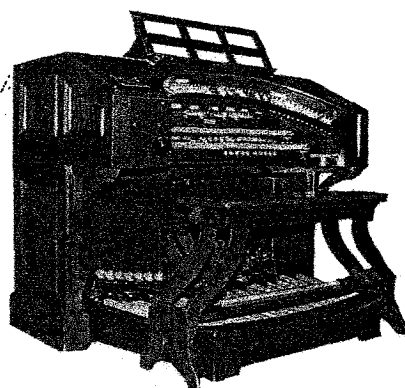
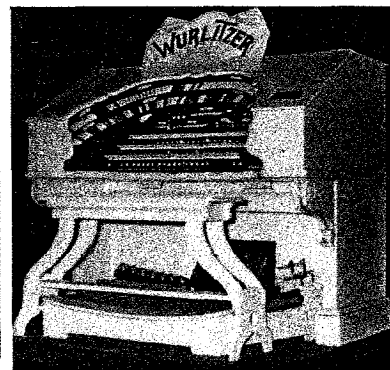


APRIL, 2002



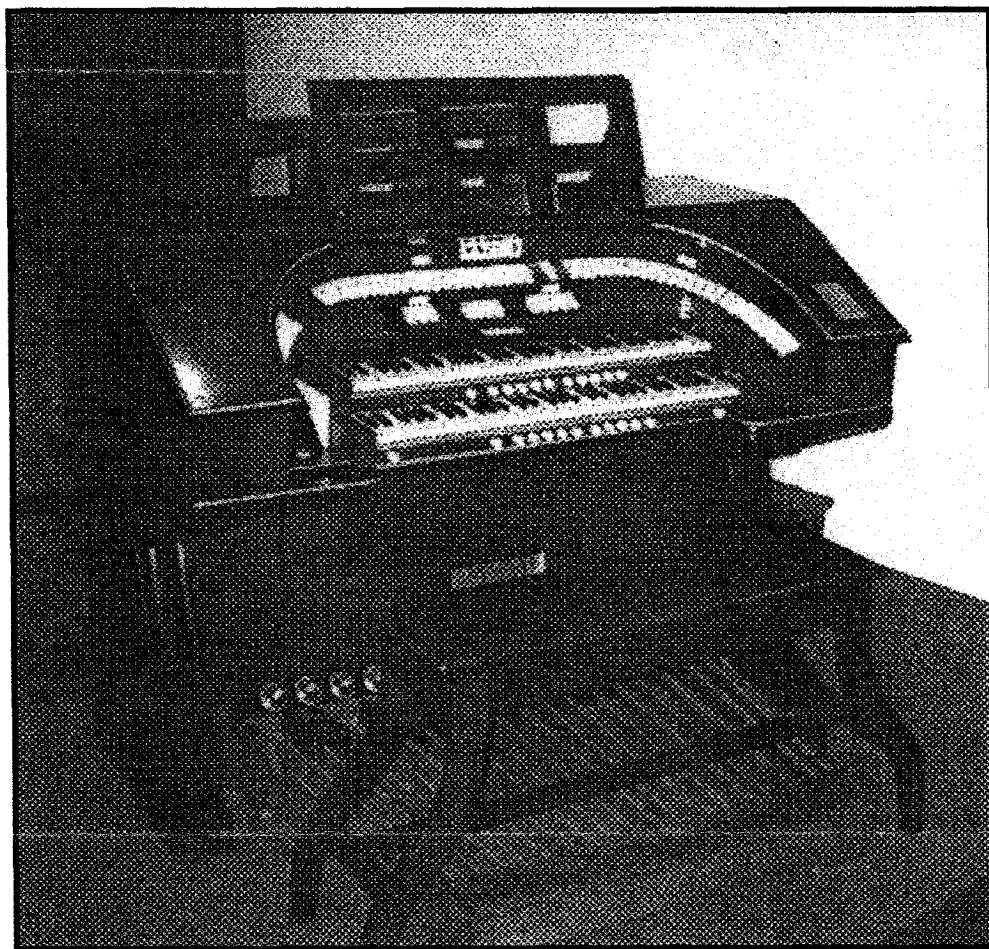
2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

Members' Playing Afternoon



2/9 Standaard in
Mosman Baptist Church
Saturday, 13th April, at 2pm

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Issue 3
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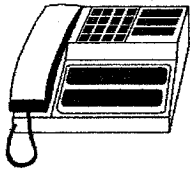
APRIL, 2002

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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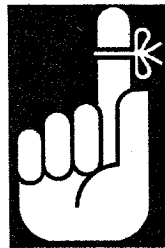
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COMING EVENTS

APRIL

Monday 8 at 7.30pm Committee Meeting
Thursday 11 at 1.30pm Members' Playing Day
Orion Centre Campsie (Phone 9716 0151 to confirm)
Saturday 13 at 2.00pm Members' Afternoon
Mosman Baptist Church

MAY

Monday 6 at 7.30pm Committee Meeting
Thursday 9 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm
Thursday 23 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

JUNE

Monday 3 at 7.30pm Committee Meeting
Thursday 13 at 2.00pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm
Sunday 16 at 2.00pm Margaret Hall Concert
Orion Centre Campsie
Thursday 27 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

From The President

Sorry about the notice in the last *TOSA News* re TONY FENELON doing a concert in May. That was the original intention, but Tony is proving hard to tie down this year. He is a VERY busy person and is taking some unusual gigs this year. Perhaps we can have him in July, which may be the only TONY concert for 2002. We will keep you informed.

For anyone who has sent a request for tickets for 9th May, please contact the Ticket Secretary and let Kath know what you would like done - 9629 2257.

Meanwhile don't miss Margaret Hall's concert on Sunday, 16th June, 2pm, at the Campsie Orion. It will include a tribute to Richard Rodgers. Margaret always puts a lot of work into her performances - you will not be disappointed.

To those affected, my apology that there was no Players' Evening Marrickville on 28th March. The Town Hall was in use by the Youth Orchestra. This was announced at the John Giacchi concert. I hope no one was caught out.

The next Marrickville Evening, April 25th, is also off because it is Anzac Day. This brings us to May 23rd which should be a goer. As you see, it pays to phone and check that these player opportunities are on.

The Orion Player Afternoons continue. But it definitely pays to phone ahead and check.

See you at the next concert!
Walter Pearce



Walter also reports :

We had a good turn up for the Members' Playing Afternoon at the Campsie Orion on 14th March. As a player, Amy Caldwell was one of two roses among many thorns - it was good to hear her again.

