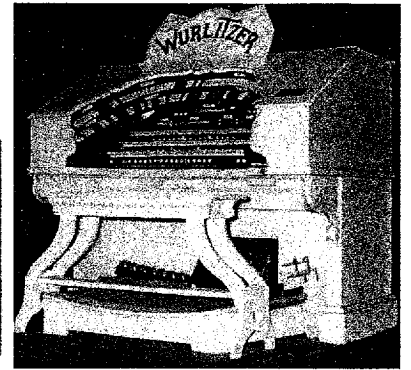


OCTOBER, 2002

# TOSA NEWS



2/11 WurliTzer Theatre Pipe Organ  
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ  
Orion Centre Campsie

## DAN BELLOMY

### Sunday 6th October at 2pm

### Orion Centre Campsie



### *Coming Events :*

IAN DAVIES at Bondi Junction on 9th November

LEN RAWLE at Marrickville on 17th November

TOSA's AGM on 23rd November

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# TOSA NEWS

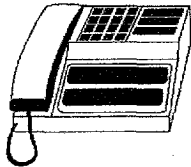
OCTOBER, 2002

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

For the smooth running of TOSA, please contact the right person :

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Ticket Bookings - TICKET SECRETARY  
Membership, Renewals, Change of Address - MEMBERSHIP SECRETARY  
TOSA NEWS Items, Advertisements - EDITOR  
All numbers use the prefix 02

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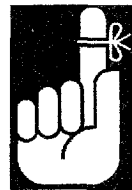
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## COMING EVENTS

## OCTOBER

- Sunday 6 at 2.00pm Dan Bellomy Concert  
Orion Centre Campsie
- Thursday 10 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone 9716 0151 to confirm
- Monday 14 at 7.30pm Committee Meeting
- Thursday 24 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone 9798 6742 to confirm

## NOVEMBER

- Monday 4 at 7.30pm Committee Meeting
- Saturday 9 at 1.00pm Ian Davies and Friends  
Bondi Junction-Waverley RSL (See page 10)
- Thursday 14 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone 9716 0151 to confirm
- Sunday 17 at 2.00pm Len Rawle Concert  
Marrickville Town Hall
- Saturday 23 at 2.00pm Annual General Meeting  
Margaret's Music Room  
Moxon Road, Punchbowl (See page 9)
- Thursday 28 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone 9798 6742 to confirm

## DECEMBER

- Monday 2 at 7.30pm Committee Meeting
- Sunday 8 at 2pm John Atwell  
Christmas Concert  
Orion Centre Campsie
- Thursday 12 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone 9716 0151 to confirm

# From The President

Chris Powell did us proud with his concert at Marrickville in August. Some *Blackpool*, but not too much – lots of variety! He is a highly skilled musician who arrived with no written music at all, together with the ability to play almost any request thrown at him!. Despite the *Qantas* strike, we managed to get him away to Brisbane on the next stage of his world tour. Thank you *Qantas* for the free lollies and spring water to keep us happy in the queue, and thank you *Channel 7* for putting us on the news.

Now we are looking forward to the Dan Bellomy Concert – joined by Laurie Bennett – and then Len Rawle in November. You do hear the top artists at TOSA!

By the way, if any member would like a motion put to the Annual General Meeting in November, please write it down and post it to our Secretary promptly. Thank you.

Your Committee has just spent time planning next year's concerts and events. They look good to me. Details will be published as artists are finalised.

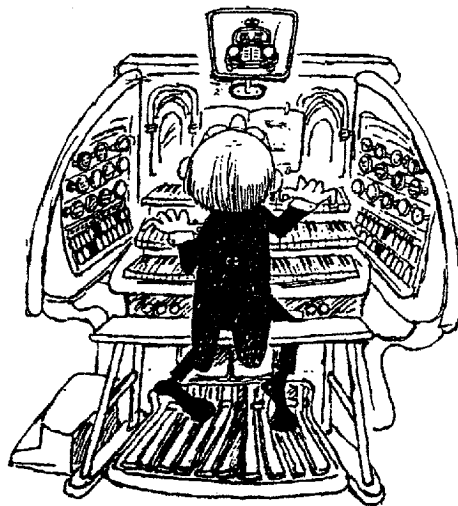
More next month.

Walter Pearce

## Welcome To New Members

TOSA (NSW) gives a warm welcome to the following new members and wishes them a long and enjoyable stay amongst our ranks :

Graeme McLean - Mosman  
Rodney Mitchell - Peakhurst  
Noel Pickard - Penshurst  
Ross Woodley - Clovelly



## Editorial

There's plenty happening in TOSA in the coming months - 3 major concerts still to come this year, Ian Davies' friendly get-together at Bondi Junction and the AGM with its election of committee officers. Please note the dates carefully and participate to make the Society stronger.

If there are still some candidates for the Committee positions who have not yet posted in their Nomination Form (in last month's issue of *TOSA News*) please note that the postcode given for our Returning Officer was slightly wrong on the form. It should have read 2120 (not 2121). A final reminder that these forms are due in to Rod Blackmore by Friday, 11th October.

