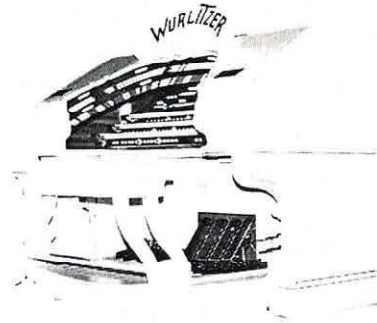
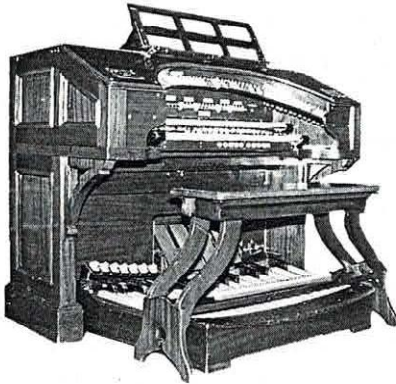


Marrickville Town Hall



Orion Centre Campsie

NEWS

We Proudly Present

ONE OF OUR LONG TIME FAVOURITES



★ **IAN DAVIES**

SING-A-LONG

ORION CENTRE
Beamish St., CAMPSIE

Sunday 29th September '91

2.00PM

TOSA NEWS

SEPTEMBER 1991

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

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&
Mayor of Canterbury, Ald. John Gorrie

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TICKET SECRETARY (Concert Bookings)

10.00am - 8.00pm
Ed. Wharton (546 7231)

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

CONCERT RECORDINGS:

Bill Schumacher

PROMOTIONS OFFICER:

Kevin Rowland

LIBRARIAN:

Ms. Mary Stewart (51 5045)

COMING EVENTS

SEPTEMBER

Mon. 2 at 7.30pm COMMITTEE MEETING
Sun 29 at 2.00pm IAN DAVIES
"Sing-a-long" with Slides
and the WurliTzer Organ
at Orion Centre, Campsie.



FREE CAR PARKING AT THE ORION

Members are reminded
that there is ample
free security car parking
available for concert
goers at the rear of
the Orion Centre.

Enter via Shakespeare St.



OCTOBER

Fri. 4 at 5.00pm Nominations close for
Office Bearers / Committee
Mon. 14 at 7.30pm COMMITTEE MEETING
Sun. 20 at 2.00pm DAVID PARSONS in Concert
at Marrickville Town Hall.

NOVEMBER

Mon. 4 at 7.30pm COMMITTEE MEETING
Wed. 20 at 8.00pm ANNUAL GENERAL MEETING
at Marrickville Town Hall

DECEMBER

Mon. 2 at 7.30pm COMMITTEE MEETING
Sun. 8 at 2.00pm TONY FENELON
Christmas Concert
on WurliTzer at
Marrickville Town Hall.

Please address all correspondence to:

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

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -

For "Theatre Organ Highlights"



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

SEPTEMBER 1991

Editorial

Once again — a packed house for the superb Tony Fenelon & John Atwell concert at the ORION Centre, Sunday 28th July.

The popular classical compositions were played with such sensitivity & brilliance. What a team — and such delightful personalities.

Returning home, I pondered over the birthdates of the composers featured, and with the guidance of the Percy A. Scholes "THE OXFORD COMPANION TO MUSIC", listed many of the well known composers coming to mind. It was surprising to note that Bach and Handel were born in the same year.

Tony mentioned the colourful life of Franz Liszt during the concert. We have included a resumé of this great man's life separately on page 10. To embark on the collating of names of the twentieth century composers would be quite an undertaking — — — I'll leave that to anyone so inclined.

Our thanks and congratulations to Craig Stibbard for a most interesting and brain teasing cross-word puzzle. Did anyone complete the puzzle?

The solution appears on page 12.

Miriam Morris
EDITOR

NEW MEMBERS

My goodness - look at all our new members we are growing - a very warm welcome to:

Mr H Buckridge	Yanderra
Mr R M Christie	Berkeley Vale
Mrs R E Churton	Homebush West
Mr S C Fletcher	Roselands
Mrs J Fletcher	Bobs Farm
Mrs E M Macey	Narra
Mr L G Milsop	Galston
Mrs T Moody	Bexley North
Mrs J Pitt	Hazelbrook
Mr K Von Pralit	Rylstone
Mrs C Stephen	Hurstville
Mr R W Usherwood	Sylvania
Mr J M Van der Lught	Campsie
Mrs M A Viney	Hurstville

A SHORT COURSE IN HUMAN RELATIONS

The 6 most important words: "I admit I made a mistake."
 The 5 most important words: "You did a good job."
 The 4 most important words: "What is your opinion."
 The 3 most important words: "Would you mind."
 The 2 most important words: "Thank you."
 The most important word: "We."
 The least important word: "I."

