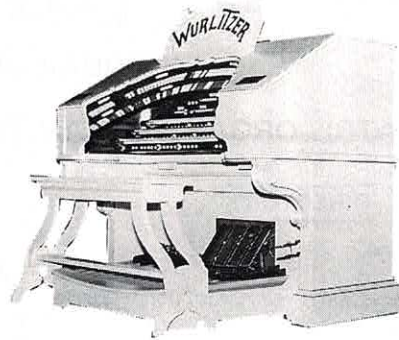


TOSA

JANUARY/FEBRUARY 1992

Marrickville Town Hall



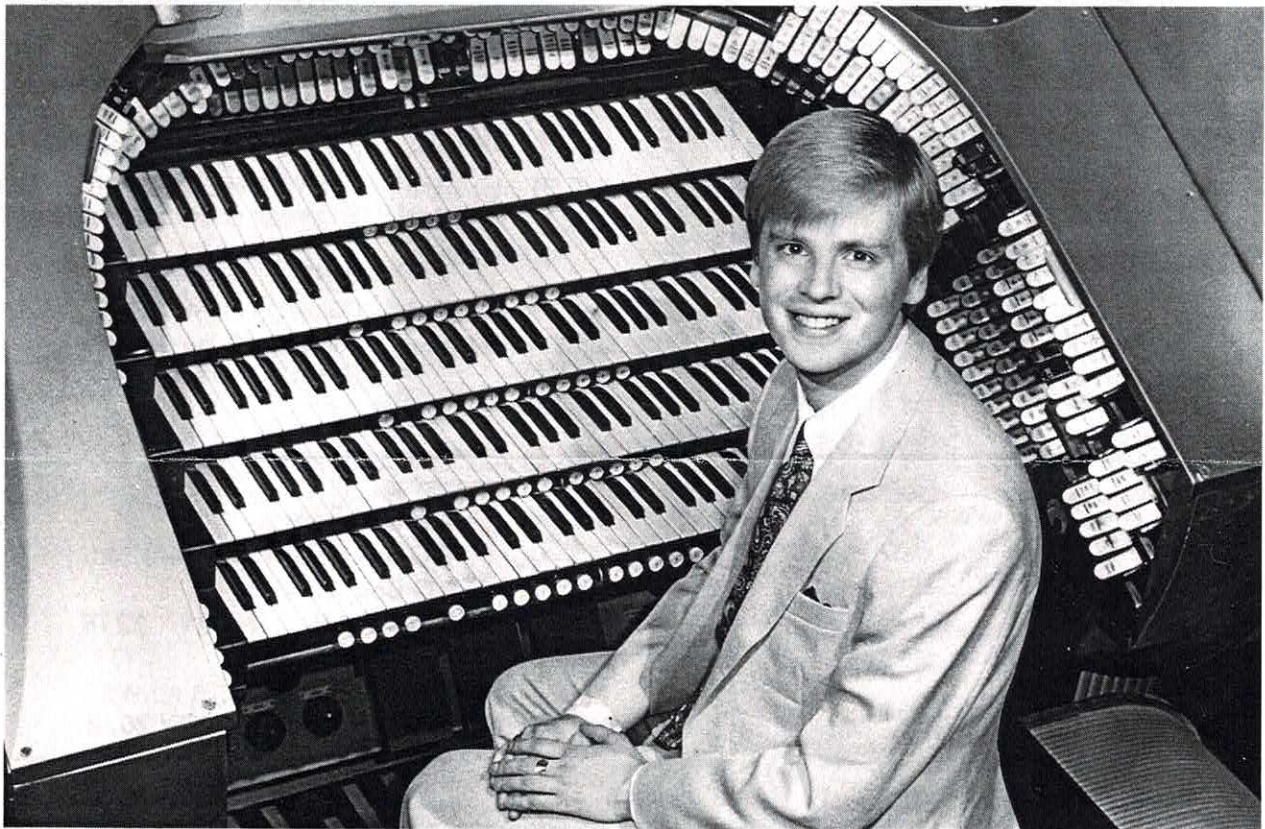
Orion Centre Campsie

NEWS

RETURN PERFORMANCE OF FAMOUS ENGLISH ORGANIST

SIMON GLEDHILL

RAVE REVIEWS AT THE 1991 EASTER CONVENTION



LOOKING FORWARD TO SEEING YOU AT

MARRICKVILLE TOWN HALL - SUNDAY, 8TH MARCH 1992 AT 2.00PM

TOSA NEWS

JANUARY/FEBRUARY 1992

THEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) Inc.