Best Wishes,  
Colin Groves

### Advertising in TOSA News

#### For members:

Small, organ-related  
advertisements = FREE

#### For non-members :

Small bubble = \$11

Quarter page =

Half page = \$49.50

Full page = \$99

Full page insert = \$125.00

(Payable in advance)

## Members' Playing Sessions

After missing out in July and August, we managed a Players' Afternoon at Campsie Orion on Thursday 12th September.

The downside was that a Sound and Lighting team arrived to set up for a concert the next day. But the Orion management had forgotten to tell them that TOSA would be there! They asked if they could set up as we continued, and also asked if we would mind closing the fire doors across the chamber shutters so they could more easily heave several tons of equipment up onto the stage. (We explained it tends to spoil our fun when we can't hear the pipes!) Anyway, with a mixture of tact, diplomacy and shouting our President managed to accommodate them and not spoil the afternoon!

On the upside, we arrived to find the lovely *Yamaha* grand piano on the floor next to the *Wurlitzer* console, so we had a lot of fun playing the instruments together. Bill ("fingers") Schumacher seems to have every known composition in his repertoire, and played piano along with several of the organists. Walter played some pop music with his usual dazzling ability to move through the key signatures (due to his ability to press the "transpose" button) – but there was no way Bill was to be tricked – he just played along! He is very good!

Players were Bill Schumacher, Ron Ivin, Bruce Bisby, Walter Pearce, Wendy Hambly, Tom Barber, John Batts and Jack MacDonald.

Listeners were Jenny Pearce, Ray and Edna Hambly and John Atkins.

(The next planned Members' Playing times are 10th October at the Orion and 24th October at Marrickville)

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



**Annie's organ**

A question was asked on the Internet about the organ seen in a shot of the film *Annie* and Pete Isherwood gave the following details:

The Aeolian Organ at Monmouth College or the organ featured in the musical film *Annie*

The hall that holds the organ is part of a mansion that has been added on to Monmouth University (formerly Monmouth College). The University has no resident organist, and there is no interest in the organ. Yet due to the fact that the organ is in one of New Jersey's most historic mansions, it has to stay put!

The organ is very intricate in its workings, as in chest lay out. The leathers are shot in the organ and need replacing, and the organ has not been tuned in about ten years. When the organ is winded there are about 40 ciphers.

The one very interesting thing is that the organ has two consoles! One is a draw-knob on one floor, and the other is a rocker-tab.

The other very interesting feature is that the organ has identical divisions. All of the divisions have the exact same spec, excluding the pedal. There is also a 32' in every division! The pedal is mostly wired off the manuals, but it works nicely!

The organ has two solo reeds in each division and a brace of lush strings and big flutes. The principals are there, but they aren't much, the reed chorus is

very American in form, brassy and shimmery.

The organ takes up huge chambers on 3 floors of the house, and there is also a button in all major rooms that will activate a player on the rocker-tab console. The organ is used every year to play *liebstrom* for some certain occasion, but that is it.

The college always gets complaints when it is used, due to the fact that the Choir is on 10in., the Swell is on 12in., the Orchestral is on 15in., and the Solo is on 17in!! The organ is a gem, and I think it totals out at something just over 60 ranks. The state will not let anyone touch it, they fear damage?! The organ needs a major restoration, but the State needs to monitor it first!

The organ was used during all of the "Annie" filming - they brought in a theatre organist from NYC, but I have no clue as to who!

**Chatswood Wurlitzer**

Well-known, popular organist, and TOSA Committee member, Cliff Bingham will be playing the Wurlitzer in the Chatswood Town Hall on Friday 4th October at 8pm.

Also featured with Cliff will be Karen Bruce, soprano, and Dean Sinclair, tenor, singing Operetta and Music Theatre songs.

Prices are : Adults - \$15; Seniors - \$12; and Children under 15 - Free.

Also, a date to put into the diary is Friday 29th November at 8pm for another *Wurlitzer* concert at Chatswood, with an as-yet-unannounced organist.

**FOR SALE**

**Lowrey Theatre Console Organ (GA25KH)**

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Two octaves of Footpedals  
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Symphonic Golden Harp  
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**Conn Theatrette Organ**  
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With Stool and Owners' Manual  
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Rhythm Unit  
2 x 61-note Manuals  
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Phone Peter on :  
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**FOR SALE**

**Conn Theatre Organ**  
Horseshoe Model 652  
3 x 61-note Keyboards  
32-note Pedalboard  
All the usual *Conn* Features  
Generous Stool  
The Price of \$3,200.00 includes the set of *Conn* Pipes  
Phone : 4784 1558

# A Rejuvenated Organ for the Sydney Conservatorium of Music

Under this heading the Summer 2001-2002 issue of *The Sydney Organ Journal* featured the recent renovation and extension of the Sydney Conservatorium of Music's buildings and organ.

Two extracts from this feature are reproduced below:

## AN OVERVIEW

Robert Parkinson writes:

Established in 1916 and housed in the former stables erected for Governor Macquarie, with some departments in recent years having to be located at other sites, the 'Con' has now been given a wonderful regeneration in restored and enlarged premises alongside Sydney's Royal Botanic Gardens.

Restoration began in 1998 and concluded in August 2001.