From Queensland "TIBIA".

CHANGE OF VENUE
ANNUAL GENERAL MEETING
(Wed. 20/11/91 at 8pm.)

Would members please note that the Annual General Meeting previously advised to be held at the Orion Centre, Campsie cannot now be held there, due to another booking. It will now take place at Marrickville Town Hall.

CONGRATULATIONS!
MARGARET HALL WEDS

Congratulations to Margaret Hall on her recent marriage to Robert Nelson.

They were married on June 22nd at St.Marks Uniting Church, South Hurstville, where Margaret is organist.

Margaret met Robert at Church and for their honeymoon, Mr & Mrs Nelson went to the American Theatre Organ Convention and then travelled a little in the States before returning to Australia at the end of July.

We wish Margaret and Robert all the very best for a long and very happy marriage.

A LETTER RECEIVED
BY OUR SECRETARY JEAN TAYLOR

I had the pleasure of attending the "Tony and John" concert yesterday.

Despite a tuning problem with the organ which was speedily rectified and the massive audience, the concert almost began on time. This was because of the efficiency of the ushers and others associated with getting us to our seats. So a plug to the behind the scene workers.

The compere's job is never easy and I thought Frank did an excellent job. He got the artists onto the stage with a minimum of words and stuck to the point. This must have reduced the tension on both Tony and John. Frank was warm and informed in what he had to say, keeping announcements to that part of the program where they best fitted. Having spent the final 26 years of my working life as a presenter and specialist newsreader, I know, from at times, sad experience, the difficulties of the compere.

Despite Tony and John's minimum rehearsal time they gave an excellent performance and while I am not qualified to comment on registrations, etc. it was obvious from their choice of program; together with their comments, that they are generous people. Their introductions and back announcements were succinct, in line with a pleasing feature I have noticed in recent years. Our organists are playing more and saying less. The Brits are especially good at this!

So organists keep "playing not saying"!

Thank you everybody in NSW TOSA for yesterday's concert.

Geoff Moore

TOSA NEWS

SEPTEMBER 1991

FROM THE PRESIDENT

There appears to be a feeling among some members that the executive and committee are paid for their services to T.O.S.A. Please let me correct this wrong impression, none of the executive or committee receive any remuneration of any sort, they even pay the admittance to all functions and at the Orion spend almost the entire, if not all, the concert time in the foyer, plus from 10-00am till 6-30pm preparing and packing up before and after the show. They are happy to do this for the sake of the society and what it stands for.

For some time now some members of the committee have been receiving abusive phone calls over some matter or happening that is none of these people's concern and it is surprising how they became aware of some of these matters.

This occurrence was discussed at last month's committee meeting and it was decided that I should make an appeal to all concerned to stop harassing those who are working for the society. I wish to make a special appeal on behalf of our ticket secretary, who unfortunately does not enjoy the best of health. This man is not even on committee but is doing a wonderful job with the bookings, due to his long standing experience in this area, but he has on many occasions been on the receiving end of abusive phone calls.

We seek your assistance in this area. Believe me none of the committee deserve abuse in return for the hours and work they put in on your behalf.

Don't forget our patron's concert on Sunday 29th September. We must remember that Ian is possibly the last of the original theatre organists still playing, so roll up and hear theatre organ played by one of that great band of musicians who played in the golden era of movie going, when these instruments were really "KING".

Jack Lawson

CLEMPTON PARK BAPTIST CHURCH

Presents

A MUSICAL EVENING

Featuring

David Parsons playing the Allen Computer Organ
with a programme of popular music
at the Church, Shackel Avenue Kingsgrove 2208

on

Saturday - 21st September

7.30pm.

\$5 Donation paid at the door.

Tea/coffee and biscuits will be served at the conclusion of the recital.

A welcome has been extended to all T.O.S.A. Members.

GLORY FOR OLD FILM STAR

A STAR of hundreds of classic Hollywood movies is to shine once more at a Northamptonshire school.

The glamorous picture house favourite is a mammoth theatre organ from a demolished Coventry cinema which is to be restored to its former glory by pupils at Northampton School for Boys.

The 58-year-old Conacher theatre organ, designed by Daventry organist Reginald Foort, and one of only two surviving examples, was rescued by the school in 1962 when the Forum cinema was pulled down, but it has not been used for 14 years.

Now, with the help of the American Theatre Organ Society, the organ is to take pride of place in the school hall, and will be used for recitals and tea-dances.

Head of physics Chris Smith, who is co-ordinating the operation said; "It is a beast of a thing, just about playable but unreliable and it has not been tuned for quite a while.

"The console itself is the size of a mini and the two chambers are about as big as Sherpa vans".

The American Theatre Organ Society, based in London, was interested in preserving the historic instrument and is providing the skill and expertise to restore the complex mechanics while the boys and Mr Smith, a trained church organist, will carry out the other work.