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&
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CONCERT TAPE HIRING:

Neil Palmer (798 6742)

TICKET SECRETARY (Concert Bookings)

10.00am - 8.00pm

Ed. Wharton (546 7231)

P O. Box 23
Penshurst 2222

ARTIST LIAISON OFFICER:

Bill Schumacher
8 Wharf Rd., Brooklyn 2253
Phone 985 7318

PHOTOGRAPHY:

Kevin Rowland, noon - 8pm
Mobile phone (018) 44 2308
(STD rates apply)

Barry Tooker Home (744 1535)
Work (550 5400)

CONCERT RECORDINGS:

Bill Schumacher

PROMOTIONS OFFICER:

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Ms. Mary Stewart 557 5045

COMING EVENTS

- 1992 -

FEBRUARY

Mon. 3 at 7.30pm COMMITTEE MEETING
Wed. 12 See "Members' Night" @ Campsie

MARCH

Mon. 2 at 7.30pm COMMITTEE MEETING
Sun. 8 at 2.00pm **SIMON GLEDHILL**
Famous English Organist
will be playing the
WurliTzer Theatre Pipe Organ
at Marrickville Town Hall.

APRIL

Mon. 5 at 7.30pm COMMITTEE MEETING
Fri. 17 - Mon. 20 April

"GO FOR GOLD"
T.O.S.A. National Convention
Gold Coast, Queensland
Bookings:
Mrs Beryl Kingsbury
TOSA Convention Secretary
C/- Post Office
MIAMI Qld. 4220

MAY

Mon. 4 at 7.30pm COMMITTEE MEETING
Sun. 31 at 2.00pm **TONY FENELON & JOHN ATWELL**
in Concert at Orion Centre, CAMPSIE

JUNE

Mon. 1 at 7.30pm COMMITTEE MEETING
Sun. 28 at 2.00pm **Concert at Orion Centre**
(Artist to be advised)

Please address correspondence to:

The Secretary
T O S A (N S W Division) Inc.
P O Box 151
ALLAWAH N S W 2218

Letters & contributions for TOSA NEWS
to: 24 Rosedale Road, Gordon NSW 2072

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -
For: "Theatre Organ Highlights"
Presented by Chris Styles

Editorial

Happy New Year and our very best wishes to you for a most hearty, prosperous and enjoyable 1992.

We are looking forward to a great year of companionship and YOUR support of T.O.S.A. functions and concerts. We cannot thrive without your continued interest throughout the year.

Don't forget our first Club Night at the Orion Centre, Campsie.

Each January many new year resolutions are hopefully made, many survive. The very well known "Desiderata" offers some pretty sound selections. Some extracts:-

Go placidly amid the noise and haste.

As far as possible without surrender, be on good terms with all persons.

Speak your truth quietly and clearly and listen to others

For always there will be greater and lesser persons than yourself.

Enjoy your achievements, as well as your plans.

Keep interested in your own career, however humble, it is a real possession in the changing fortunes of time.

Be yourself - especially do not feign affection.

Take kindly the council of years, gracefully surrendering the things of youth.

Nurture strength of spirit to shield you in sudden misfortune

But do not distress yourself with your imaginings.

Many fears are born of fatigue and loneliness.

Keep peace with yourself.

With all its sham and drudgery and broken dreams it is still a beautiful world.

We'll drink to that!!

See you on the 12th??

*Miriam Morris
Editor*

"MEMBER'S CLUB NIGHTS"

GREAT NEWS! - CLUB NIGHTS AT THE CAMPSIE ORION'

DO COME ALONG AND MAKE THESE "GET TOGETHERS" - FUN NIGHTS. - JUST REGISTER TO PLAY THE MIGHTY WURLITZER WHEN YOU ARRIVE.

NO MEETINGS - JUST LOTS OF MUSIC. COMMENCING 7.45PM - TEA/COFFEE AND BISCUITS WILL BE SERVED DURING THE EVENING.

ARE YOU COMING?