Facilities now include the main Verbrugghen Concert Hall (named after the first Director) housing the restored Pogson organ and seating 550, a flexible music workshop seating 250, twin recital halls accommodating up to 150, administrative wing, rooms for some 200 academic staff, in excess of 130 practice studios, library, café, and Conservatorium High School.

Advanced engineering has virtually eliminated sound and vibration from the city underground railway by the use of springs and rubber pads.

Entrance is no longer through the Greenway building but via a very impressive foyer and atrium in the additions to the south, much of which is underground.

The Verbrugghen Hall no longer has a proscenium stage but a vast open podium for choir and orchestra in front of the organ. There is still a rear gallery but it is connected to the stage by side galleries which also have seating. Side walls have an unusual acoustic device which comprises a number of blinds that can be raised and lowered by computers according to the needs of

particular performances. The colour scheme is restful with lots of light wood, port-wine upholstery and gray to white walls.

The organ dominates the whole as it stands commandingly in its half-dome niche, and without the Ruck-Positiv in sight - previously that sat in front, but has now been relocated behind the

more than successfully carried out the instrument's rebuild.

Philip demonstrated the 37 stops over three manuals and pedal to our satisfaction, Geoff commenting that he could not believe the result, considering the original installation was so indifferent. The hall was filled with glorious sounds from solos to *tutti*, but we were informed that, because of the improved acoustics favouring all instruments, a large orchestra drowns the organ.

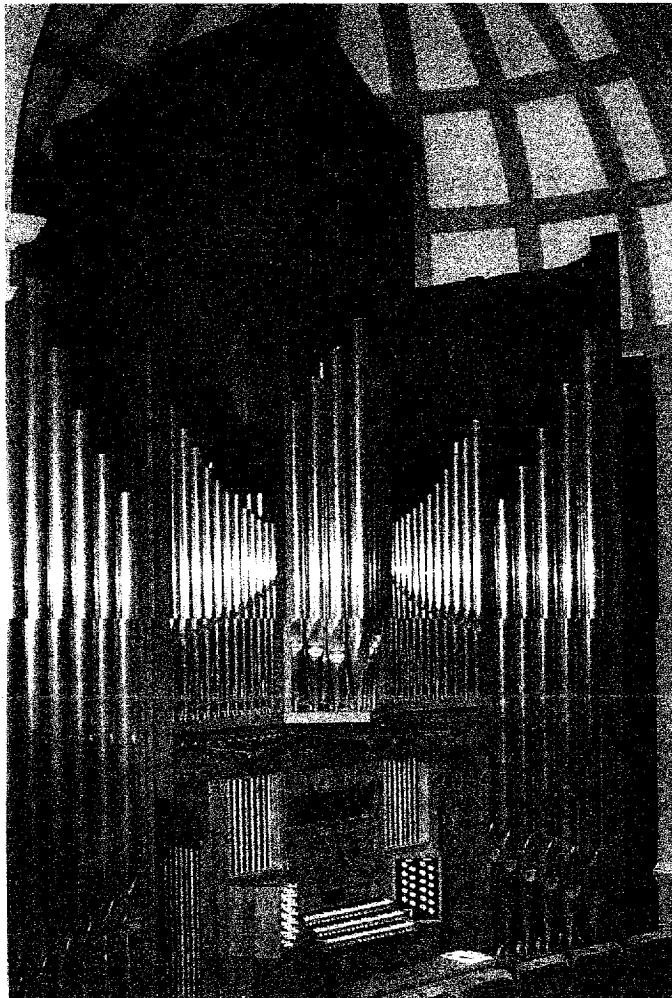
Yet all lovers of the *King* should look forward in anticipation to public demonstrations of this excellent installation in 2002 - the organ was not included in official ceremonies in August as it was not expected to be ready.

Afterwards, we were treated to a view of the tracker workings in a chamber below the instrument. Fine stainless steel encased in nylon is used in the trackers of this completely new action, the tension of which is automatically adjusted. A unique feature is the use of mass loaded Schwimmer regulators.

Readers may be interested to know that another pipe organ is housed in the Conservatorium - a small practice organ from Fincham of 9 stops, installed in 1976.

It is currently in a ground floor ensemble room. The Pedal reed and Great mixture are too strong for this type of instrument.

The co-operation of various government departments, acoustic consultants, the Con itself and the Royal Botanic Gardens have given us a music education facility equal to anything in the world.



console. The organ now stands about 600mm forward from its original position and about 600mm higher.

Editor Geoff Bock and I had the pleasure of inspecting the building in the company of keyboard lecturer Philip Swanton. We were also pleased to meet John Hargraves and his wife Val, organ builders of *South Island Organ Co Ltd*, which has

## A Rejuvenated Organ for the Sydney Conservatorium of Music (cont'd)

### THE ORGAN BUILDER'S PERSPECTIVE

John Hargraves writes:

*South Island Organ Co Ltd* has just finished rebuilding the Sydney Conservatorium 1973 *Pogson* organ of 3 manuals and 37 speaking stops in the refurbished Verbrugghen Hall. Features of the organ are the new pre-tensioned mechanical key-action and flexible wind-pressure regulation systems designed by Lynn Kirkham of UWA in Perth. The new piston capture system designed by *Muldersoft Systems*, of Auckland, features 112 memory levels divided into 7 user areas, each with pin-number access and a 1535-step sequencer divided into 16 "Items" of 96 steps. The former Ruck-Positive division has been reconfigured behind the console as a Brustverk-Positive to suit the new

orchestral/choral stage plan.