"It was originally designed and built to accompany silent movies, but it is a sound organ, and will sound wonderful when it is finished.

"The boys are ready and willing to get their hands dirty, then to play the thing afterwards," he said.

The organ, which conceals 40 miles (64,000 metres) of wiring, 10,000 silver contacts, and 600 pipes from one inch to 16 feet in length, was bought in 1962 for 100 pounds sterling. It is now conservatively valued at 100,000 pounds.

The boys hope to complete restoration work by Christmas and hold a special concert to mark the school's 450th anniversary.

Mr Smith is also keen to get one of the concerts broadcast on a Radio 2 programme.



CHRIS SMITH

FROM: The Theatre Organ Club News South
& Northampton Chronicle & Echo.

TOSA NEWS

SEPTEMBER 1991

THEATRE ORGAN HISTORY CREATED IN AUSTRALIA

The Performing Arts Council in Esperance (approximately 720 kilometres, or 450 miles from Perth) heard about Giacchi's concert scheduled at the John Lecke Music Centre Compton and invited him to fly to the country town to educate the town of 11,000 people about theatre organ music.

"It was a great success!" Giacchi says, "We conducted a masterclass/workshop on the Mighty Theatre Organ, also how to play and arrange music for the Theatre Organ. They were shown slides of the three major WurliTzers in San Francisco (the Paramount Theatre WurliTzer 4/26; the Castro Theatre WurliTzer 4/21; and Berkeley Community Centre 4/33, and were amazed when shown the ex Regent Theatre, Sydney WurliTzer, now in a private residence. They really couldn't come to terms with the fact that these 'behemoths' even found their way into private homes!"

"The concert (on an Allen electronic church model) went very well and the majority of the audience was unaware music could be played like this on an organ. Copies of Giacchi's latest recording were on hand for people to take home the sound of the real thing.

Whilst in Perth, to play the concert on the Compton, John had an opportunity to try the 3/16 WurliTzer (soon to be 3/19) installed at Karrinup Community Centre by John Fuhrman and Ray Clements. Says Giacchi, "Messrs Clements and Fuhrman have got a really good set-up down there. Not only was the organ tonally fine but also deliciously dynamic and special care has been taken to ensure that the character of the tremulation is what it ought to be. All reeds were beautifully regulated and in character with one another on trem. Although there is a while to go yet, it is certainly going to be an organ worth listening to when finished!"

December will see John at the Dendy Cinema, Brighton, Victoria - the second concert for the Victorian Division in 10 months, then on to New Zealand for a concert at the 2/10 WurliTzer in the Baycourt Centre on the 4th, and then back to Avondale, Auckland to play the 2/13 WurliTzer in the Hollywood Cinema on the 8th.

AN IMPORTANT MESSAGE FROM THE TAPE LIBRARY

These cassettes are for members use only and are loaned on the sole condition that they are NEVER COPIED !

When hiring cassettes, it is advisable to Fast Forward then Rewind each cassette in the machine that they are to be played in prior to their first play.

PLEASE NOTE: Cassettes are only released into the Tape Library subject to the Artists approval.

ORGAN-IZING POPULAR MUSIC

The following article by Al Hermanns appeared in the March-April issue of "Theatre Organ." Entitled "Listening is also an art" it has some very interesting points to consider.

"During the performance of an ordinary popular song on the organ, there are six musical elements working together to make the total sound that the listener hears:

1. Melody - the obvious tune that everyone hears.
2. Harmony - simple or advanced.
3. Rhythm - many varieties.
4. Bass - alternating, sustained, walking.
5. Tone colour - choice of stops and other tone controls.
6. Style - solo or chord melody, phrasing, expressions, etc.

If any of these details are not carefully considered by the performer, the result is a poor, unmusical performance.

However, if half the audience is not paying attention, and the other half is totally unmusical, the efforts of the most artistic organist are wasted. Conversely, a very mediocre organist often receives a standing ovation for loud, noisy performance because the listeners are not paying attention to details and musical values.

Back in the late '20's when theatre organs were a very popular form of entertainment, a prominent classical organist wrote in a music magazine that "the theatre organ is a box of ugly noises." We do not agree with that, but if you listen carefully you may notice that it can be just that. However, the classical organ can also create ugly noises.

A performance depends on the musicality of the organist. Mashing down every stop and blasting away does not make pretty music. It might impress some people for a while, but soon become tiresome. If the listeners are satisfied with unpleasant sounds, that is what they can expect to get.

Most of our concert and recording artists are fine musicians. Listen to them carefully and notice the various details that make pleasant music. One way to develop your listening ability is to listen to other kinds of music - symphony orchestras, choruses, big bands, etc. Pay attention to details. Try to hear the six musical elements listed above and notice how the manuals and pedals are balanced. One hand should not drown out the other.