FRANK'S DILEMMA

Frank Ellis was given a photograph taken with Bill Schumacher, Cliff Bingham and Noreen Hennessey at Marrickville Town Hall but now earnestly wishes to know the name of the sender and/or if it has to be returned???

TICKET SECRETARY - ED WHARTON

For some time now, our very dear Ticket Secretary Mr. Ed. Wharton, has been battling against ill health to organise seating and accounting for our various concerts

It is with extreme regret that we have to advise you that Ed., due to continuing ill health, has been forced to resign from this most important position. Anyone interested in doing this rewarding work for our concert productions should please contact our President Mr. Jack Lawson as soon as possible. Ed. will be continuing as Ticket Secretary to include the Simon Gledhill concert in March..

NEW MEMBERSHIP SECRETARY

We are still requiring the services of a new membership secretary, so ably performed in the past by Ian Somerville, assisted by his wife Barbara. There must be somebody interested in taking on this worthwhile job so why not talk to our President or any member of the committee and volunteer your services.

When speaking to Barbara I found that she also handles accounting systems on her Personal Computer. Anyone in need of these services can contact Barbara on (02) 476 4991. *Editor.*

WELCOME TO NEW MEMBERS

We are pleased to welcome the following new members to our Society.

DAVID MARTIN
STUART B. SINCLAIR
TREVOR J. GAUT
MICHAEL LINKS

Como West
New Zealand
Lithgow
Maroubra

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.

Colin Adamson.
8 Campbell Street,
Northmead. N.S.W. 2152.

27th November, 1991.

Dear Mrs Morris,

DAVID PARSONS CONCERT.

Congratulations to T.O.S.A. and to David Parsons for the success of the recent concert at Marrickville Town Hall.

During the concert I was reminded again of the influence David Parsons has had on me over the years that I have been listening to him. He is a man of enormous musical talent and as a musician has been one of the greatest singular sources of inspiration in my musical career.

It was indeed good to hear him again.
Thank you T.O.S.A., and thank you David!

Yours Sincerely,

Colin Adamson.

COLIN ADAMSON.
DEPUTY DIRECTOR OF MUSIC
St JOHN'S CATHEDRAL-PARRAMATTA.

"YOUR SAY"

MANUAL FOR HAMMOND 'PHOENIX' ORGAN

Neil Palmer has received a letter from Milton Spears, Gorokan, the now proud owner of a Hammond "Phoenix" organ. As the organ was purchased second hand, Milton does not have the relevant handbook. Would any TOSA member have the manual for this model and be willing to lend it to Milton for a few weeks study? Milton's address is: 2/5 Trent Close, Gorokan, N.S.W. 2263.

CHEERIO CALL!

Members will be pleased to hear that Colin Tringham expected to be home from hospital before the January long week-end. We wish Colin a speedy recovery and look forward to seeing his smiling face again soon at our concerts.

A whirl on the mighty Wurlitzer

TOSA does Sydney Organ Society proud

A small band of Sydney Organ Society members attended the Orion Centre in Campsie one Saturday morning to see — and play — the Theatre Organ Society's mighty Wurlitzer. In its original 15-rank form, the instrument came from that wonderful old theatre, the Capitol in the Haymarket, but has now been rebuilt with the addition of two further ranks.

TOSA President, Jack Lawson, backed by a band of able helpers, wheeled the console out of its basement "garage" and onto the lift which brought it up to the stage at ground-level — happily playing away, all by itself, a recording driven by its computer system.

It wasn't long before Bill Schumacher demonstrated impressively many of the great range of sounds available from its 17 ranks, three manuals and pedals. The list of the vast array of stop tabs, couplers and pistons which most of the SOS members found a bit daunting at first, covers (in small type) a full A4 page.

However, led by President Peter Kneeshaw and Treasurer Phillip Bongers, members rallied and fought back against the fearsome monster and enjoyed the new playing experience or, as committee member Barry Pfafflin said of his own efforts 'trying to play it.'

Elaine Edwards, wife of the Federal MP for Berowra, professed herself joyful to have the opportunity to play this superb instrument. Like all every other member of the Organ Society of Sydney who attended, she was impressed by the range, tone and power of the sounds produced. Those who did not make the effort will, in Shakespeare's words in *Henry V* (slightly amended for the occasion) 'hold their manhoods cheap they were not here' with us on TOSA's Day.'