Very few changes have been made to the original specification, although the voicing has been made warmer. The stop changes are on the Swell division, which has been modified by reconstituting the Mixture with an additional 4th rank and lowered pitch. A new Celeste has been substituted for the former Tertian Mixture and the 4' Spitzflute has been transposed to 2' and the 2' Principal to 4'.

The organ has been brought forward 600mm and raised up 600mm on a new floor in its former quarterdome niche position and is a striking feature of the room. The hall has been transformed into a wonderful concert room with beautiful acoustics and comfortable seating for 550 persons with a stage designed to accommodate a full symphony orchestra and choir.

The consultants were David Rumsey and Robert Ampt. Designers of the new organ were *SIOC's* John

and Ian Hargraves, and the voicer was John Gray.

Although the *Pogson* organ was in a sad state of repair when we dismantled it, we had no doubt that it had the potential to be an excellent instrument for much less cost than a totally new organ. It had suffered massive damage from moth infestation, from resin-bleeding timber, from leather and rubber-cloth rotting, from some minor design errors, heavy usage, and lack of maintenance. The key-action was very worn, unresponsive and heavy. The electric stop-action was very unreliable and noisy. The pipes were choked with dust and the sound locked up in the operatic curtains. However the organ was well planned and built of high quality materials in its essentials. ○

I believe that the high quality of the finished result has more than justified our faith in rebuilding the *Pogson* organ, which is now a pleasure to play and listen to.

---

## Blackpool Opera House Wurlitzer

*Last year Jason Boynton-Lee visited the Blackpool Opera House organ, not to be confused with the more well-known Tower Ballroom organ. This report comes from the Internet's SecondTouch Discussion List*

I had a very interesting afternoon being given a guided tour of the Blackpool Opera House *Wurlitzer*. It is an often forgotten organ, having not had very much use at all in recent years. The organ is a 3 manual, 13 rank job. It is of historic interest due to the fact that it was *Wurlitzer's* last new installation in the UK.

The pipework is all original except for two ranks of pipes (Tuba Mirabilis and String) which were swapped for *Rodgers* ranks from the Tower instrument by Reg Dixon in the fifties. The only "totally missing" items are the master xylophone which used to sit in the orchestra pit and the grand piano attachment.

Thanks to the efforts of Blackpool North Pier organist (also of Penistone fame) Kevin Grunill and his helpers, this organ seems to have been given a new lease of life. Last year they started to fix all the wind

leaks and other gremlins which creep in when organs are not used for long periods.

They have also re-painted the console as it was looking decidedly lacklustre before. The keyboards have also been rebuilt.

When we went in, Kevin told me that it was the first time that the organ had been played this year. Despite this, everything seemed to work extremely well and even the tuning seemed to have held reasonably over the winter.

The only two problems which manifested themselves were an intermittent solo trem unit (Kevin tells me that this is on the list to be sorted) and one cipher which Kevin was able to stop from the console.

I was able to look in both chambers, the relay room and the blower room. The blower, relays and starter gear are all totally original - a rarity these days! I sort of expected Doctor

Frankenstein to lurch out of a dark corner as Kevin wound round the dial to build up the blower motor speed! ○

Sadly, in the solo chamber, one of the *Rodgers* Tuba Mirabilis pipes (middle D#) had been broken since Kevin was last in towards the end of last year. We removed the pipe whilst we were there so that it could be sent off for mending. The chambers are quite cramped.

Before we left, Kevin demonstrated the organ most expertly for about 25 minutes. I then had a go myself for a few minutes, although my noises were not as nice as Kevin's!

I must say that I am most impressed with what Kevin and his team have achieved in a relatively short space of time. It was not so long ago that this organ was virtually unplayable through lack of use and regular maintenance. As Kevin told me, there are still a few things to do, but it is playing well and sounding quite nice already.

# THOSE DAM BUSTERS!

Recently, the editor of VOX (Mr Gerry Bateson) requested articles or amusing stories which he could possibly publish in VOX. The following is an account of an unusual event that happened to well-known Melbourne organist Carole Wyatt in 1986 ...

In 1984, I was asked to be involved in a Kiwanis Festival being held at Dallas Brooks Hall. I was required to accompany a 500 voice children's choir (Primary Schools) on the Pipe Organ situated in the Main Hall. Although the organ was not fully working, the afternoon was a success.

In 1986, they requested my services again - only THIS time they also offered me a SOLO spot as well. I decided to play the magnificent and stirring piece "The Dambusters March".

The day arrived and I was to open the second half. The Compere for the day (a well known ABC Radio Commentator) gave me a glowing introduction, the lights dimmed, a lone spotlight lit the organ and away I began - surrounded by 500 school children all sitting quietly on their very best behaviour.