If you will develop your listening skills, you will increase your enjoyment of all music.

FROM: S.A. TOSA NEWS

TOSA NEWS

SEPTEMBER 1991

FROM BALLARAT

It was pleasing to read the following profiles in the Ballarat Theatre Organ Society's - June/July 'NEWSLETTER.'

YOUTH IN HARMONY Her Majesty's Theatre Ballarat - 7th July 1991

Four of our B.T.O.S's young members in concert on Ballarat's superb Compton Theatre Pipe Organ.



BRETT ANDERSON - 17 year old VCE student St. Patrick's College with Music A as VCE subject. 9 years organ tuition. Many successes at Ballarat, Melbourne & Warrnambool Competitions. Performs at dinner dances and weddings. Likes Blackpool theatre organ style. Works part-time music store. Guest organist 1990 TOSA Convention in Melbourne. Several public performances Cinema North Christie and Moorabbin WurliTzer.



DEAN THOMAS - Aged 14 years. Learning organ 5 years. Loves jazz. Completed Grade 5 Organ ACMS, Music Scholarship Ballarat and Clarendon College. Plays Tuba in College orchestra. Experienced concert and competition performer. Winner Junior section 1991 Festival. Winner Novice Pipe Organ section 1990 South Street Competitions. Guest organist 1991 TOSA Convention in Sydney. Recent concert performances on Moorabbin WurliTzer and Ballarat Compton.



BRADLEY TRELOAR - 17 year old student taking Music A as VCE subject at Grovedale Secondary College. 9 years organ tuition. Completed Grade 6 organ AGMS. Currently studying Theory of Music and Classical Piano. Gained Performance Certificate with distinction at Melba Conservatorium. Many Competition wins. Guest organist at Cinema North. Toured Asia with concert Band 1988. Teaches music privately and plays professionally. Very active as musical director & organist in many Geelong schools, Opera or Rotary productions. Leisure activities, golf and computer programming.



SEAN DUNWOODIE - 19 year old Accountancy student Ballarat University College. Learning organ 9 years. Four firsts 1990 South St. Competitions Regional winner 1990 Yamaha Festival. Guest organist 1989 T.O.S.A. Convention in Perth. Member local cover band. Provides entertainment local restaurant. Works part time music store. Recreational activities - indoor, outdoor cricket, golf.

Young organists throughout Australia should be encouraged to perform publicly and to introduce their peers throughout the Australian audiences.

They are the future of the Theatre Organ Society of Australia are they not?

Editor

SEPTEMBER 1991

STOP PRESS:

The following review of 'Youth in Harmony' appeared in the August Ballarat Newsletter.

There have been nearly thirty public concerts on Ballarat's Compton theatre pipe organ since its opening in 1982 - but never one quite like our "Youth in Harmony". Those who could not attend missed a treat. Was it because of the ages of the five artists - Ben Davey and Dean Thomas (14 years), Brett Anderson and Bradley Treloar (both 17 years) and Sean Dunwoodie (19 years) ? Or was it the unusual presentation and the professional and mature playing by the artists ?

Brett Anderson opened the concert with a very appropriate "Up With the Curtain" followed by "Honesty", "The Continental", "Smokey Mokes", "The Lovliest Night of the Year", "On the Sunny Side of the Street", "Root Beer Rag" and "Blaze Away".

The curtain then rose with Ben Davey seated at the Steinway grand piano. Ben confessed he had never seen such a huge piano before, let alone played one. However he gave us a polished performance, playing the theme tunes from "All Things Great and Small", "The Scarecrow and Mrs King", and in his second bracket he played "Ballad Pour Adeline" and "Frankie and Johnnie". Playing every piece without sheet music, Ben showed he had great potential as a keyboard player.

Next on the organ seat was Sean Dunwoodie opening with a rousing rendition of "Repaz Band", then a "Theatreland" selection, "Swinging Safari Blues" and "Temptation Rag". His sensitive playing of "Begin the Beguine" and "In the Mood" using the Compton's beautifully seductive Vox/Tibia combinations was a real tear jerker and was one of the highlights of the afternoon.

After interval, Dean Thomas played the organ up with "This Could be the Start of Something Big". Then came "Here's that Rainy Day", a selection from "Carouse", "Box of Tricks", "Moonlight Serenade", and selections from "Oliver" and finishing up with a well played Bach Fugue in G Minor.

Bradley Treloar was the last to play, with real theatre organ stylings of "Another Opening, Another Show", "Summer of '42", a Gershwin medley, "Twilight Time", "Dambusters March" and "Ebb Tide".

Edwin called the boys and their teacher Myrtle Cox on stage for a well deserved round of applause while Bradley took the organ down with a rousing selection from the "Phantom of the Opera".