Elaine's husband, Harry, also a spectator and supporter was impressed by the Wurlitzer's size and power. All present were delighted with the tone and range of sounds it proved capable of producing.

This notable occasion, arranged for the Society by Barry Pfafflin, was made more enjoyable by visits to the pipe chambers below stairs. The neat clean and tidy pipework, windchests and lovingly-restored timber was a revelation to those who still believe that theatre organs are all electronic wizardry with no real organ building involved. As Barry was heard to remark: 'Even the floor was clean!'

This instrument is a real credit to organ builder John Parker and the band of TOSA volunteers whose skill, care and patience now has its reward. During his spell as guide through the below-ground workings of the instrument, Mr Lawson said all the woodwork in the organ was of sugar pine, including the 32ft pipes undergoing restoration.

Many thanks to TOSA for "having us at their place," making us all so welcome, so patiently showing us around, and answering so many questions, politely, pleasantly and patiently. Every SOS member who attended the function must have found the effort more than amply rewarding and thoroughly enjoyable.

The TOSA organ has a fascinating history. Called "Opus 1813", it was built in the North Tonawanda workshops of the Rudolph Wurlitzer Manufacturing Company in 1927 and was shipped on 15 December of that year to the Capitol Theatre in Sydney. Imported by W.A. Crowle Pty Ltd, it was installed by local organ-builder T.C. Edwards (who also won tenders for the installation of organs in the Regent and State Theatres).

The Wurlitzer was at "Style 2600", of 15 ranks of pipes, an upright piano and the usual array of tuned and non-tonal percussions common to cinema organs of the day. For 29 years it entertained theatre-goers: till the owners discontinued organ entertainment and the Wurlitzer was silenced. Eventually The Theatre Organ Society "adopted" it, carried out repairs, and held Saturday morning concerts at the Capitol — one being Tony Fenelon's first for TOSA!

In 1972 Greater Union did not renew its lease on the Capitol and sold the Wurlitzer to TOSA. On 5 February of that year, ten organists took part in the closing recital in the Capitol, and TOSA began the task of dismantling and moving the organ, a task which took several weeks.

For fifteen years it was enough to own the Wurlitzer and store it. Then Canterbury Municipal Council was asked to have the organ installed in the newly refurbished Orion centre at Campsie. The Council even rebuilt the stage end of the centre to accommodate two spacious chambers, a blower room and a hoist to take the console up and down between basement and stage.

REVIEW OF TONY FENELON CHRISTMAS CONCERT - Sunday, 8th December 1991

Ab, Mr Fenelon, you charmed us again with a delightful concert. Where does one start to comment on this very entertaining afternoon given the great variety that Tony so easily provides us with in all his programmes. Probably the highlight for most of us was the Christmas selection at the end of the concert but I'll come to that later.

After Frank Ellis's slightly less than convincing explanation of Tony's journey to Sydney, Tony took it away with 'Just one of those Things'. This was a delightful change from many artists' concert openings with the oft played 'That's Entertainment' and 'Another Opening, Another Show', 'though don't think I'm suggesting for a moment that these two numbers aren't great show openers. Next was the ballad 'Please Don't Ask Me' played with Tony's great feel for ballads on the Wurlie and this was then followed by the 'National Emblem March' I've only recently discovered the joy of playing marches on the theatre organ and there is great oomph to both performing and listening to a march played on our magnificent instrument. At this point I'll again mention the great sound of the organ and Neil Palmer's tireless work in keeping it that way. Both Tony's and David Parsons' concerts couldn't have sounded better. (Of course John Parker's tuning is an integral part as well.).

Tony played a Lyn Larsen arrangement of Nanette delightfully interpreted. Those who listen to my radio programme will be aware of my feelings

towards Lyn Larsen's talents and it goes without saying that Tony is a great exponent of Lyn's style. What do I say about Tony's Irving Berlin medley? Suberb music played superbly. I was reminded only a couple of days ago about the great Berlin who, as you are probably aware, lived to 101 years of age. What a talent.