Those who played were: John Batts, Ted Mackness, Jack Rose, Ron Ivin, Paul Lucci, Walter Pearce, Tom Barber, Frank Lewis, Wendy Hambly, Rick Marschall, Amy Caldwell.

Listeners were: Betty Rose, Ray and Edna Hambly, Debra Marschall.



Editorial

John Giacchi played a wonderful concert for us on 17th March and it was great to hear his superb theatre organ accompaniment of Peter Avery and his wife Sussane Towers - delightful combination, with a different facet of the Theatre Organ's uses and voices on display.

TOSA's next concert is on Sunday, 16th June, at the Orion Centre, with our own Margaret Hall so comfortably and skilfully at the console.

I hope everyone by now has noticed that the Tony Fenelon concert announced for May is NOT happening due to circumstances beyond our control (and Tony's - he can't help it if he is so popular and busy!).

Below, I've printed the closing date for each issue (the 12th!) in large letters because the constant late arrival of essential items for each issue is seriously disturbing my fairly carefully planned, busy life. Would all concerned please try to get copy to me on time? Having a full-time career, and trying to do *TOSA News* as well, takes some balancing, and having to deal with *TOSA News* at a delayed, unplanned time is nearly impossible. (Members of the Committee are not somehow especially exempt!!). As I type this, I have just received 90 videoed 5-minute HSC speeches to assess, at a time when I thought April *TOSA News* would have been well and truly on its way and out of the road! AND it's nearly time to start all over again for the May issue!

On page 13 is a few more details about the Standaard Theatre Organ which will be available to members Saturday, 13th April, on the special afternoon at the Mosman Baptist Church. See you there!

Best Wishes,
Colin Groves

Articles in this journal do not necessarily represent the views of the committee, nor those of the editor.

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

ORGANS and ORGANISTS

NEWS FROM
ALL OVER

ORGAN EVENTS

Gleaned from various sources, several organ events have been spotted - not "theatre" organ, but "concert" organ :

GARRISON CHURCH

From TOSA member Phillip Vorbach, assistant organist at the Holy Trinity Garrison Church in The Rocks, comes news of a concert by Simon Ellis (also a TOSA member) at the *Makin Organ* in company with Ulpia Urdos on the Classical Harp. Starting at 2pm and finishing at 4.30pm on Sunday 21st April, entrance is by a \$10 donation, which will go towards an electronic module for their organ.

For more details, ring Phillip on: (02) 9771 4216.

ST MARY'S CATHEDRAL

1. Young German organist Felix Hell, who has toured widely to great acclaim in the USA, will play St Mary's Cathedral's *Létourneau* organ on Sunday 19th May at 2.30pm. Admission prices: Adults - \$20,

Concession - \$15
Enquiries : (02) 9144 4915.

2. Award winning English organist David Goode will also play at St Mary's Cathedral on Sunday 16th June at 2.30pm

SYDNEY UNIVERSITY

The next free concerts on Sundays at 3.30pm in the Great Hall are :
28th April - Christopher Wrench
26th May - David Briggs
There is a Carillon Recital every Sunday at 2pm.

SYDNEY SUPERDOME

The Sydney Morning Herald reported on 18th March : "Salt Lake City's sensational 350-member Mormon Tabernacle Choir, heard

over the Winter Olympics, are heading here for one performance only on Monday June 10 at the Superdome. As a feature of their tour they're bringing a three-man *Rogers* electronic organ, which uses 32 speakers to recreate the 11,632-pipe organ set into the historic tabernacle at Salt Lake City. It will accompany a repertoire of sacred and secular music, ranging from Bach to Broadway. Tickets from \$35 are on sale through Ticketek - (02) 9266 4800.

IAN SOMERVILLE

TOSA's Returning Officer, Rod Blackmore, found the item (below) about Past President of TOSA, Ian Somerville, in the 28th February issue of the *Hornsby Advocate* :



Uncertain future . . . Ian Somerville with his historic pipe organ

Organ-isation needed

by TRACEY FINDLAY

AN historic pipe organ will be sold as scrap unless it is moved from its Mt Colah base in the next few weeks.

Owner Ian Somerville is about to relocate and has donated the organ to the Ku-ring-gai Creative Arts High School.

School principal Beverley Peattie is delighted about the donation and is looking into the feasibility of it, including the cost of moving the organ, installing and maintaining it.

"We certainly appreciate the sentiment and the confidence that Mr Somerville has in us and his

support for the creativity and musical talents of young people in our school," Ms Peattie said.

Mr Somerville purchased the organ in 1968 from St George Church of England at Hurstville.

It was one of 12 organs built in 1907 by Norman and Beard in England, then sent to Australia as an order.

There are now only two of these organs left - the one owned by Mr Somerville and another at the Uniting Church at Strathfield.

He believes the organ is worth about \$50,000 but unless the school can take it he will have to sell it as scrap to organ builders.

He has already extended two

houses to accommodate the large instrument but he cannot afford to do it at his new home south of Sydney where he will be moving in about 10 weeks.

"We would have to spend \$50,000 building a room for it," he said.

Mr Somerville said he had received a lot of joy from playing the organ over the years.

"It's a piece of heritage equipment," he said.

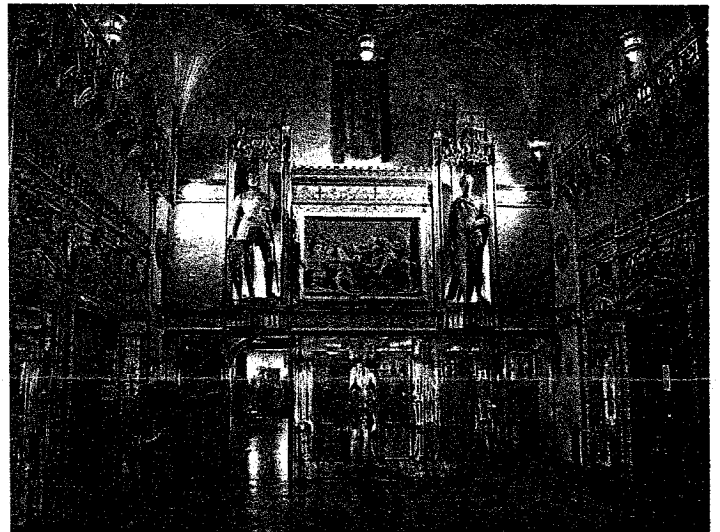
"I played it at home for many years. It's still operable. It's a lovely installation and from a music point of view it would be an excellent acquisition."