A great concert, presented by five young musicians with great potential - and deserving of a much larger audience than that which graced Her Majesty's Theatre.

EXTRACTS FROM:
'DIARY OF EVENTS - SYDNEY'
(As advised by Sydney City Council)

1992

- Feb. 7 Lord Mayors Command Performance
OFFICIAL OPENING CEREMONY -
SYDNEY TOWN HALL.
Australian Entertainment Mo Awards.
ENQUIRIES:
Stuart Barnes, Events & Entertainment
Section, Sydney City Council, (02) 265 9547
- Feb. 19 Performance of Lloyd Webber Requiem -
ORGAN CONCERT -
Sesqui City Entertainment Programme.
ENQUIRIES:
Sue Howells - (02) 265 9547.
- Feb. 23 Australian National Dance Association's
SUMMER FESTIVAL OF BALLROOM
DANCING - Bankstown RSL.
ENQUIRIES:
Helen Sullivan - Aust. National Dance Assn.
Phone - (02) 428 2579 or (02) 905 2114

CANTERBURY MUNICIPAL COUNCIL
1991 - MAYORAL BALL

We have received an invitation from Shirley Gorrie, Mayoress, who advises she, with the Mayor Ald. John Gorrie, will be hosting the 1991 Mayoral Ball and Presentation of Debutantes at the Orion Centre, 155 Beamish Street, Campsie on Friday 6th September, 1991.

As in the past, all proceeds from the Mayoral Ball will be donated to the Mayoress' Charity Fund for distribution to a variety of charitable organisations operating within the Municipality.

The cost of the tickets is \$45 per head which includes a three course meal and all drinks.

If you would like to attend, please contact Mrs. Rita Liseo without delay on 789 9300 extension 327.

ANOTHER CAPRI FIRST
AUSTRALIA'S FIRST FULLY
DIGITALLY RECORDED COMPACT DISC.

The most important Australian Theatre Organ recording since "Five Alive" will be out in a few weeks.

DAVID JOHNSTON was recently in Adelaide in 3 out of 4 weeks recording this compact disc. David is also on the only other Aussie theatre organ CD, however this was NOT a Digital recording and David is only associate artist on that one.

The mastering is finished and both CD and cassettes should be released soon.

TOSA NEWS

SEPTEMBER 1991

MORE INTERNATIONAL RECOGNITION FOR OUR YOUNG ORGANIST, JOHN GIACCHI.

We reprint another review, following the UK release of John Giacchi's recording 'NIGHT MOODS'. The recording was reviewed in a commercial Keyboard magazine, with a wide circulation found on the bookshelves at railway stations, airports etc.

The Orion Centre WurliTzer again receives wonderful praise from the critics. We should be proud that we own two fine instruments, that have received such great acclaim following the commercial recordings made on them. This review kindly supplied by the Cinema Organ Society of Great Britain.

"In the April issue, I reviewed Robert Wolfe's recording made at the Orion Centre WurliTzer, so welcome the chance to review this latest cassette for the very reason that it represents this magnificent 17 rank instrument in a very different mood entirely. From Robert we have come to expect plenty of rhythmic up-tempo numbers, but I had no idea what to expect from 21 year old Australian John Giacchi. OK, I'll be honest, I'd never even heard of him, but, after this 80 minute long cassette, I will eagerly await future recordings. The Cinema Organ Society have added this tape to their current list of offerings, via an arrangement with the artist. John Giacchi's list of achievements grows steadily and last year he walked away with the Senior Winner's trophy at the American Theatre Organ Society's annual competition. I have no idea how long he has been studying or playing theatre organ, but make no mistake, he's done a lot of homework and practise to reach his present standard. So what of the music.

Well, the title sums up the kind of tunes presented and, apart from the Zed Confrey finger buster 'BUFFOON', it does err on the side of late night listening. Curiously the sleeve notes state that the aforementioned tune is played in the style of the late Sidney Torch,

but this suggestion would have been better omitted. Torch it's not . . . but good it is. I've always been in favour of Artists playing longish items and, as if to satisfy just me, there are some real 'beauts' here. Firstly, a 'TRIBUTE TO BUSBY BERKELEY', the inventor of the kaleidoscopic film musical spectaculars, with music from 5 productions with which his name was linked. Also on Side A, a longish musical 'sketch' on Jerome Kern's SHOWBOAT which is nicely played and evokes the love and pathos so beautifully written in both words and music of this classic production.

Not guaranteed to excite me with the prospect of it's inclusion was the PHANTOM OF THE OPERA FANTASIA which takes up approximately half of Side B. The need to record music from this production is becoming tiresome in organ world circles and, despite the fact that John Giacchi's arrangement approach to it is somewhat different, and for that matter well arranged and played, I feel I am not alone in suggesting he should have delved a little deeper into his 'tucker bag'! Certainly the surprise offering is his interpretation of the Overture from ORPHEUS IN THE UNDERWORLD. A long time since I have heard the lead up to the famous CAN-CAN played with such feeling.

