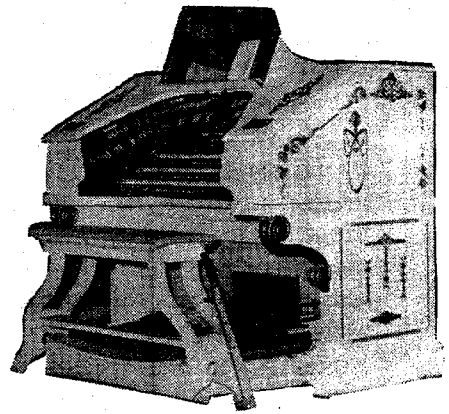


Marrickville Town Hall



Australia
1788-1988



Orion Centre Campsie

January - February 1988

T O S A N E W S

★ FREE CONCERT ★

Featuring

- ★ **CLIFF BINGHAM**
- ★ **JOHN GIACCHI**
- ★ **NEIL PALMER**
- ★ **BILL SCHUMACHER**

at the console of the
MIGHTY WURLITZER
Theatre Pipe Organ

SUNDAY 31ST JANUARY 1988 AT 2.00PM.
MARRICKVILLE TOWN HALL
MARRICKVILLE ROAD, MARRICKVILLE

Volume 27
Issue 1
Price \$1.00

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The Secretary, T.O.S.A. (N.S.W. Division) Inc.
Box 474 P.O. Sutherland N.S.W. 2232.**NEW MEMBERS**

(December meeting)

President Phyllis Wilson and Executive Committee extend a warm welcome to the following new members.

E.J. Dunk, B & S Grainger
P.J. Fallon PhD, P.J. Lyden, L.S. Jerome
V & R Walker, A.R. Johnston.**OBITUARY**

It was sad to learn of the death of Vice-President John Shaw's father, who passed away peacefully on Saturday, 26th of December. The society wishes to convey sincere sympathy to John and his mother.

URGENT URGENT URGENT**HAVE YOU ANY CAPITOL ORGAN PARTS**

To assist with preparation and installation of the Capitol organ into the Orion Centre, would any member who has any parts, particularly pipes or other sundry pieces stored, or at their home for repairs, please ring John Parker on 570 8471 or Doug Smith on 750 0917. From the appeal that was published in the March edition of TOSA NEWS, most of the missing parts have been returned, however, there are still parts missing.

WANTED

Copy of Reader's Digest "Treasury of Best Loved Songs".

114 All-Time Family Favourites 1972.

Contact Alan Clark on 049-813410
41 Galoola Drive
Nelson Bay. N.S.W. 2315.**THANKS**

The Executive and Committee would like to thank Alf Fields for another kind donation towards the installation of the organ into Campsie Orion Centre. On this occasion, Alf has donated \$120, thanks once again Alf. Ed.

FOR SALEOrgan - Hammond Grande
2 x 61 note keyboard - 26 pedal
Price :- \$3,800 O.N.O.
For further details, please ring 067 725102

For sale.

1 set of pipes for Conn organ. \$200.00

1 Yamaha tone cabinet - model TM-5 for
Yamaha E30 or E70 organ. \$400.00
Both in perfect condition.Contact Alan Clark - 049 813410
41 Galoola Drive
Nelson Bay. N.S.W. 2315

DATES FOR
YOUR DIARY



JANUARY

Monday 11

7.30pm. **COMMITTEE MEETING**

Sunday 31

2.00pm. **FREE CONCERT.** Marrickville Town Hall. Featured organists - Neil Palmer, Bill Schumacher, Cliff Bingham and John Giacchi.

FEBRUARY

Monday 1

7.30pm. **COMMITTEE MEETING**

Wednesday 10

7.30pm. **QUARTERLY MEETING - CLUB NIGHT**

Marrickville Town Hall . Please bring a plate to share for supper.

Saturday 13

4.30pm. **HAWAIIAN - POOL PARTY - B.Y.O.** at Ron and Phyllis Wilson residence, 120 Dennis Street Lakemba. Bookings 759 6050.

Admission:- \$12.00. Includes pig spit roast, salads etc.

All proceeds will go to help in the installation of the ex-Capitol organ in the Campsie Orion Centre. Prize for best dressed lady and gent.

Sunday 28

2.00pm. **FUND RAISING CONCERT.** Campsie Orion Centre. Tony Fenelon and Ray Thornley in concert featuring Yamaha Grand piano and Yamaha HX1.

Admission:- Adults \$10, Children under 15 - \$5.00

Bookings - Ring Frank Rohanek on 747 1240.

MARCH

Sunday 6

11.00am. **HOME ORGAN/POOL & B.B.Q. PARTY** at the home of Bert and Joan Chamberlain, 369 Reddal Parade, Mt.Warrigal (on Lake Illawarra) B.B.Q. lunch. Members are asked to bring their own meat etc. Salads will be supplied.