Everything appeared to be going well until, suddenly, about halfway through, I became aware of something spinning around me. For a brief second I thought, "They've opened the side doors and let some leaves fly in on the wind." I then looked up and to my amazement, there were two

disco balls turning around, emitting a spinning light effect in the darkened hall. As you can imagine, the children began to point and whisper loudly! I was a little puzzled why this would go on in the middle of a stirring *Dambusters March*, but continued playing on.

The volume of noise was starting to increase. Suddenly, all 500 children shouted a huge "OOHHH!!" and began pointing to the roof. I looked up and there, above my head, a series of colourful lights had also been turned on. They were hanging down from the roof in two U shapes (reminding me of lights around a Big Top at a circus). They sparkled and flickered and I thought, "This is must be a first - circus lights during *The Dambusters March*."

More lights and spotlights started to flash in the dark. The children were now squealing every time a new light appeared AND they were getting LOUD - very LOUD!!

Suddenly I panicked. The sound of 500 excited kids had DROWNED out the organ. I threw more stops down. I still couldn't hear myself play!. I could only hope I had the right notes, right sounds and right song!

Finally and very thankfully I finished the piece. The place erupted as the children (now all hyped up) clapped and cheered and stamped their feet - they had just experienced the most exciting part of the whole day! I

bowed graciously and sheepishly tried to melt into the background.

You ask why did the lighting people suddenly decide that a very dignified pipe organ arrangement of *The Dambusters March* should be turned into a swinging Disco/Circus?

Well ... apparently, the very next act after my solo was the much more modern song called *Ghostbusters*. The lighting people had received their instructions - "When you hear *Ghostbusters*, let's light the place up and go for it!!" Unfortunately, they somehow confused *Dambusters* with *Ghostbusters* ... so I received the full treatment instead!!

Finally, to add insult to injury, I bought a copy of the video tape and watched my performance. For most of the time you can only see darkness and a little white light in the middle (that was me!) surrounded by flashing circus lights, disco balls, strobes, and screaming children.

Oh ... and I hear you ask about the sound quality?

Well it didn't really matter that the children had drowned out most of my performance. You see, after having eventually used EVERY available lighting effect, the power was drained so much that the video recorder was unable to function properly - and hence on the video-tape, for most of the song ...

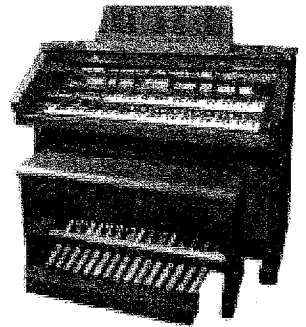
THERE WAS NO SOUND AT ALL!!

Carole Wyatt

# Warringah Organ Society & Premiere Pianos & Organs

proudly present

## International Concert Organist Nigel Davies



**Long Reef Golf Club, Collaroy - Monday 14 October - 7.45pm - \$10 admission**

Nigel regularly performs in concert across Europe and the USA. He also has vast experience performing on cruise liners around the world. Nigel will be performing on the brand new Roland Atelier AT90S organ and this concert is not to be missed! The programme will cater for all tastes from Theatre through to Classical and popular styles. Australian audiences are already saying it's the best concert they have been to!

**Tickets (including refreshments) are available from:  
Ross Lanes, 30 Marina Rd Elanora Heights 2101 - ph: 9913 1826**

Admission by ticket only - No reserved seating - Tickets will not be held at the door unless pre-paid.  
All orders must be accompanied by a stamped self addressed envelope.

## The Geneva Wurlitzer

*From the SecondTouchList on the Internet comes information about the only  
Wurlitzer in Switzerland. Information supplied by Thomas Klose*

Wurlitzer op. 2218 left the factory 18th September 1937 and was installed in the Granada Theatre, Clapham Junction, London, where it attracted the crowds for a long period of time. However, when the theatre was closed the organ came up for sale and was purchased by a Swiss group of enthusiasts who installed it in the auditorium of the Collège Claparède in Conchès near Geneva where it was reopened by Robin Richmond on 7th May 1982.

For quite a long period of time the instrument had not been much in use except perhaps for the appearance of Jonas Nordwall in 2000 and it obviously suffered from neglect. A couple of years ago the console was sent to Germany and received a new stop-action system through the well-known organ building firm of Heuss in Lich. Some work was also done last

year by a Swiss organ builder.

However, I feel that organ builders in continental Europe, particularly as they mainly have to deal with church organs, do not always do justice to theatre pipe organs and their particular basic principles.

My fellow enthusiast Sven Wortmann, besides building his own home-made cinema pipe organ, has maintained the Wurlitzer in the German Film Museum at Frankfurt for many years and collected a great deal of experience in trouble shooting and repairs. As well as his many professional and private commitments, he also advises some other owners of theatre pipe organs of different makes in both public and private locations.

When he came in contact with Swiss fellow-enthusiasts, he naturally took a special interest in the Wurlitzer in

the College and spent a couple of weekends working on the organ also playing before audiences.

In May last year he and a few Swiss enthusiasts set to work again. This time they rebuilt the motors of both the Glockenspiel and the Xylophone which once again will enhance the magnificent sound of this organ.