The remainder of the items SONG OF PARADISE; NIGHTS OF GLADNESS; BAL MASQUE; FOGGY DAY IN LONDON TOWN / LONDON BY NIGHT; ALL THROUGH THE NIGHT / ALL THROUGH THE DAY add to the atmospheric awareness, and with such delightfully exploitive playing one has to say John Giacchi is here to stay!"

If you have not been able to get a copy of this recording, we urge you to do so as there aren't many copies left. Once again, you can get them at the TOSA Record Bar, or send a cheque to 'John Giacchi', P O Box 612, CRONULLA N S W 2230 for \$16.00 post paid.



I'LL BE GLAD WHEN THE RAIN STOPS!

From: Warragul Organ Club "NEWSLETTER".

TOSA NEWS

SEPTEMBER 1991

WELL KNOWN COMPOSERS

	<u>BORN</u>	<u>DIED</u>
VIVALDI, Antonio	1677 - Venice	1741 - Vienna
BACH, Johann Sebastian	1685 - Thuringia	1750 - Leipzig
HANDEL, George Frideric	1685 - Saxony	1759 - London
HAYDN, Franz Joseph	1732 - Rohrau	1809 - Vienna
HAYDN, Michael	1736 - Rohrau	1806 - Salzburg
MOZART, Wolfgang Amadaeus	1756 - Salzburg	1791 - Vienna
BEETHOVEN, Ludwig Van	1770 - Ludwig Van	1827 - Vienna
CZERNY, Carl	1791 - Vienna	1857 - Vienna
ROSSINI, Gioacchino Antonio	1792 - Pesaro	1868 - Paris
BERLIOZ, Hector	1803 - Grenoble	1869 - Paris
STRAUSS, Johann I	1804 - Vienna	1849 - Vienna
MENDELSSOHN, Felix	1809 - Hamburg	1847 - Leipzig
CHOPIN, Frederic Francois	1810 - Warsaw	1849 - Paris
SCHUMANN, Robert Alexander	1810 - Saxony	1856 - Bonn
LISZT, Ferencz (Franz)	1811 - Hungary	1886 - Bavaria
WAGNER, Wilhelm Richard	1813 - Leipzig	1883 - Venice
VERDI, Giuseppe	1813 - Parma	1901 - Milan
GOUNOD, Charles Francois	1818 - Paris	1893 - Paris
OFFENBACH, Jacques	1819 - Frankfurt	1880 - Paris
STRAUSS, Johann II	1825 - Vienna	1899 - Vienna
FOSTER, Stephen	1826 - Pittsburg	1864 - New York
STRAUSS, Joseph	1827 - Vienna	1870 - Vienna
BRAHMS, Johannes	1833 - Hamburg	1897 - Vienna
GILBERT, William Schwenk #	1836 - London	1911 - London
DUBOIS, Theodore Francis	1837 - Rosnay	1924 - Paris
BIZET, Georges	1838 - Paris	1875 - Paris
TCHAIKOVSKY, Peter Ilich	1840 - Viatka	1893 - St Petersburg
DVORAK, Antonin	1841 - Prague	1904 - Prague
SULLIVAN, Arthur Seymour	1842 - London	1900 - London
GRIEG, Edvard Hagerup	1843 - Bergen	1907 - Bergen
RIMSKY-KORSAKOF, Nicholas	1844 - Novgorod	1908 - St Petersburg
SOUSA, John Phillip	1854 - Washington DC	1932 - Pennsylvania
ELGAR, Edward	1857 - Worcester	1934 - Worcester
PUCCINI, Giacomo	1858 - Ducca	1924 - Brussels
HERBERT, Victor	1859 - Dublin	1924 - New York
WOLF, Hugo	1860 - Austria	1903 - Vienna
DEBUSSY, Claude Achille	1862 - Paris	1918 - Paris
STRAUSS, Richard	1864 - Munich	1949 - Bavaria
STRAUSS, Johann III	1866 - Vienna	1939 - Berlin
VAUGHAN-WILLIAMS, Ralph	1872 - Gloucester	1958 - London
KETELBY, Albert W.	1875 - Birmingham	1959 - Isle-of-Wight
RAVEL, Maurice	1875 - Ciboure	1937 - Paris
BARTOK, Bela	1881 - Hungary	1945 - New York
GRAINGER, Percy Aldridge	1882 - Melbourne	1961 - White Plains N.Y.
STRAVINSKY, Igor	1882 - St Petersburg	1971 - New York
KERN, Jerome David	1885 - New York	1945 - New York
ROMBERG, Sigmund	1887 - Hungary	1951 - New York
BERLIN, Irving	1890 - Russia	1989 - Manhattan
GERSHWIN, George	1898 - Brooklyn	1937 - Hollywood
ELLINGTON, Duke	1899 - New York	1974 - New York

W S Gilbert was not a composer, but famous librettist in partnership with Sir Arthur Sullivan for well known G & S Comic Operas.