Sydney's STATE Theatre

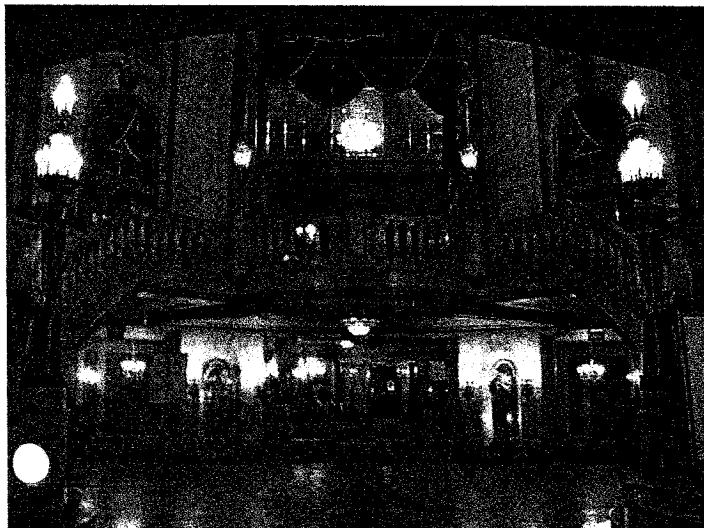
Neil Palmer continues his photographic report on TOSA's 11th November antique bus trip to visit the Roxy Theatre, Parramatta, (see last month's TOSA News) and the State Theatre in Market Street, Sydney. On pages 7 and 8 are two pages from the Art Deco Society's Newsletter with detailed information about some features of the fabulous building.



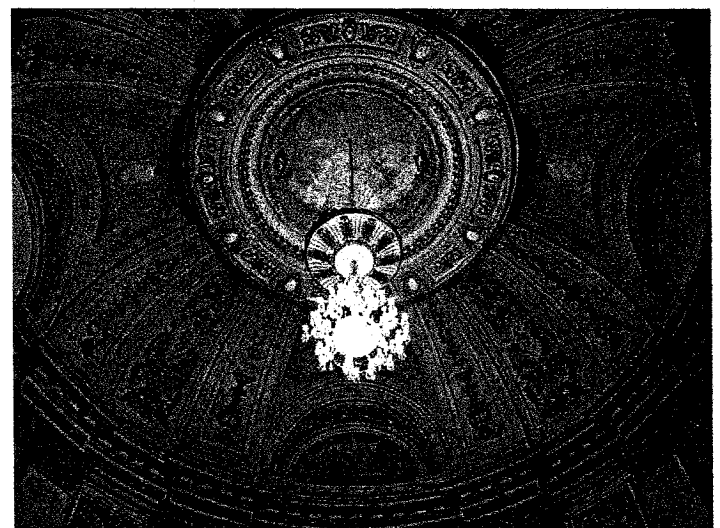
External view of State's entrance



Gothic Entrance Hall



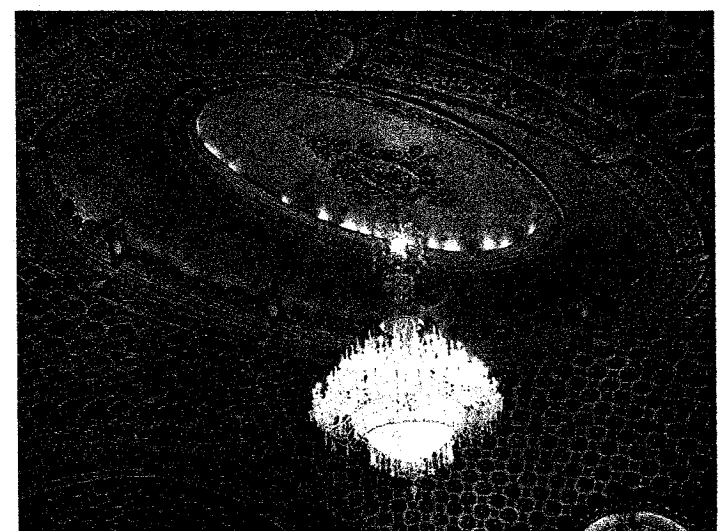
The Grand Assembly



The Grand Assembly's ceiling

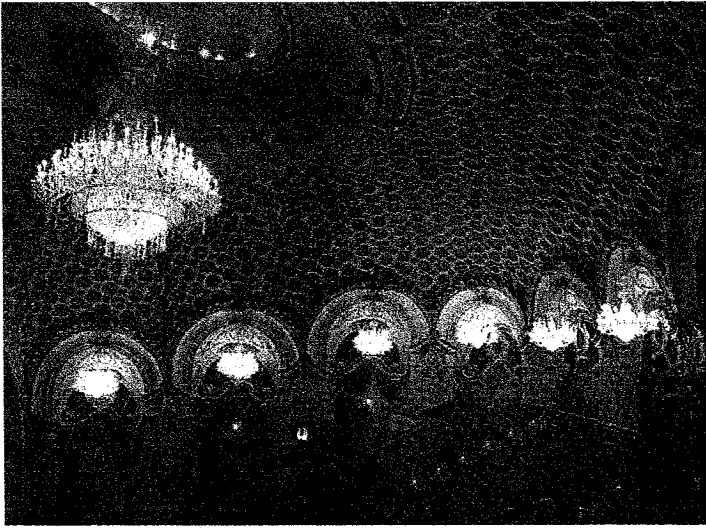


Proscenium with elaborately painted fire curtain

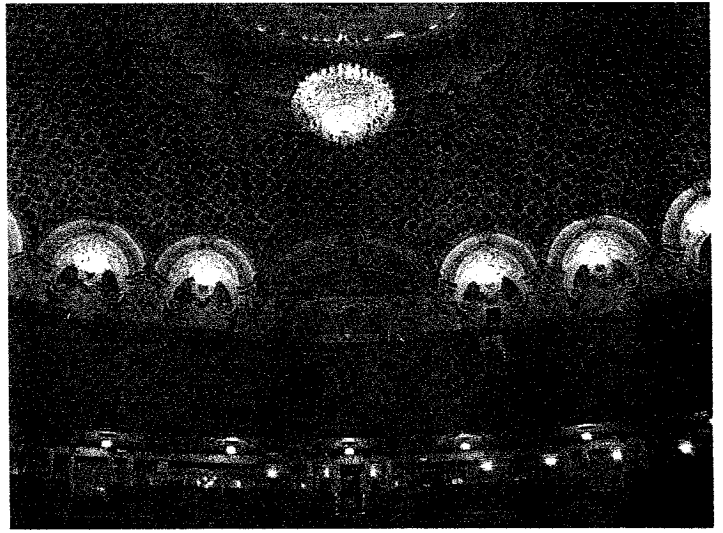


The huge Koh-i-Nor chandelier

STATE Theatre visit (cont'd)