Tony gave us a fine rendition of 'Malaguena' all the better for its airing and indisputably meant for the theatre organ. Tony later acknowledged the talents of Simon Gledhill, an artist who is appearing here in Sydney again in March and then (I guess imitation is the sincerest form of flattery) played Simon's Ray Noble selection. A great medley of tunes including 'Love is the Sweetest Thing', 'Cherokee' and 'The Very Thought of You'. An excellent interpretation.

Tony, as is usual at his concerts, called for requests nearing the end of the second half of the concert. He never fails to amaze all of us with his dexterity at playing tunes "out of the air". These included 'What a Wonderful World', 'Riff Song', 'Fascination', 'Hi lili, Hi lo', 'Memories', 'All I Ask Of You' and two numbers dedicated to two very well known audience members: Ian Davies - Ian's theme tune, 'Cruising Down The River' and Noreen Hennessey's 'Danny Boy'. It was great to have both Ian and especially Noreen at Tony's concert. Tony finished the programme (as mentioned above) with a brilliant Christmas selection which included parts of the Widor Toccata - a very difficult piece of music with its hemi-demi-semi quavers.

This little lad feels totally inadequate to comment on someone of Tony's stature but I'll just conclude by saying a great thank you from all of us for a delightful afternoon's entertainment.

Chris Styles



HOW MANY THEATRE ORGAN BRANDS WERE THERE ?

The Ballarat Theatre Organ Society picked up a list printed in our October 1991 issue of TOSA NEWS and in their December Newsletter supplied the following additional information supplied by Compton owner, Blair Linnett of Brisbane:

"Between 1911 and 1929 over 7,000 theatre organs were manufactured in the USA alone. They were constructed by over 90 individual firms, from small establishments which made only one theatre instrument to Wurlitzer which made well over 2,000 theatre organs". Resourcing from the Encyclopaedia of the American Theatre Organ, Blair has provided another 28 makers of theatre organs:

ESTEY	JARDINE-SMITH	TELLERS
GENEVA	LOUISVILLE	UNITED STATES
GOTTFRIED	MARR & COLTON	VINCENT
FITTON & HAYLEY	MIDMER-LOSH	WANGERIN
HALL	PILCHER	WICKS
		WOOD

It is of interest that at the recent ATOS Convention in San Francisco, some Australian delegates found that at least 50 present had theatre pipe organs in their own homes.

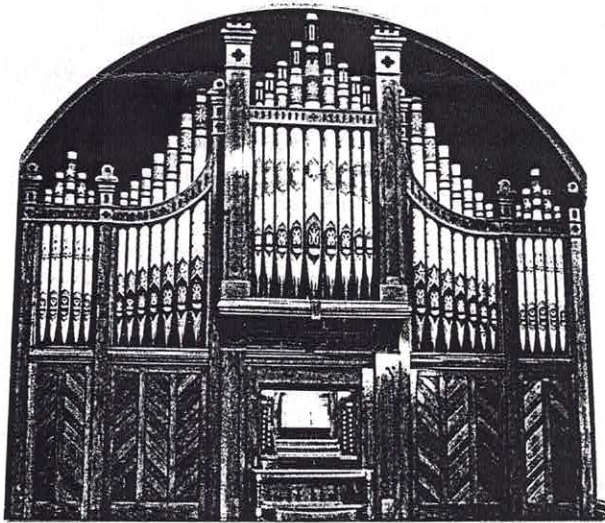
AUSTIN	HILLGREEN-LANE	REUTER
BALCOLM & VAUGHAN	HINNERS	SKINNER
BENNETT	INGRAM	SMITH
DEKKER	JARDINE	SPURDEN RUTT



LAUNCESTON'S UNIQUE WATER POWERED ORGAN

Installed in Launceston's beautiful Albert Hall in 1891, the organ is now in regular use for public concerts and demonstrations at Conventions and Gatherings.

Mr. Bill Blaskett, Launceston's city organist, arranged a special 100th Anniversary recital in March 1991. Mr. Blaskett played the Sydney Town Hall organ from 1950 - 1982.



Extracts from Australia Women's Weekly - October 4, 1978
"RODNEY MUSCH"



Organized by **Bill Blaskett** aviator, writer, gunsmith and president of the Launceston Organ Society, a small group of people is tackling the gigantic job of restoring the organ which was close to ruin. Its motor, made of phosphor-bronze, works in principle like a steam engine and has a piston which is powered by water pressure.