Admission:- Gents \$5.00 Ladies \$4.00. Please bring a plate to share for afternoon tea. Proceeds to Capitol Organ Fund.

Book now by phoning Bert or Joan on 042 964122 or Phyl Wilson on 759 6050.

Directions:- Through Albion Park to Oaks Flat railway station. Turn left at lights and follow TOSA signs.

Monday 7

7.30pm. **COMMITTEE MEETING**

Friday 18

7.30pm. **CLUB NIGHT** Epping Baptist Church.

Sunday 27

2.00pm. **PAID CONCERT** Marrickville Town Hall. Details in next issue of TOSA NEWS.

**CELEBRATION 16th
TOSA NATIONAL
CONVENTION**

CANBERRA, AUSTRALIA

22-25 APRIL 1988

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FABULOUS FENELON

Concert review by Ron Roberts.

There was eager anticipation in the air as a large audience awaited the appearance at the console of the Wurlitzer at the Marrickville Town Hall for the recital last November by Tony Fenelon.

Fenelon is not only a very popular organist, he is singularly generous, playing on this occasion for nearly three hours, music of all kinds, Strauss Waltzes, music of Chopin, a waltz by Durand, a fine arrangement of Finiculi Finicula by Rob Docker, one of Dave Brubeck's time experiments, some of the borrowed melodies of Borodin as worked up in Kismet, a dash of jazz, a tribute to George Wright in South as well as some selections from the musical Annie Get Your Gun, plus a salute to Christmas with the inevitable Christmas carols. After all this, he called for encores, playing them for nearly three quarters of an hour.

Fenelon, as an organist, is what we used to call in my young days, a tasty player, one who plays tastefully without any vulgarities of style and bringing the full range of their musicianship to bear on whatever they were playing, whether it be trifles like Teddy Bears' Picnic, a full blooded jazz type piece, a ballad, or something of a serious nature like the Overture to Tchaikovsky's Nut Cracker Suite.

Fenelon is a highly imaginative player, whose musical skill is backed by his classical background. This was patently obvious in anything he played, be it Nobody Loves Me Like You Do or in his opening medley of old tunes. His registration was at all times appropriate, with frequent changes of tonal patterns, never allowing them to get to the state of monotony, in the snappy numbers pursuing a kind of George Wright strategy in stop changes.

The Marrickville organ has a very full tibia chorus, but Fenelon never permitted himself more than a moderate, judicious use of it, he did not allow the tibias to obscure the other tonal colors as in a frustrating habit of many American organists.

Furthermore, he has a splendid pedal technique, there was never any suggestion of the old tonic/dominant sequences being used everlastingly. Fenelon's music was ever the epitome of delight from his nicely placed Strauss Waltzes, to the delicious handling of the Kismet tunes to the swing orientated Lullaby of Birdland, and the clean articulation of the Grand Polonaise of Chopin. Indeed, over the vista of music played, there was never a moment of dull playing, it was full of great spirit with a sense of rare entertainment.

The serious side of the day was enlightened by the exuberant entrance of Father Christmas coming flying down the aisle drawn on his sleigh throwing goodies of sweets to all and sundry, although his aim was not good enough or his strength was not sufficient to reach seats on the right side of the hall.

Then came the surprise announcement, the dispenser of goodwill was none other than the cheerful, lively, Frank Ellis our happy compere.

PHOTOS ON OPPOSITE PAGE

Top photo.

The arrival of Santa Claus in his bright red sleigh.

Centre photo.

Tony Fenelon and Santa Claus finally meet much to the amazement of the audience.