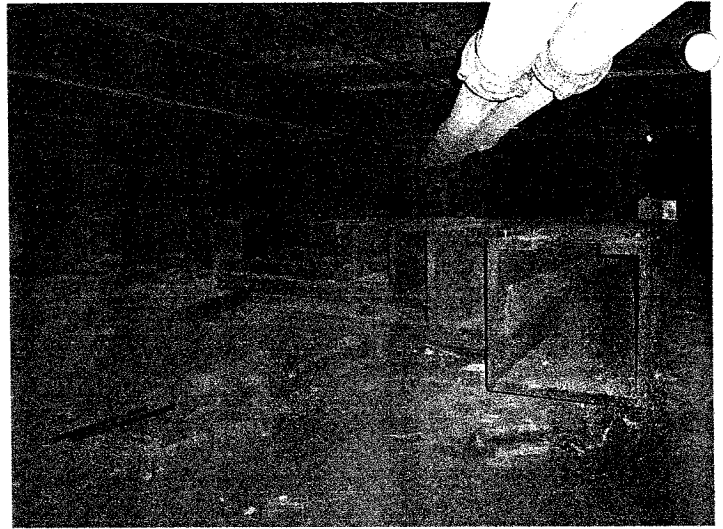
The Koh-i-Nor and 6 of the smaller chandeliers



Royal Mezzanine and Dress Circle from the stage



Wall light-fitting in the Butterfly Room
(Ladies' Powder Room)



32ft Diaphone pipes for the Wurlitzer,
under the floor of the Stalls

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Theatre Style Pipe Organ
Partially Built, More than 2000 Pipes
4-manual Console, Toy Counter
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Includes - Entertainer Section,
Padded Bench Stool,
Instruction Manual,
Sheet Music, Headphones

Price : \$350.00 or nearest offer
Phone : (02) 9599 2847

The State Theatre, a superb example of the Art Deco period, opened on Friday 7 June 1929. It took 4 and a half years to build at a cost in excess of £1,000,000. The dream of Stuart F. Doyle, then managing director, and architect Henry E. White, the theatre was built by Australians using Australian materials. It was fully restored in 1980 and in 1985 the Heritage Council of Australia placed a permanent conservation order on the theatre.

The opening of the State Theatre was easily the most glittering theatre premiere Sydney had ever seen with the brilliantly lit façade towering above the neighbouring buildings. The whole street was jammed with excited spectators who were to be entertained by the State Theatre's own orchestra and ballet, a special "talkie" in which the audience was welcomed by Al Jolson, and a Hollywood film.

THE GOTHIC ENTRANCE HALL

The main entrance was designed to give visitors the impression they were entering a 14th century gothic cathedral. Larger than life bas reliefs and canopied statues of King Arthur and England's patron saint St. George and other medieval figures adorn the massive oaken panelled walls. High above shines a reproduction of the famous fan pendant ceiling in the Henry VII chapel in Westminster Abbey. The beautiful terrazzo/mosaic floor took years to complete and was laid tile by tile by the Melocco Brothers. Recent repairs were carried out by the son of the original tiler who still had supplies of the original tiles. In the centre of the Gothic Hall is a giant floor clock, the first of its kind. The entrance to the main foyer from the hall is through massive Renaissance style bronze doors.

THE GRAND ASSEMBLY

The Grand Assembly, which is the hub of the circulation to all parts of the house, measures 12m in diameter and is 20m high. Its Rococo style reflects the grand ballrooms of Europe which influenced the architecture of the theatre. The mirrored windows are reminiscent of the Palace of Versailles. The Grand Assembly is the *piece de resistance* of the State Theatre. The magnificent marble staircase predates the staircase in Tara (the mansion of *Gone With the Wind*) by 10 years. The statue of Venus, with the exposed breast, created some controversy at the time and was considered slightly indecent. The current liquor bars were once cloakrooms.

THE ART GALLERY

An Art Gallery forms the entrance to the Grand Circle. Prior to the opening of the theatre, the manager, Stuart Doyle, in conjunction with The Sun newspaper, commissioned a National Art Competition. The results of this competition still hang in the State's Art Gallery today. The most

valuable is Sir William Dobell's *After the Matinee* but one of the most popular and most borrowed for exhibitions is Thea Proctor's *Masquerade*. Statues and busts have also been collected from all over the world. Some are pastiche although many are originals.



STATE
THEATRE

A magnificent 2,000 seat heritage theatre in the heart of Sydney, the State Theatre was opened in 1929 as the last of the great cinema palaces.

THE AUDITORIUM

The strong emphasis on red and gold displays wealth and grandeur as well as intimacy and charm. The intricately designed ceiling is based on the concept of snowflakes and is fashioned out of plaster and horsehair. The golden dome is made from two thousand gold leaves.

There are 13 chandeliers in the auditorium and one in the Grand Assembly. The largest – the great Koh-i-Nor – which hangs from the Golden Dome, was purchased in Czechoslovakia at a cost of £3,000 and is the second largest cut crystal chandelier in the world. It is an exact copy of the one that hangs in the Hapsburg Palace in Vienna. The story goes that on the first night, complimentary seats were given under the chandelier – in case it fell!

The most prominent feature of the auditorium must be the magnificent proscenium arch. The inner arch measures 11.5m across with purely decorative protuberances on each side of the stage featuring the Sun Ladies. The many busts in the auditorium include Beethoven, Wagner, Hermes, Captain Cook and Napoleon.

The stage also houses the superb mighty Wurlitzer organ. With a 4 manual (keyboard) console and 21 ranks, it is one of the largest in the world and the only one in Australia still in its original location. Built by Rudolf Wurlitzer Co. of North Tonawanda USA in 1928, it arrived in Sydney on March 18, 1929 and was conveyed from the wharves in a convoy of 25 lorries.