Some of the organ's parts were brought out by sailing ship in 1859 accompanied by the builder, Mr. Brindley whose family were well known organ makers in England. Because of transport difficulties in those days, many of the larger parts were made in Tasmania.

Local woods such as blackwood and huon pine were used in the casework and construction of many of the pipes and the trunketing - large wooden ducts which carry the air from the bellows to the air reservoir. Other Tasmanian products used were zinc from Mount Bischoff and kangaroo skin to line the bellows.

The organ was installed in the Mechanics Institute and was moved in 1891 to the Albert Hall, to be a gift to the City of Launceston.

It fell into neglect and about eight years ago there was a plan to sell it. A special council meeting was called to decide its fate and it was reprieved on a show of hands after organ lovers had convinced some of the councillors of its uniqueness and great value.

Launceston is lucky that the man in charge of the restoration work is **Keith Davis** who learned his trade with a Melbourne firm of organ builders. One of his helpers is the treasurer of the Organ Society **Robin Young**. Mr. Young is an expert on electronic organs but his electronic wizardry doesn't stop him from being involved in the sometimes heavy physical work of dismantling and repairing the big old instrument.

The water engine has been brought to "as new" working order. Some of the original boards in the bellows and feeders have been renewed because they are no longer airtight, the kangaroo hide is being replaced and much other work has been done. That is as far as Keith Davis can go at present. The biggest job, tackling the multitude of pipes, the tracker action, slides, axle pins and a host of other segments is yet to come.

There are about 5000 pieces and every single one will have had to be checked, cleaned and if necessary repaired or replaced. Just the weight of the pipes has distorted the lower ends of some of them; the pipes are made of various metals which give different qualities of tone.

The smallest is the diameter of a matchstick and a mere 1.5cm long; the biggest is five metres long and of wood.

"The job has cost \$10,000 so far, and in addition the value of the work done to the present stage would be well in excess of \$12000," says Bill Blaskett. "We need another \$35000. It is not practical to have thousands of bits and pieces laying about for any length of time while the organ's internal works are being repaired. We want Keith to work on it full time so that he can keep track of what he is doing."

"It will take at least another 12 months of painstaking work by him and his volunteers.

BERKELEY COMMUNITY THEATRE WURLITZER SAN FRANCISCO

Once upon a time, in a land of beauty overlooking San Francisco Bay, nearly every theatre had a pipe organ to enthrall its patrons. But as time went by, one by one the organs fell silent and were removed. Then, after a while, some who had not forgotten the exciting sounds of these great instruments began to realise what had been lost. They gathered in groups and began to search for organs they could install in some theatre or hall, church or home, to regain something of the old magic.

One of these groups was the NorCal Theatre Organ Society. Over the years the members met in pizza parlours, in the two or three theatres in which organs had been re-installed, even occasionally in a church, all the while dreaming the seemingly impossible dream of owning their own mighty organ. They hardly dared hope for a truly grand theatre in which to install it, one ideally suited in every way.

But the Fates were kind, and the perseverance of these dedicated enthusiasts was rewarded. They did acquire the instrument of their dreams, and they did find the ideal place for it.

The word "community" in the name of a theatre usually brings to mind something like a 200 seat meeting hall. In the case of the Berkeley Community Theatre, that impression could not be further from reality. How about a 3500 seat theatre with a 100' x 55' (30.5m x 16.8m) fully professional stage, a 53' (16m) wide orchestra platform on a lift, dual 35mm sound movie projectors, and three pipe chambers, main wind line, blower room, relay room and electrical conduit all provided in the original design?

Planning began in 1935 for the building complex, which was to serve not only the needs of the Berkeley High School, but as a major performing arts centre for the city and surrounding communities. Construction got underway in 1941, but the work was interrupted by the outbreak of World War II. The steel framework, popularly known as the "birdcage," was a landmark until

work was resumed in 1948. The building was dedicated in 1950. It includes the main 3500 seat auditorium, a 600 seat Little Theatre, and facilities for the school music department.

