and several key changes with walking base. Tony really got wound up on this one - all stops out! Arpeggio down with a 6/9 chord to finish. Ahhhh - yes.

Now for a Fritz Kreisler piece written for violin - *Song for Rosemary*. Untremmed Tibia/String right-hand arpeggio very busy piece - with Glock/Chrysoglott here and there for accent. Middle section Tibia/Diapason, then add Reed and back to untremmed organ - a very 'alive' piece.

Shall we visit *Manhattan*? All stops out for this number - with a Glock/Chrysoglott section and back to bright and breezy and fractional Tibias, then all stops out again. Did I hear *New York, New York* in there somewhere?

Now for a total change of pace - *King Porter Stomp* - almost dixieland style - full Brass with Cymbal - fast and furious - then cut back and add Chrysoglott and then back to a Brass and Tambourine for accent left-hand - lots of statement/response and lots of fun and embellishments right hand too! Almost a novelty piece with lots of toe-tapping - full chords and Cymbal to finish.

After interval came *You Took Advantage of Me* (but please don't, says Tony) - bright and breezy with lots of full chords and lots of pizzazz.

Now for a most unusual segment - fun with radio and TV themes - things like *Mrs 'obbs*; *ABC News*; *Movietone News* (2 themes - a longer one for when they had more time and less news!) *When a Girl Marries*; *I'm a Happy Little Vegemite*; *Ovaltine* (Tony says he was a member of the *Ovaltines Club*) and of course, *I Like Aeroplane Jelly*. The audience loved this segment and sang along most of the time. A very spontaneous segment - great fun.

For a change of pace we heard *I Only Have Eyes for You* - very laid back with the most beautiful Tibia sounds with solo instruments for accent - a lilting melody with runs and mordant

to finish quietly with Glock. Next came *Quando Quando Quando/Brazil* - Tambourine left-hand with many changes of key and Reeds and Strings making this a very lively rendition.

Then came *The Song is You* - full Tibia chorus with Cymbal to start, then cut back to restful sounds with counter melody left-hand - next section add Tuba for melody accent. Many different sounds portraying different moods - and I loved all the counter melodies a simply stunning arrangement.

Now for *Festival Overture* (with 24 piston changes - arrrgh) - registered orchestrally. I don't think there was any instrument of the orchestra left out! A vibrant, busy piece with a huge finish and the audience loved it.

Next came a jazz standard - *Lullaby of Birdland* - Cymbal to pedal with a great jazz feel - I heard Glock in there too and Diapason and Reeds - great embellishments with statement/response and many moods, some bold, some quiet.

Now for *Varsity Drag* - full theatre organ and Cymbal fanfare - all the 'kitchenware', then cut back to Tibias with Oboe then Glock phrase - back to full theatre organ - fast and lively with an untremmed section also. Plenty of fill-ins - great fun with a run up to finish.

A little something from *Les Misérables* - *Bring Him Home* - Tibias and Chrysoglott arpeggio to start. 8' Tibia melody line right-hand and harp left-hand, then add Vox for next section - a very emotional piece. Then add Tuba and Tibia for *I Dreamed a Dream* - single note, then run and double notes and add String - I think I heard a Trumpet in there somewhere for *Do You Hear the People Sing?* - build up now to full theatre organ, and Cymbal to pedal and full chords both hands to finish.

How could the time go so fast - didn't I just get here? How can it possibly be encore time? Lots of fun with variations of TV and radio themes with things like *Road to Gundagai*; *Goodbye (White Horse Inn)* and *Wish Me Luck As You Wave Me*

Goodbye. All done with typical Fenelon imagination, of course, and the audience loved every minute. A great way to end a concert full of musical mastery and clever invention - not to mention a few numbers which we haven't heard for a while and also some

lesser known works which were particularly appreciated by the audience.

Tony's concerts usually contain an element of surprise - and we certainly weren't disappointed - I'd just love to

know where he finds them all!

A very happy audience reluctantly waved Tony goodbye until next time - at least we know it won't be too long - see you at Christmas time, Tony, and thanks for the memories.

Concert Ticket Sales

New Arrangements!!

As advised previously, we now have a new Ticket Secretary. However, this not the only change with ticket sales. Your committee has decided to vary the arrangements to provide an equal opportunity for all members in their choice of concert seating and to provide a greater choice in the method of payment.

In future, there will be no permanent ticket reservations and tickets will be allocated on a "first come first choice" basis. No booking will be accepted without payment being received at the time of the booking. To facilitate this arrangement in these days of high bank charges, TOSA has been able to arrange for payment to be received by *Bankcard*, *Mastercard* and *Visa*, when bookings are made by mail - we are unable to accept telephone bookings.