THE MEZZANINE LEVEL

The Royal Mezzanine level of the State Theatre introduced an entirely new note in theatre construction in Sydney. It is the first theatre in the southern hemisphere to adopt outstanding features of both the famous Roxy and Paramount Theatres in New York. The mezzanine is on street level and Henry White's idea was that if patrons did not have to descend or climb stairs, they should pay more for it.

Because of this new concept, the Royal Mezzanine was furnished on a grand scale of comfort and splendour. The general "Louis" theme of gold and ivory is dominant. Many of the statues found here are originals from Florence. There were once tropical goldfish tanks around the back wall of the mezzanine. Two large valuable vases, standing on plinths in the mezzanine foyer, are direct copies of those found in the Louvre Museum in Paris. One depicts Napoleon's coronation and the other, his wedding.

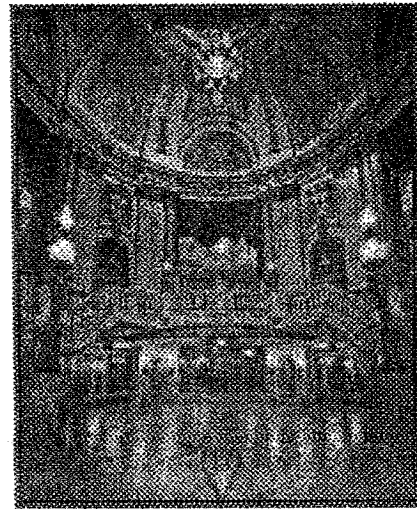
OTHER ROOMS

All male and female conveniences have antechambers/restrooms attached providing for the days when the sexes retired to separate areas for smoking, chatting etc. These include the Empire Builders Room, reflecting the close ties to the British Empire; the Futurist Room (the only room not restored in 1980) which reflected the cubist and modernist art of the day; the College Room, a lounge for gentlemen panelled in Tudor/Jacobean fashion and adorned with the Coats of Arms of Sydney's leading schools; the Pompadour Room recreating the lavish splendour and delicacy that characterised the boudoir of the famous mistress of French royalty, Madame de Pompadour; the Butterfly Room where the theme of butterflies is apparent everywhere; and the Pioneer Room which is a reproduction of a backwoodsman's hut. The beams are purely decorative, not supportive.

An enormous amount of labour and money went into making the six restrooms very lavish and elegant.

The State Theatre really is a mixture of interior designs and cannot be categorised into one specific style. Although an Art Deco creation, it is a blend of many styles.

MARY NILSSON



STATE
THEATRE



From The Art Deco Society's *Newsletter*
Spring 2001, Vol.XII No.3 (Phone : 9319 1125)

The Ballarat Newsletter of June/July 2001 carried the following story about the USA Pipe Organ travels of one of their rising young members, Clayton Smith

Clayton's overseas organ encounter

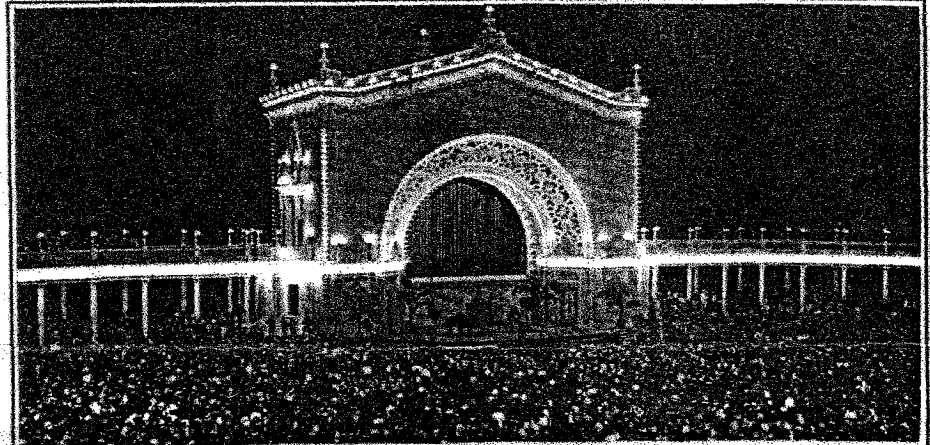


Dame Nellie Melba (and Clayton) have played the Spreckels organ.

Clayton Smith became a young theatre organist of international acclaim when he won the Junior Section of the ATOS Young Theatre Organist Competition, 2000. His prize was an expenses paid trip to Milwaukee in July 2000 to play a 3/19 Wurlitzer in concert with the Intermediate winner Catherine Drummond (UK), and Michelle Nicole (Adelaide) Senior and Overall winner. Jason Hubble (Ballarat) also went to Milwaukee as Hobbyist section winner.

Clayton has just returned from another musical trip to America. Ballarat and Clarendon College, where Clayton is a year 11 student, has a Music Department of 25 teachers and up to 500 students learning music. Each three years the Music Department undertakes an overseas tour. In 1989 it was to Hawaii, 1992 was to Japan, 1995 to UK, France and Germany, 1998 to China and this year the destination was the USA and Canada.

As well as playing our Compton



A summer evening outdoor concert at Balboa Park

theatre organ, Clayton plays Alto and Tenor Saxophone in several of his school's music groups. He was one of the lucky students to be part of this year's group of 65 teachers and students who during the 17 days tour performed in San Diego, Disneyland, Vancouver and Banff (Canada).

When the group was in San Diego they performed in Balboa Park, a 1100 acre oasis for recreation, the arts and entertainment. In the Park is installed