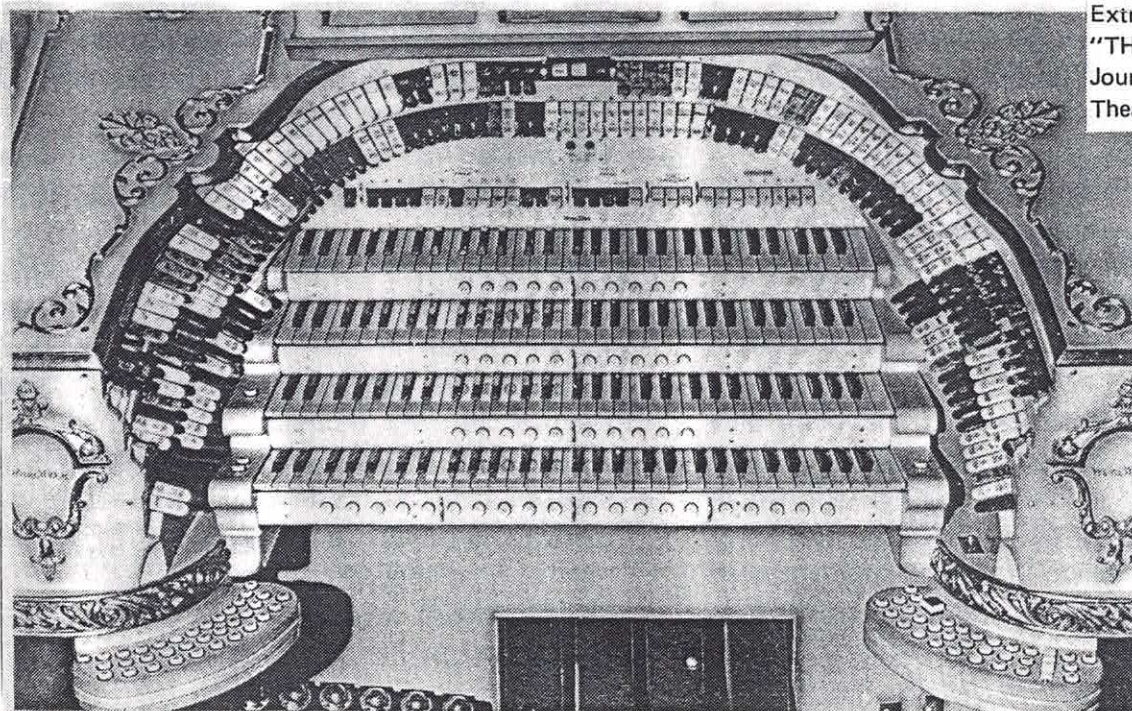
Of course, in the eyes of an enthusiast, the crown jewel of this theatre is the Mighty Wurlitzer. It began life as Opus 2006, a 4/20 Publix 1, installed in 1928 in the Paramount Theatre, Toledo, Ohio. A classified advertisement offering the instrument appeared in a 1985 issue of "THEATRE ORGAN". This was followed up immediately by Lowell Wendell, then chairman of NorCal. The negotiations were successful and Gary Brookins, the owner, donated the organ to NorCal. Perhaps the most important factor in obtaining the Toledo organ was the agreement the Chapter had recently concluded with the Berkeley Unified School District to house a chapter-owned organ in the theatre.

A decision was made very early in the project to replace the original Wurlitzer relay with a Devtronix Organ Computer Control system. This system gives the organist the greatest possible flexibility in the use of the instrument.

All of the Devtronix magnet driver output boards were installed on a panel in the relay room, rather than in the chambers on the chests, in order to simplify maintenance.

In refurbishing this organ, every part has been restored to as near new condition as possible, both inside and out. Metal pipes were cleaned and polished; wood pipes, chests, regulators, tremulants and framing timber sanded and re-shellacked. All leather was replaced. All new wood is poplar.

Quentin Bellamy came to Berkeley in October 1989 from Wales as an exchange student at the Church Divinity School of the Pacific. A few days after his arrival, he came to the theatre, introduced himself, and immediately joined the crew. After a short while it was discovered that he was a fine classical and theatre organist.

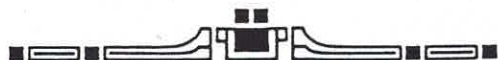


Extracts from:-
"THEATRE ORGAN"
Journal of the American
Theatre Organ Society.