Thomas Richter our local expert on mechanical, music instruments brought the mandolin effect of the attached piano back into working order.

There is no proper organ bench, just a Howard seat. Hence a matching dog-leg bench will also have to be custom made.

Much more work is due to be carried out in the near future, including a new main cable, and a platform for the console in order to move it around the auditorium.





P.O. Box 36, BROOKLYN NSW 2083

Phone/Fax: 02 9985-7318

# ANNUAL GENERAL MEETING

Margaret's Music Room

Unit 18 Punchbowl Industrial Centre

18/59 Moxon Rd, Punchbowl

Saturday 23<sup>rd</sup> November 2002 at 2.00PM

Doors will open at 1.30PM

## AGENDA

1. Welcome and opening of the meeting
2. Apologies
3. Confirmation of 2001 AGM minutes (printed in November *TOSA News*)
4. President's Report
5. Secretary's Report
6. Treasurer's Report
7. Marrickville Organ Report confirmation (printed in *TOSA News*)
8. Orion Organ Report confirmation (printed in *TOSA News*)
9. Nominations of Patrons for 2003
10. Appointment of Accountants & Auditors for 2003
11. General Business
12. Declaration of Office Bearers by Returning Officer
13. Closing remarks by chairman & closing of meeting

At the conclusion of the meeting afternoon tea will be served followed by a one hour musical program by Margaret Hall & Friends.

William Schumacher  
Secretary

All TOSA Members and their  
Friends are cordially invited to  
**A Special Afternoon**

presented by our Patron

**IAN DAVIES**

with his highly talented, player-friends  
on the Rodgers "Trio" Organ



*Please note : Ian particularly wanted to warn everyone about  
the disruption to the normal parking arrangements at Bondi  
Junction with all the demolition and rebuilding. Some may be  
available at K-Mart but he suggests that you come by train which  
leaves you conveniently close to the Club*

**SATURDAY 9th NOVEMBER at 1pm**  
**Bondi Junction-Waverley RSL**

**1 Gray Street, Bondi**

# Hill Norman & Beard

*Justin Sillman of the UK commented on the Internet on the sad closure of this famous organ manufacturing firm with a long and illustrious history. The article was entitled :*

*“In Memoriam - William Hill & Son and Norman & Beard Limited”*

At midnight on Tuesday, 30th June, 1998, HNB ceased to exist as a legal entity. This was an event of immense sadness to those of us who once worked for it and for that body of men, over the years, who had contributed thousands of years to an astonishing artistic legacy.

Over the years both Hills and Norman & Beard, latterly Hill Norman & Beard, benefitted from a succession of Principals who viewed their role as one of stewardship and husbandry within the prevailing artistic lights. Many might feel that this ended when John Norman left the institution.

Indeed, in the late 1970s an episode occurred that illustrated the management's view of the importance of the worth of its history - it was decided to close the Lewes, Sussex High Street, premises of the company which had not actively been used, other than as a store, for some years. Instructions were given that the building was to be cleared and everything burnt. I was Frank Fowler's assistant at the time and decided that before this was done I could find out exactly what was there - nobody seemed able to tell me.

What I discovered, in boxes and pipe bins and piles just lying around, stunned me - all the archives of the company (all works drawings and associated correspondence, Norman & Beard order books, Elliot & Hill Partnership account book dating from 1828, the 6 Hill letter books, Arthur Hill's framed, large drawing of the Sydney Town Hall case, Forster & Andrews papers, papers relating to the numerous firms taken over during the course of the previous 100 years, Christie organ drawings, correspondence and advertising printing-plates and much else too numerous to mention) were kept, together with a number of smaller historical organs that had been taken in part-exchange.

I had a very short time to avert what would have been the greatest loss of all to British organ building history, spending a number of days at the Lewes office sorting this out (one element of which was that two of the Hill letterbooks were missing - and I tracked them down from an organbuilder in Lewes who had felt they should be preserved).

With the willing co-operation of Roger Pennington, then Company Secretary but latterly 'care-taking' Managing Director, I arranged for all this material to be loaned to the English Organ Archive, drawing up legal documentation to facilitate this, members of whom rushed down in vans at very short notice to remove it all, and for the E&H PAC and Hill letter books to be restored via Nicholas Plumley's excellent bookbinder at Christ's Hospital and these were subsequently placed with the EOA.

The Sydney Town Hall drawing was removed in the back of my car (ignominious, but at least it saved it!) to my office at Crouch Hill, Hornsey, whence it was loaned to BIOS to copy (who then - in an action that so angered the powers-that-be that the whole collection was nearly removed from the EOA - reproduced copies for sale without reference or permission). It currently hangs in the Thaxted works, but Roger Pennington told me that it is being preserved in a way I would be happy about.

The finest of the small organs stored at West Street was a beautiful James Davis chamber organ of c.1790 that had come from Battle (United Reform?) Church in Sussex. Ever the romantic, I arranged for this organ to be given to Michael Buttolph, then Head Voicer, who came from Wymonham in Norfolk and who had been drawn into organbuilding by HNB working on the James Davis organ (labelled Longman & Broderip) in the Abbey there, on the condition that: (a) it was restored; and (b) placed in the

choir of the Abbey on permanent loan from him (and for historical accuracy, it should be noted that it does remain his property).