A stamped, self-addressed envelope is to accompany applications. Tickets will only be held for pick-up at the concert venue when the application, with payment, is received after the Monday prior to the concert. This will reduce the long queues which have, on occasions, delayed the commencement of concerts. tickets will continue to be available for sale at the door at all concerts.

In brief :

1. There is no "permanent" seat reservation.
2. Tickets are only allocated on receipt of payment with completed Booking Form.
3. Payment can be made by cheque, money order, *Bankcard*, *Mastercard* or *Visa* card.
4. A stamped, self-addressed envelope is the accompany all applications for tickets.
5. Where possible, tickets for the next concert will continue to be available for sale during interval.
6. Tickets will still be available for sale at the door on the day of the concert.

OUR NEXT ARTIST

KEN DOUBLE

In the 22 years since his graduation from Butler University, KEN DOUBLE has worn many professional hats. His broadcast career has taken him to the NBA courts with the *Indiana Pacers*, noisy college basketball arenas with *Purdue University*, the NHL and IHL ice rinks, the *Indy 500* and more. He has also been a stockbroker, a public relations man for an outdoor entertainment venue, a marketing consultant and the on-air spokesman for an auto dealership. But in certain circles, Ken Double is best known for his musical talents at the keyboards of the nation's great theatre pipe organs.

A home-grown Chicagoan, Ken began organ lessons at age 8, and as a sophomore in high school, got bitten by the theatre organ bug during a school field trip that included stops to hear and play the *Barton* at the *Montclare Theatre* and the *Wurlitzer* at the *Pickwick Theatre*. That field trip changed his musical life. Ten years of lessons concluded with a year under the tutelage of Al Melgard of *Chicago Stadium* fame.

A Christmas concert at the *Embassy Theatre* in Ft. Wayne in 1978 provided Ken with his debut public performance. In 1982, he played his first performance on the *Wurlitzer* organ at the *Long Center for the Performing Arts* in Lafayette, Indiana, thus beginning a now 18 year association with that pipe organ. He has been a popular artist in Indiana, having played dedication concerts on organs not only in Lafayette, but also the *Manual High School Wurlitzer* in 1990, the *Anderson Paramount Page* organ in 1997 and the *Warren Center Barton* in 1998 in front of a sell-out house with a ticket demand that warranted a second concert. He has also been heard three times in Detroit, twice at the *Dickinson Kimball* in Wilmington, Delaware, three times at the *Kirk of Dunedin* in Florida, plus stops in Rochester, New York and Toronto and Kingston, Ontario, Canada. He has four recordings to his credit, including two CD's, one of which recorded from a "live" performance in Lafayette features conductor Bill Kisinger and the *Long Center All Stars Big Band*.

Making good use of his easy manner on stage and broadcast background at the microphone, Ken Double has been the featured *Master of Ceremonies* at seven *ATOS National Conventions*. Ken Double has combined an easy listening style with an infectious sense of humour to become one of the nation's most entertaining concert artists.

An exciting, descriptive delivery and the trademark phrase "A shot and goal!" have helped to make Ken Double one of the outstanding hockey play-by-play talents in America. However, this isn't all that sets this talented announcer apart from the rest. This Chicago native is the personification of the word "versatile." From the NHL and IHL rinks, to the NBA and Big Ten basketball arenas, to the Board Rooms during his days as a stockbroker, all the way to the nation's great movie palaces in his theatre organ concert career, Ken Double has brought his enthusiasm and creativity to the job.

During the past eight years, Ken has provided hockey play-by-play on radio and television, with Network TV assignments on *Prime* and on *SportSouth*, radio for the *Chicago Blackhawks* of the NHL, and coverage of the IHL's *Indianapolis Ice* and *Atlanta Knights*, including championship seasons in 1990 and in 1994. He was the play-by-play announcer for the first three seasons of IHL- Network telecasts. In addition to his hockey work, Ken spent three years as the TV "Voice of *Purdue Basketball*" on *Raycom*, and had a prior three-year stint with the *NBA Indiana Pacers*. His background also includes TV anchor assignments with the ABC affiliate in Indianapolis, *WRTV*, and his current assignment on the *Indianapolis 500 Radio Network*, which includes more than 600 stations worldwide. While in Atlanta, he was also responsible for creating and administering an 18-station radio network for *Atlanta Knights* hockey, also acting as *Executive Producer* for 41 telecasts and providing the simulcast play-by-play.

In certain circles, he is better known for his talents at the keyboards. Since 1978, Ken has been an entertaining favourite as a concert artist on the nation's great *Wurlitzer* pipe organs in the majestic movie palaces. He has been a featured artist and *Master of Ceremonies* for numerous national conventions, and has four recordings to his credit. He has been active on the *Board of Directors* of the *Long Center for the Performing Arts* in Lafayette, Indiana since 1982. In a broadcast career spanning nearly 20 years, Ken Double has scored the professional "hat trick" - play-by-play broadcaster, administrator, and entertainer.