TOSA NEWS

SEPTEMBER 1991

FRANZ LISZT

He was born in 'the year of the great comet', and his career was that of a brilliant phenomenon. For half a century he illuminated the world of music, as pianist, astonishing and delighting the greatest auditory any public musical performer had yet attached to himself, and earning fabulous sums which he freely dispensed in generous charity.

As composer he introduced new processes, and he counts as the inventor of the symphonic poem.

As teacher of piano he had through his hands nearly all the brilliant young people of his day. As teacher of composition he did not regularly practise, but the young men of the period flocked to him with their scores and if they showed promise he encouraged them, and, by his influence with publishers and conductors, launched them in their careers.

He was the noblest and most powerful champion of Wagner, who became his son-in-law, and his daughter Cosima.

As a boy, Liszt was taken to Vienna where he studied piano under Czerny and composition under Salieri, the former teacher of Schubert, with whom the boy became acquainted. At eleven, in Vienna, his amazing abilities were greeted by Beethoven with a public kiss.

He passed on to Paris, where, still a child, he produced his only opera; in England at the same period he had a brilliant reception.

Approaching forty (in 1849), he settled at Weimar as musical director to the Prince, and here

he remained for ten years, reviving the fame which that capital had enjoyed under its great intellectual and artistic dictator, Goethe. It was here that he enjoyed and exercised his greatest opportunity of pushing forward rising genius. Wagner's Lohengrin had its first performance under his baton, and the works of Berlioz were prominently brought before the public.

From about his fiftieth year he made Rome his centre. He still carried on activities at Weimar and, to some extent, at Budapest (for the Hungarians were proud of him and took means to entice him to their capital), but he had turned to religion, taking minor orders in the Church, and become known as the Abbé Liszt; his companions from now onwards took a religious trend.

It is impossible to discuss the career of Liszt without reference to the women whom in turn he loved and whom in turn influenced him. He was more ardent than constant.

Of works bearing Liszt's name there are about 1,300, of which 400 are original and the rest 'transcriptions' - for he was a great 'transcriber' or 'arranger' for the piano. His playing overshadowed his composing, and though the influence of his compositions is seen in the work of such various writers as Wagner, Raff, Tchaikovsky, Rimsky-Korsakof, Borodin, Saint-Saëns, Smetana, Scriabin, and Strauss, yet his works have never, in themselves, come to occupy the position their creator and his admirers (of his own time and of the present) have thought to be their due.

LISZT THE TRAVELLER

Although Liszt was lionized and feted wherever he went he was at heart an unhappy man. Two opposing forces were continually at war within him. He revelled in the glamour he created, but when satiated with all this he would shut himself away from the world, full of disgust, the desire to write great works strong upon him. Then his delight in the world's applause would prove too strong; he longed again to see fashionable society at his feet and he would emerge again from his isolation.

In his last years his raking discontent made him more than ever restless. He travelled incessantly, urged on, it would seem, by a burning desire to make amends, for he gave his services wherever they could be applied to a useful purpose, as he had for long given all his lessons free of charge. He was, at heart, a grand old man, yet ever haunted by the spectre of 'the idle uselessness that frets me'.

TOSA NEWS

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EXTRACTS FROM
THE THEATRE ORGAN CLUB
NEWS SOUTH
(U.K.)

THE PORTSLADE COMPTON/CHRISTIE

It was 1985! David Houlgate, organ-service specialist had been consulted on the possible renovation of a Church organ in Eastbourne. It was the strangest Church organ you ever saw. Surrounded by softboard pipework, xylophone, chimes, and traps of a complete nine-rank Christie theatre organ. The Church management, after almost going ahead with a renovation project, including making the traps function, eventually decided to install an electronic organ and so David Houlgate, and organist Michael Maine, bought the Christie for restoration - unfortunately the original console had vanished long ago.

A year later David and Michael heard that a Church in Finchley had a theatre organ for sale. They found it lurking in a corner of the Church. The Compton 3/9, complete with console and traps (from the Regal [A.B.C.] Cinema, Ilford) - and so they bought it. There were now pipes stored in attics, bourdons under beds, wind chests in workshops, shutters in sheds.....

After many disappointments, a really good venue was found - Portslade Town Hall - and the South Coast Theatre Organ Society was now on its way. Work started on the gigantic task of installation.

A Vox Humana stop was needed, and a London firm of organ-builders had one. David and Michael travelled up to look at it. "Of course", said the owner, "if its theatre organs you're interested in, look at this. It's been in here ever since I can remember". He threw open a door, and there, lying quietly in the dust of more than thirty years, was the complete ten-rank Christie from the Castle Cinema, Merthyr Tydfil. Sadly the console had been left out in the open and had disintegrated, but the pipes, shutters, wind-chests and framework were in wonderful condition - and so they bought that one as well.