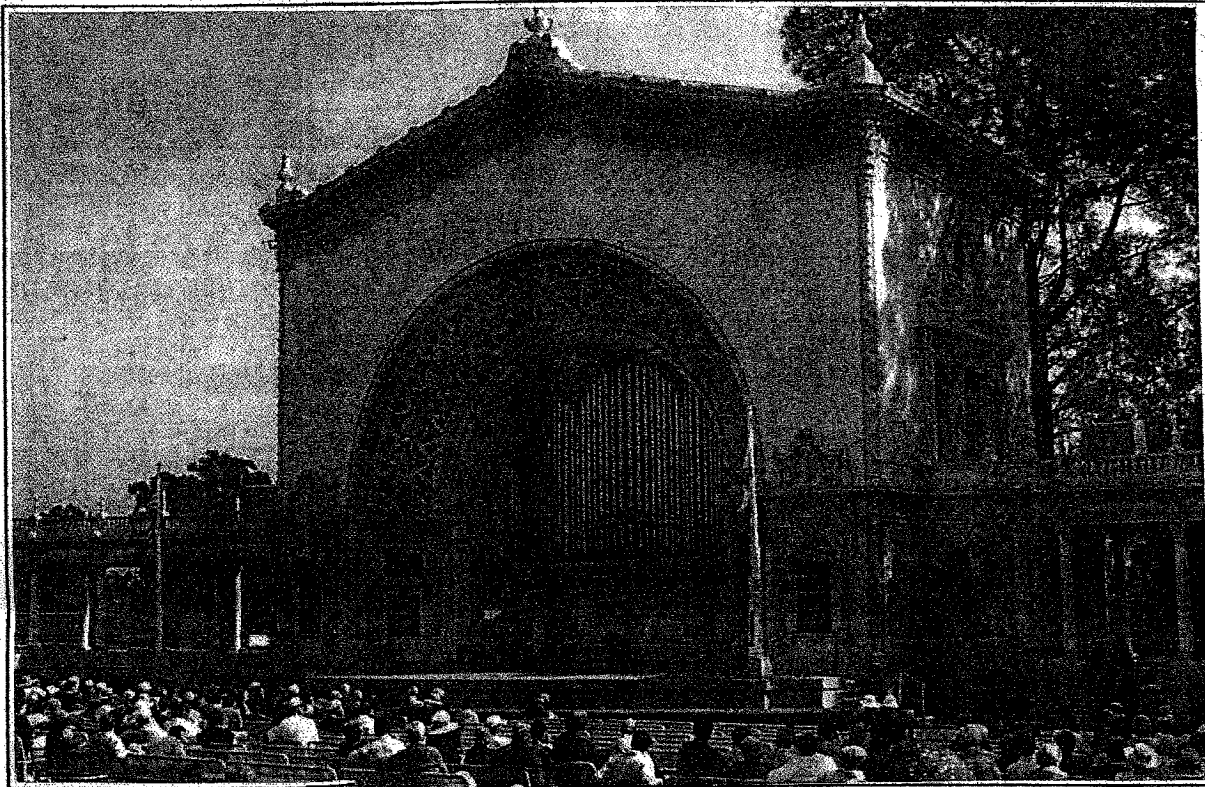
the 4/72 Spreckels organ, the largest outdoor organ in the world. After their performance Clayton was invited to play the huge organ which, as our photo shows, he did with great ability and aplomb.

Built by the Austin Organ Co. of Hartford, Connecticut, the organ was donated by philanthropists John D. and Adolph B. Spreckels, sons of a sugar millionaire. It was first played on New Years Eve 1914 during festivities to mark the completion of the Panama Canal.



Clayton Smith at the console of the 72 rank Spreckles Organ

According to a contemporary newspaper account, 31,826 people attended the opening night's festivities. The organ was played by Humphrey Stewart, an English born organist who accompanied a 50 piece orchestra and 250 voice choir who performed selections from Haydn's oratorio "The Creation". What an opening! Stewart then performed daily recitals during the two years of celebrations. During the year 1917



The
Spreckels
Outdoor
Organ
Pavilion
in
San Diego's
Balboa
Park

he played 2170 different compositions! Since then the organ has been regularly played in free outdoor concerts.

It is recorded that "Dame Nellie Melba (1861-1931) visited the Pavilion on March 7, 1917. She sang 'Ave Maria' (Verdi) and also performed on the Spreckels organ. Melba.....was an accomplished pianist who had played the organ at a church in her native Melbourne."

Technical details. A total of 4,445 pipes are distributed among the organ's 72 ranks. It is a symphonic concert

full battery of percussion instruments.

670 pipes are made of wood, the remainder being of lead, tin, zinc, copper and brass. Only 15 of the 59 gilded pipes in the facade actually speak - they are some of the lowest of the 16' Diapason rank. The rest are ornamental.



Dame
Nellie
Melba

Notable theatre organists to have played the organ include Tom Hazleton, Dennis James, Lyn Larsen and Gaylord Carter. Hector Olivera played the organ during the 1978 ATOS Convention when the conventioners travelled en masse by train from Convention-based Los Angeles.

pipe organ, a type that flourished in Great Britain and the USA in the early years of the 20th century. A concert organ with its generous assortment of strings, oboe, flute, clarinet, French Horn and comet stops is intended to play transcripts of orchestral music. The Spreckels organ also has a harp stop and a

The organ operates on 10 or 15 pounds of wind pressure supplied by a 20 HP blower (our Compton as a 7.5 HP blower). Its electromagnetic chest valve action is unique to Austin and is not susceptible to atmospheric changes. A 14 foot layer of a between the roof and the top of the pipes insulates the pipes from daytime temperature changes. The organ faces north to protect the pipes from the sun's direct rays.



Just For Fun!!

TOSA member Andrew Grahame of Panania sent in this joke which rather tickled me (and is now driving my family mad as I repeat it!). It's even more interesting given that I had never come across it before, after these many years of contact with the theatre organ world. Andrew writes:

"Thought you might like this

"knock-knock" gag, which I heard this morning on 2WS breakfast show. I am sure it will appeal to any organ lovers who (like myself) also enjoy the music of Elvis Presley."

A: Knock, knock!

B: Who's there?

A: Wurlitzer!

B: Wurlitzer who?

A: Wurlitzer one for the money, two for the show, etc. !!!!

New Zealand's Tauranga Baycourt Theatre's *Wurlitzer* is revitalised by John Parker - from a Tauranga local newspaper

November 14, 2001

Urban Delivery

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Wurlitzer gets whizz-up

By Stuart Whitaker

ONE of Tauranga's grand old ladies received a major makeover last week.

Baycourt Theatre's Wurlitzer organ — thought to be the only publicly-owned Wurlitzer organ in New Zealand — was given a new lease of life by Sydney-based pipe organ builder and tuner John Parker.

John was brought over to New Zealand by Australian organist Scott Harrison, who gave a concert on the newly serviced Wurlitzer on Sunday.

When Scott was in New Zealand earlier this year, Tauranga

Theatre Organ Society president Norm Freeman asked him about finding a professional to fine-tune the organ.

Society members carry out normal maintenance and tuning but Norm says the society has recognised the need for major work for some time.

"I suppose we had become accustomed to it but over the past 18 months to two years it has been harder and harder to get a good sound out of it," he says.

The work has been part funded by Tauranga District Council, as owner of the theatre.

John says he has managed to make significant improvement to

the organ's tone, its musical output and "playability". With more than 850 pipes, John had his work cut out making improvements in three days.