HNB has been owned by the Christie family of Glyndebourne (John and later Sir George) since 1926. It is a sad irony that the resurgence of one great element of the British artistic heritage appears to be at the expense of another's demise. Just think how many millions of man-hours of spiritual uplifting have been given by Hill and Norman & Beard organs - and just at a time when those who didn't know already were starting to become aware of just how wonderful the latter were.

There is amusing irony, too - when the history of all this comes to be written (when all the participants are deceased) it might be concluded that Freemasonry had a great deal to do with this. Now there's a plot for a Mozartian opera...!

And if the history of this does come to be written, the natural historian of all this, the person most authoritative of all the folklore and working practices, is Mick Smith of Manders. Someone should get to him with a tape recorder.

Which leads to my last gripe - I was saying this to the English Organ Archive from its inception. I told them to get to Arthur Rundle (the great Hill reed-voicer, whose grandfather was trained by Thomas Hill and who only ever trained their sons), to Mark Fairhead, Herbert Norman, Jimmy Goss (whose father was Hill's secretary), Bernard Edmonds, etc.; in other words, the living archives whose 'head' knowledge vastly exceeded anything that could ever be written. More, they represented - in a country that lost a whole generation of folklore 'handing down' through the Second World War - the only direct links. Paper archives can await processing - people can't.

# REVIEW OF CHRIS POWELL'S CONCERT

SUNDAY, 18th AUGUST, 2002

MARRICKVILLE TOWN HALL

2/11 WurliTzer Theatre Pipe Organ

Reviewed by

Rich and Debra Marschall

The well-known music reviewer Robert Carlberg once wrote:

*"Words written about music are like sculptures about fragrances or a massage about food: There is no relating one sense to the other."*

That being said, make no mistake about it, TOSA members who missed Chris Powell's concert really missed out on a superb performance that brought the full range of the WurliTzer Theatre Pipe Organ sounds to life.

Chris began the concert with a brisk and round medley of marches including tunes made even more familiar by the movie "Bridge Over the River Kwai" and the Monty Python comedy team. Mr. Powell's masterful arrangement made excellent use of the tonal contrasts available on the Marrickville organ: between tibias and reeds, between tremulant and "untremmed" stops, and between soft and loud phrases. It was immediately apparent Chris Powell has a manual and pedal technique of great capability.

After making sure his audience was awake and attentive, Chris played a sensitive and moving rendition of the Carpenters' "I Won't Last a Day Without You", employing a clever combination on tonal percussion sounds against soft tibias.

Following this quiet number, Mr. Powell embarked on another medley starting with a brassy, toe-tapping arrangement of "So What's New", blending into "Moonlight in Vermont", and continued by "Moon Indigo", "Opus 1", and "Stomp'n' at the Savoy". Somewhere in between these, the setting had changed from brassy reeds to lilting tibias, and returned to a jumpy brass arrangement of "Take the A-Train" at the end.

Now that Chris was "warmed up", he launched into a fabulously dramatic Cole Porter medley which included elements of "Another Opening, Another Show", "You Do Something to Me", "True Love", "Anything Goes", "Rosalie", "Wundabar", "In the Still of the Night", "So in Love", and "Elenora". The audience was enthralled by this amazing performance where the music just seemed to flow effortlessly out of Chris, into the console, and out of the pipes!

After resounding applause, you'd expect a performer to take a break at this point, or perhaps even declare the Interval, but Chris Powell was just getting fired up. His next medley was based on well-known classical greats. He began the sober and inspiring "Ave Maria" by Schubert with traditional foundation stops played straight. The piece became even more haunting and lyrical with the sensitive addition of contrasting tremulants. Following on was a majestic rendition of "Bless This House" in which one had the exhilarating experience of being overwhelmed and surrounded by the warm and resplendent sounds of the TOSA Marrickville WurliTzer. The classical medley ended with an "orchestral style" interpretation of the "Masquerade Waltz". Again, Mr. Powell's good taste in combining sounds, most of which are friendly without being overused.

After the briefest of pauses, barely enough to let the audience get some applause out, Chris commenced on a Reg Dixon medley in "classic Blackpool" style. It incorporated elements of "I Do Like to be Beside the Seaside", "Happy Days are Here Again", "Canadian Capers" "Russian Rag", "Change Partners and Dance", "Around the World", "Answer Me", "Lime House Blues", and "South Rampart Parade". A lively medley it was, making full use of the Marrickville WurliTzer's contrasting tone colours. Bouncing pieces with bright, snappy solos, and plenty of Blackpool style "walking the keys". The audience was still shaking their heads in amazement — "How does he do that?" as he reached the end of the medley to thunderous applause.

The second half began with the very British "Dam Busters March". Even Americans don't have anything as tasteless, say something of the order of an "Atomic Bombers March". However, Chris Powell's performance of this piece can't be faulted, although perhaps it is more appropriate to play just before Interval.

Music with a distinctly South American flavour followed with a medley incorporating tunes such as "Brazil", "The Carioca", "Maria Elena Serenata", "Tico Tico", and several others including "Tea for Two". Chris made good use of the toy counter and percussion effects throughout the medley, with particular emphasis on periodic accents employing the maracas.