By this time construction work in the chambers at Portslade was ahead of schedule, and storage space was available for the Merthyr pipes and framework. Oddly, the organ had spent more of its long life in storage than it was actually playing in the cinema!

With an enthusiastic and very competent group of volunteer helpers, David Houlgate installed the organ in less than twelve months, ten ranks being playable in May, 1988, when the organ was opened by Michael Maine. The quality of the original construction of these organs has meant that, in most cases, after re-assembly the ranks of pipes worked perfectly first time!

At present the Portslade theatre organ comprises: ILFORD COMPTON - Diapason, Viola, Flute, Tuba, Muted Trumpet, Tibia, Glockenspiel, Xylophone, Toy Counter. MERTHYR TYDFIL CHRISTIE-Viole d'Orchestre, Viole Celeste, Violin, Diapason, Clarinet, Orchestral Oboe, Melodia, Flute, Tibia, Vox Humana. Further ranks include Christie Tibia, WurliTzer Vox Humana, and Chrysoglott, Vibraphone, Dennison Oboe Horn, English Post Horn and Trumpet, voiced by Booth's of Leeds, Christie Strings (two) and Chimes. Six tremulants are fitted, operating on various units. All extra ranks are operated by a David Houlgate designed electronic action, the original Compton mechanical relays are being gradually replaced as funds from concerts allow.

The Ilford Compton console was built for only six ranks, and so is becoming somewhat limiting to the present versatility of the organ. The next major work will therefore be the construction of a new console, enlarged and modified from the Wimbledon Town Hall Compton, which has WurliTzer-shaped end-panels, although of plain wood finish. This console, as purchased, is covered with hundreds of cigarette burns. All these will be patiently sanded out and the entire extended console finished and polished to the highest standards, as we fortunately have a professional polisher in our team.

You never actually 'finish' a theatre organ! The continuing maintenance and extensions are always giving new challenges, but these tend to keep the very happy band of specialist volunteers together, with David and Michael channelling their talents into keeping the Portslade Compton/Christie theatre organ alive and well into the future.

A PRESS RELEASE in May reported, "Phil Kelsall has just scored a hit with one of his recordings. "Sequence Dancing Favourites", which was recorded on the Tower Ballroom's famous WurliTzer, has received the Music Retailers Association's coveted award for the category of 'Best Middle of the Road Non-Vocal Record' of 1990. The award was presented on June 19th by Richard Baker, O.B.E., at London's Cafe Royal".

TOSA NEWS

SEPTEMBER 1991

STANDING ROOM SELLS OUT FOR FENELON & ATWELL

Popularity for the now indubitably famous Melbourne Duo reached its zenith at the TOSA Orion concert on 28th July 1991, when the limited standing room sold out after 680 seats had been filled.

Tony Fenelon at the Yamaha Grand Piano combined with Organist John Atwell who like Tony, is well supported by Sydney audiences at his solo concerts. The audience received what they had come to hear - organ & piano duets performed with precision and panache that created an excitement that the Duo has become renowned for.

From the opening notes of the immortal Gershwin's "Strike Up the Band", the mood was set for the superb arrangements of music to follow, some of which deserve particular mention. Their duos included; "Melody on the Move", "Flapperette", "No I'm Following You" (from the movie 'Dick Tracy'), "Evergreen", "Serenade for Strings". More serious works were "The Overture to Nutcracker Suite", "Theme from Song Without End" (Liszt) and the Piece de Resistance "1st Movement of the Greig Piano Concerto". Few pieces would be able to equal the melodic "Greig Concerto" but the Encore chosen did, as it must be one of the most beautiful melodies ever written - Rachmaninoff's "Rhapsody on a Theme by Paganini".

The solo content of the programme was just as entertaining and is worthy of comment. John opened with a traditional Theatre Organ March by Eric Coates named the "Oxford Street March". This was followed by a very nice swing version of "How High the Moon". This number was presented with a soft jazz feel and at first the audience could well have thought that Tony had rejoined him on the piano. This was due to the fact that John featured the Society's newly acquired WurliTzer upright piano which replaced the one originally installed at the Capitol Theatre. The piano is of course played from the organ console and if you are seated close to the front you may notice the keys jumping up & down like a pianola.

Tony played a few organ solos in the light vein which are continually being revived, "Come Back to Sorrento" (sung recently in the three Tenors recital) and in contrast "The Old Piano Blues".

This duo is the perfect combination of talent which is justifiably rewarded by the honour of having a full house.

John M. Shaw
Vice President

RESULTS OF LAST MONTH'S CROSSWORD