The improvements will benefit those playing the organ and those listening to it.

"I'll be very surprised if people don't notice the difference," he says. "People may have been reluctant to play it because of certain problems — now I think they'll be lining up to play it."

He also assessed the condition of the organ and will recommend what work may be required as part of any future, phased upgrade.

John's interest in music and organs in particular, began when he was a student at King's College in Auckland — he was fascinated by the organ in the school chapel. At 14 he was working during the school holidays with an Auckland organ building firm and at 15 he had decided he wanted to leave school to be an organ builder.

In 1987 he moved to Sydney, initially to take up a contract to install a large organ — a job which took 18 months. After that he de-

ecided to start his own business.

The Baycourt Wurlitzer was originally built in 1926 in the United States and shipped to New Zealand to be installed in a new cinema in Wellington — the Deluxe. It remained at the cinema — renamed the Embassy — until 1958 when it was moved to Tokoroa, installed in a honey shed and used for concerts. Its next home was Tokoroa High School assembly hall, before it was moved to Tauranga in 1967. Bought by the 20,000 Club it was gifted to Tauranga city and installed in the town hall. It was moved to Baycourt in 1988.

Tauranga Theatre Organ Society was formed at the time the organ was moved from Tauranga Town Hall to Baycourt Theatre, to maintain the organ and promote its use. It meets monthly in the theatre so members can play the Wurlitzer.

Described by Norm and other society members as "an asset to the city", the organ's existence was not widely known. But Norm hoped last week's work will increase awareness of the asset.



Organist Scott Harrison (left) and pipe organ builder John Parker check out the improvements to Baycourt Theatre's Wurlitzer organ.

F0375-01



With more than 850 pipes, John Parker had his work cut out making improvements in three days.

F3075-03

A Report on John Giacchi's Concert

Sunday 16th March

by Wendy Hambly Marrickville Town Hall

John's opening number for today was "Pilgrim's Chorus" - Wagner - a quiet start with light reeds for melody line with underlying chords and building up registration. Next phrase slipping quietly back to original registration and then fading away. Excellent presentation, setting the mood for a very entertaining concert. Then with a trumpet call we then heard "Under the Double Eagle" - full theatre organ registration - so full of life - with lots of 2 foot pedalling. Middle section with chrysoglott and sleigh bells, then to tibias and back to reeds - fanfare to end - great stuff.

Now for a little Australian content. Theme from "Blue Hills" - "Pastorale" - held chords with fractional tibias one hand and reed the other - then an untremmed section with tuba. Now chords right hand and melody left hand. Add tibias for middle section. I heard some chimes in there somewhere too. Back to flutes and tibias for main theme - then add string, then tuba, alternating with tibia for main theme. Back to original registration and chime to end.

Then came "Mara Huana" from "Murder at the Vanities" - with a Spanish flavour from the 1930s. Full chords and full theatre organ registration to start - dropping back to tibias and strings with tuba on second touch for melody. A busy right hand. Softer tibias for middle section and building up registration by playing chromatic progression full chords upward with both hands. Add castanets for certain phrases cut right back to tuba for melody, then build up to fanfare at the end - very orchestral - I enjoyed this immensely.

Now for a selection from Cole Porter's "Rosalie" - "Who Knows", "Rosalie", "In the Still of the Night". Full theatre organ to start with key changes - then to untremmed section with harp. Hmm. What a good idea! Then to full tibia chorus - hear those fragment chords. They all add to the dynamics of the piece. Statement - tibias and string - response - harp - very effective. A great deal of emotion with a change of mood using 10th progressions. Bridges well thought out using different registrations and building up fractional tibias to "In the Still of the Night". Full chords with lovely harmonies. Underlying tuba

melody line - just lovely - good use of crash cymbal and excellent runs to end.

Now for our guest singers - bass baritone Peter Avery with "Tramp Tramp Tramp" from "Naughty Marietta" - excellent accompaniment by John. Peter then introduced his wife Sussane Towers - resplendent in a period costume - deep green with black trim. I guess we could think of Peter and Sussane as a modern day Nelson Eddy and Jeanette McDonald. Their duet "Farewell to Dreams" was a very sensitive rendition with excellent musical phrasing by John. Chrysoglott to finish. Peter then sang "Shortnin' Bread". I haven't heard this for years - great fun with excellent organ responses from John. Next came a duet - "Oh, Sweet Mystery of Life" with soft tibias intro from John - beautiful harmonies and with a kiss at the end. (and I know they weren't acting!).

Time for Peter and Sussane to have a rest while John plays "Slaughter on 10th Ave" - bright, attention grabbing start - a busy piece with glock cutting back to tibias and strings. Very dramatic piece. Sometimes full chords both hands - sometimes single note melody line. Good bridges - held melody note and arpeggio down to next section and add cymbal to pedal. Also single note untremmed clarinet for melody. Then add tibias and some fractionals and build up to dramatic full organ finish. Over the years, I have heard John play this piece numerous times. I have enjoyed it with renewed enthusiasm each time as John's rendition of this just keeps evolving.

After a refreshing interval, the raffle was drawn by Matthew Avery, son of Peter and Sussane. Let's start the second half of the programme with "The Continental" (did I hear some "Jealousy" in there somewhere? A lively fanfare and plenty of good runs to end. Next came "One Fine Day" from "Madam Butterfly" - soft muted tibias and string untremmed for intro. Then add tlems for one phrase, then untremmed tibias. Slowly build up rego to full theatre organ, including crash cymbal - back to quiet finish. Now for some "Spring Fever" - vamp with cymbal to start. A jaunty number - plenty of scope for contrary motion runs and statement/response between different voices. Great fun.

From the 1950s, Jesse Crawford's "Blue Twilight" - quiet opening with fractional tibias and vox - smooth runs and laid back feel. Build up registration with good use of second touch. At times quiet and plaintive with held melody note and underlying run. Arpeggio to finish. The next item was something new to me, but my favourite of the day - Ferdi Grofe's "Mississippi Suite" in 4 parts. "Father of Waters" - untremmed tibias and diapason to start - very solemn. Add tlems and harp - sounded like water tumbling over stones - very relaxing. Full registration and lively now - faster flowing water perhaps - add chrysoglott - used like a chime and back to untremmed registration. "Huckleberry Finn" - a livelier section - like an adventurous child playing by the river - with a big finish. "Ol' Creole Days" - quiet and pensive tibias and vox with single note melody line singing above accompaniment, and then add fractional tibias. "Mardi Gras" - lively section with untremmed tibias and diapason and then add tlems and full theatre organ. I could hear harp, chrysoglott and glock too. Sometimes lively and sometimes quiet times - like day and night. A rousing finish with plenty of runs and use of crash cymbal and interesting chord segments. A most fascinating suite.