The next medley began with a majestic rendition of "How Great Thou Art". This was performed with all the families of organ stops played straight and contrasted against one another. Each part was clear and distinct as both performer and organ were in fine form. Gradually tremolo solo stops were brought in to further contrast against the grandness of straight, full organ. The medley continued with "Finlandia", "The Merry Widow Waltz", "Czardas", and finally the tantalizing "Blue Danube Waltz". The harmonics were colourful, the phrasing masterly, and the rhythmical constructions clever.

If we thought the medley we just heard had a curious juxtaposition of musical elements, the following one was even more imaginative. It began with a loud and dramatic opening with music from "The Phantom of the Opera", which was blended into soft and romantic selections from the same. This was followed by an Elvis tune (probably in celebration of Elvis' departure 25 years ago) "Can't Help Falling in Love with You". You wouldn't think this piece would work on theatre organ, but Chris Powell pulled it off! The medley ended with a truly creative arrangement of "The Black and White Rag" combining the American ragtime style with the British Blackpool style.

As this was a stunning performance, and it appeared to be the end of the concert, the audience applause was most enthusiastic with shouts of "Bravo!" going up. Touched by the audience reaction, Chris invited the crowd to sing along with the next medley. It included: "Wish Me Luck As You Wave (e Good-bye)", "There Will Always be an England", "Pack up Your Troubles", "My Blue Heaven", "Daisy", "I'll See You in My Dreams", "Sing as You Go", "I Do Like to be Beside the Seaside", and "Land of Hope and Glory" (*note from one reviewer: I didn't know this one even had words!*). While the more mature members of the audience had their hearts filled with joy and romance, the reviewers suddenly felt as if they were inside a World War II movie. A moving, piquant experience was had by all present.

Chris wound down the audience with an encore of "The 12th Street Rag". Further encores were not possible as the Marrickville cleaning staff were now waiting impatiently for TOSA to vacate the premises. It was a long and most satisfying concert — a totally "top drawer" performance by Chris Powell on our wonderful Marrickville WurliTzer!

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## TOSA's next artist - Dan Bellomy

Jeff Korn's of the US on the Internet's Theatreorgans-L List made the following comments about a recent concert given by our next outstanding theatre organist, Dan Bellomy. His item was labelled "Deep in the heart of Ioway" and dated Sunday, 18th August, 2002.

Dan Bellomy + a talented drummer+ rhinestone Barton = What an equation for a heck of an afternoon!!

Dan played our 3/14 Black velvet and Rhinestone-consoled Wangerin/Barton this afternoon. I am at a loss for words to describe the concert. It was the best of many worlds.

Dan proved what an absolute master of ballads he is. The selections ranged from his own compositions to Rodgers and Hammerstein. I still have goosebumps from his renditions of "It Might as Well be Spring" and the haunting "Sun and Moon" from "Miss Saigon".

Of course I found myself enthralled

from his opener "Cosi, Cosa" (from the Marx Bros movie "A Night at the Opera") to his official closer "The Tennessee Waltz".

To adding to this cake, we featured a very talented young local drummer Dennis MacPartland - a very professional and likeable young man. Dennis and Dan gelled very well together.

Their selections ranged from "Ain't Misbehavin'" to "Birdland". I saw many of the folks in the audience, who I didn't think fitted into a "jazz" crowd, tappin' their feet and thoroughly enjoying themselves.

Oh, try to watch Dan do those runs up and down the keyboard - you won't believe your eyes, nor your ears. And then throw in the fact that our organ has an original 1928 e/p relay and it's even more astounding.

After the concert - while the audience was leaving - I happened to be near an internal intercom speaker

backstage. I could hear the comments of folks walking by the open microphone near the console. ALL of the comments I heard were extremely enthusiastic.

There were a number of new faces at the concert who were undoubtedly attracted by the concept of jazz on a pipe organ. There may have been some folks who didn't come because the concept scares them, BUT Dan puts on a program with something for everyone - and quite frankly, any who might have been scared away will never know what they missed.

That is, until we invite Dan back again!

Jeff Korn's

P.S. As much fun as Dan is on the console, he's a real hoot off the console too!

*Expect something similar on Sunday, 6th October, when Dan Bellomy plays for us on the Orion WurliTzer*

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**NSW 2155**

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

**DAN BELLOMY CONCERT**  
**ORION CENTRE CAMPSIE**  
**Sunday, 6th October, 2002, at 2.00pm**

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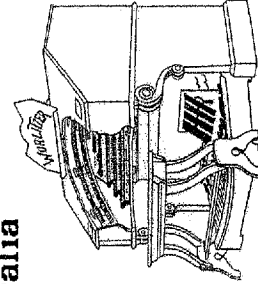
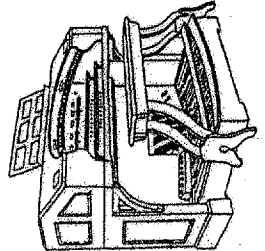
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# TOSA NEWS OCTOBER, 2002

Theatre Organ Society of Australia  
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