BOB STAUNTON'S ORGAN WORKSHOPS

Following announcements at concerts and advertising in TOSA News, 11 members attended the first workshop conducted by Bill Schumacher at Marrickville Town Hall

Bill answered questions about all components of the WurliTzer and followed with musical demonstrations of suitable styles of registrations. He then proceeded to demonstrate the various stops when played out of their normal range, producing novelty type sounds, and also, basic introductions and endings to selected pieces.



IT HAPPENED AGAIN

The second Theatre Organ Playing Workshop was held on 17th. December 1991 at 7.30pm. and our 2CBA-FM Radio compere of the Monday night Theatre Organ Programme, Chris Styles, was the workshop guest tutor.

A group of eleven very interested organ playing TOSA members turned out for what proved to be a most interesting and informative evening.

Chris was introduced to the group by our Practice Convenor, Bob Staunton and a short discourse on Chris's musical background was followed by a demonstration of music he liked to play, interspersed with descriptions of the voicings used.

Here are some practical suggestions from Chris:

How to prepare and play music in concert.

1. Carefully select your music to ENTERTAIN your audience. Will it be music they know and appreciate, or music to show off?
2. Mix the tempo of your music to create a change in mood.
3. Don't play a piece of music in one key only. If it repeats, change key to introduce variation in sound, eg. begin in the key of say, F, first repeat play in the key of A^b, and the second or last repeat play in the key of G.
4. If you want to play a "One Finger" melody within a piece of music, try the following style:
 - First time play in chords.
 - Second time, highlight the melody with "one finger" and play either one octave higher (8va) or one octave lower (8va lower) to suit or, add 16' voice and play one octave higher for variation.
5. Always control the volume of sound!
"If you start LOUD there is nowhere to go when you get to the end!"
6. When playing Hymns consider these points:
 - Avoid Theatre Organ sounds
 - Use Church Organ sounds and 'NO TREMS'.
 - Play exactly as written - usually four part harmony.
 - Add 'Solo Octave' coupler to give brilliance.

7. When playing for 'Sing-a-longs' -

Always use songs that people know or better still provide a song sheet.

Play in suitable keys to compliment the audience voices.

Play reasonably loud to make the audience sing.

When changing from one song to another, allow sufficient intro 'Bars' for people to recognise the next tune.

Play each segment for approximately 10 to 15 minutes only.

Keep the audience on their toes - mix tunes - **Happy - Sad - Fast and some Slow, -**

Always end on a happy note with a loud finish.

8. Choose classical music carefully. Don't drag out the piece - there is nothing worse than an organist without an audience.

At this point, Chris played a light classical piece "Chorale Song" by S.S. Wesley to demonstrate his musical skills and provide tonal changes without creating boredom for the audience.

Suggested registration:

SOLO - Tibia 8', Concert Flute 8',
Octave 4', Piccolo 2'.

ACCOMP. Tibia 8', Concert Flute 8',
Flute 8', Piccolo 2'.

Part 1. Both hands Upper Manual.

Part 2. Both hands lower manual.

Part 3. Add Tibia 16., Solo Octave 4', Subtract Concert Flute 8', and Piccolo 2'.
Both hands 8va higher Upper Manual.

9. Some final thoughts for the night!

Use Upper Manual pistons P to FFF for ACCENT passages.

Note: if no 16' stops are set, play both hands on Upper Manual.

Use Lower Manual 'Pistons PP to F for introductions and/or 'Bridge' passages.

Use Lower Manual pistons 1 to 5 for ACCENT passages.

Note: Lower piston No. 4 without TREMS will produce a very good 'Church Organ' sound - play both hands on Lower Manual.

At this point the clock reached 9.55pm. After thanking Chris for his participation as Workshop Leader, Chris played the organ until automatic cut-out at 10.00pm.

Our thanks to Pearl and Jack Lawson for looking after the refreshments and for T.O.S.A.'s kind co-operation in making the organ available for the evening.

If YOU would like to be part of the workshop and have not previously attended, contact the Practice Convenor, Bob Staunton on telephone no. (02) 607-8925 and make arrangements to attend on the 3rd. Tuesday of the month, 7.30pm Marrickville Town Hall, cost \$2.00 per person. **WORKSHOPS WILL ONLY RUN FOR A LIMITED TIME IN 1992.**

Future Dates for your diary - 18th Feb - 17th Mar.