Time for Sussane to sing for us again - this time "Zigeuner" from "Bitter Sweet" Next came Peter with "When I Grow Too Old to Dream" harp and chimes to finish. Now for a duet - "Sweetheart" from "Maytime" - how very romantic - with a kiss at the end of course! And an encore - "I'll See You Again" - simply wonderful!

Back to John on organ with "Semiramide" - Rossini overture - vamp to start - very dramatic. Untremmed tibia section. Then back to full theatre organ - statement - full tibia chorus - response - reeds and strings. Quieter next section with chrysoglott and then back to vamp building up again - busy section now - back to lots of drama very busy piece which requires exact fingering. This was John's final piece, however the audience would not let him go without an encore - "Never on a Sunday" - pedal vamp with tibias, vox and diapason and cymbal - also untremmed section and castanets. John had great

fun using all the silent movie sound effects.

Sadly, all good things must come to an end. Today's concert was full of variety and the audience certainly appreciated John's music and Peter and Sussane's singing - their applause said so. Peter and Sussane are a very polished professional couple and sang songs their audience loved to hear. John's accompaniment was superb. There is a difference between solo performance and accompaniment and

John's arrangements were very well thought out. The audience particularly enjoyed the vocal section of this concert - several people particularly mentioned this to me at the end of the concert.

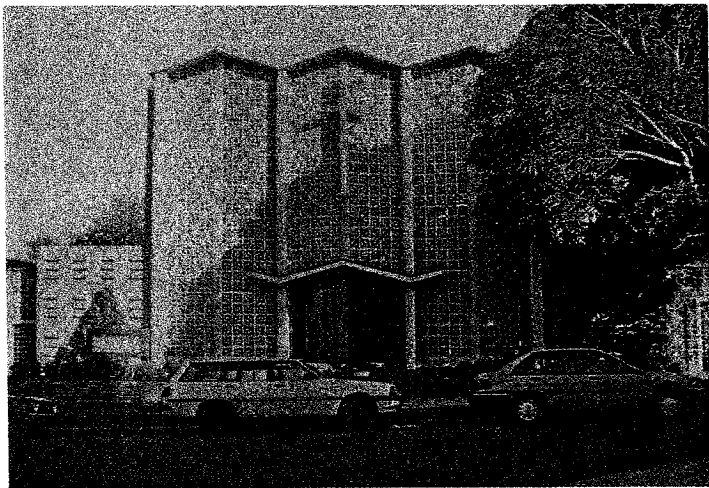
John's arrangements were well thought out, imaginative and orchestral - he makes excellent use of the different families of sound available on theatre organ and then mixes them together to create even more effects. He also knows how to use the 'kitchenware' department (bells, cymbals, etc) to

maximum effect. John had obviously taken some considerable time to search for new music for this concert and presented it extremely well. I love listening to new material from John - his imagination seems to be endless. John's concerts always make me think more about the music and the mood it creates - particularly music like "Mississippi Suite". I enjoyed every aspect of this concert immensely. Congratulations on a fine presentation, John. I will look forward to hearing more new music at your next concert.

Come and Enjoy the Rare and Unusual *Standaard* in Mosman Baptist Church, Melrose St, Mosman.

First stop past the Hayden Cremorne Orpheum, just off Military Road

Saturday, 13th April, at 2pm



Mosman Baptist, Melrose Street, Mosman



Ron Ivin at the Staandaard in 1994

Standaard was a Dutch organ building firm who built a number of theatre organs for Europe and Great Britain. Not one of their better instruments, this organ was built in 1928 for the Capitol Theatre in Barking, encompassing 2 manuals and an earth-shattering 4 ranks of pipes! Provision was made for the later addition of a Tibia rank, but it never eventuated. A theatre organ without a Tibia?

Obviously the organ was found to be unsuitable, for after four short years it was removed and placed in storage. Munt and Gunther who specialised in "churchifying" old theatre organs took it over and in the early 1950s it was shipped out to Mosman Baptist Church where it remains to this day.

The rebuild, prior to installation, included the removal of the original Vox Humana and the substitution of a Dulciana. Wind pressure was lowered and, to accommodate this, bits of tin were haphazardly soldered over the lips of the Diapason and Gamba pipes. This did nothing to enhance the tone quality. The original leather and wiring remained in use.

In the 1960s a local organ-builder was engaged to improve the specification and tonal quality of the instrument. He added a Tibia and Geigen Diapason, bringing it up to six ranks, situated in a chamber on the left of the church.

By the 1980s the organ was approaching a state of collapse and John Parker was engaged to examine and quote on a rebuild. His quote was accepted and in 1988 he did a complete rebuild of the organ. John Andrews supplied a solid-state system. Only two of the original six ranks of pipes were retained, being the *Standaard* Open Diapason and 16' Octave Bourdon. Ranks added included two American Strings, a *Palmer* Horn Diapason. Open Diapason, a Trumpet from Russ Evans, Vox Humana, Clarinet and Concert Flute. The specification is now 9 ranks in 2 chambers.

TOSA held a concert in Mosman Baptist as part of the 1991 National Convention, and has since visited the *Standaard* for Members' Playing Afternoons in June 1994 and in July 1999.

One of Sydney's hidden treasures of the Theatre Organ world!

Hear some of our experienced TOSA players and have a play yourself - Bring your music and something to share for afternoon tea! A voluntary donation would be appreciated to defray the church's and TOSA's expenses.

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Seats cannot be reserved unless payment is received in advance. If your booking and payment are received too late for tickets to be posted, they will be held at the Box Office - but we ask your help in booking early

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ORION CENTRE CAMPSIE

Sunday, 16th June, 2002, at 2.00pm

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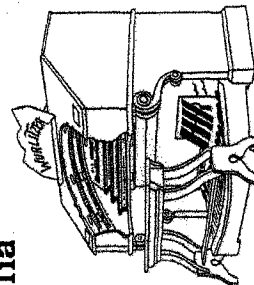
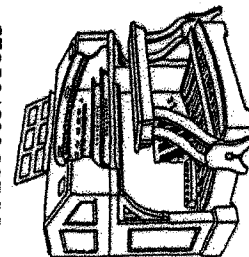
TOSA NEWS

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