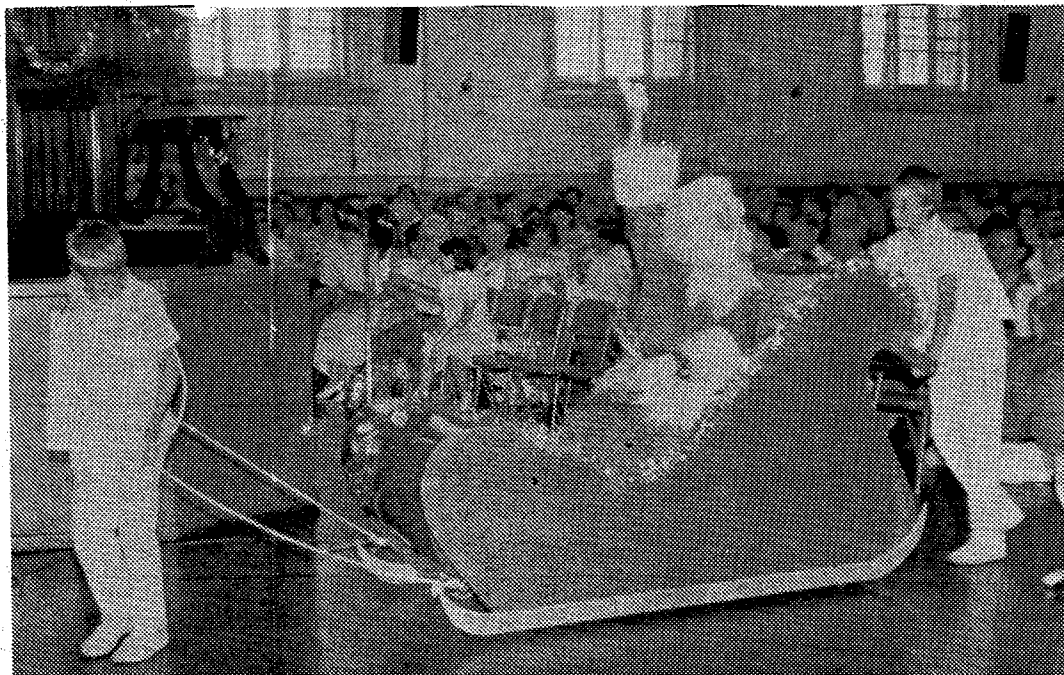
Bottom photo.

Tony Fenelon seated at the 2/11 Wurlitzer organ at Marrickville Town Hall.

Photo below.

A jubilant Santa Claus (alias Frank Ellis).





**HAYDEN ORPHEUM PICTURE
PALACE OPENS!**



By Ian McLean.

To the sounds of a lively jazz band playing in the security guarded Orpheum Arcade, glitterati from Australia's theatre, film, writing and TV worlds gathered to celebrate the opening of this superbly recreated picture palace. To assist the ambience, there was a copious amount of Rosemont wines and hors d'oeuvres distributed. The 30's type atmosphere was enhanced by the impressive outfits of that period which many were wearing especially for the evening (there was a free trip to Hollywood for the best). After some consumption of the goodies and by now suitably warm in temperament and temperature, the full house of the invitation only audience, made their way up the stairs. These staircases are covered in the special Orpheum carpet that is woven in the art deco theme used throughout this theatre.

The upstairs lobby is now also a piano bar and, as with the rest of the theatre, it has been restored to its stylish suaveness. Complimentary chocolate candies were consumed with much delight and then it was on skywards to the auditorium. I had seen this theatre a number of times during its refurbishment - I hadn't expected the auditorium to turn out with such pretty plushness. The glorious red velvet curtain, the first made for over 50 years in Australia, completed the effect. Mike Walsh's \$2.5 million plus was well spent!

Even though the current Cremorne Orpheum is the old one cut off at the middle, and this was thought by some to be a detraction, this writer couldn't imagine the style of the decor as being appropriate as it is in this more intimate environment. The atmosphere is pure, contained luxury that makes you feel particularly content and the pastel colours used are soothing as well as just so pretty.

The evening had much entertainment on offer with a superb live "slow motion" act; a movie retrospective; dancing girls (the "Orphettes") and the man himself, Mike Walsh, taking about his proud "baby" that "Alan and Kerry" (billionaires Alan Bond and Kerry Packer - current and previous owners of the Nine TV network that Mike had successfully sued for \$7 million) had "assisted" him with. Before any of the entertainment, there was NEIL JENSEN at the, 3 manual 12 rank Wurlitzer theatre pipe organ which Mike told us had now cost him \$250,000! This was due to the George Stephens account having nearly tripled! That part of the organ's installation came to around \$160,000 alone! But, what about Neil and the sound of the organ?

Neil Jensen acquitted himself with much professionalism and aplomb. His dedication and time, up until this night unpaid, for this project had paid dividends, the organ sounded magnificent on its own. On its own? Yes, unfortunately the organ was channeled through the theatre's digital reverb system - an idea which I supported on the basis that the reverb would be very much in the background and that the organ would still maintain its very tight "studio" sound. This wasn't done on opening night, or from all reports to date, during the public sessions since. The sound operators at the theatre had the reverb volume up so loud that, when it was on, at times the "real" organ couldn't be heard. However, throughout the programme when the organ was used, the reverb was "forgotten" about from time to time, no doubt by accident, and luckily for the listeners! This is when the efforts of Neil and ex N.Z. organbuilder, JOHN PARKER, now resident in Sydney could be heard clearly.

Following the completion of work by George Stephens, I was able to hear and play the organ and the same imbalance between ranks that was the result following that company's work on the Canberra Compton, was repeated on the Orpheum Wurlitzer - only with more dramatic consequences owing to the wider separation of the pipe chambers. The Solo chamber (on the left due to space limitations) completely obliterated the Main chamber. Unfortunately there were also some Tuba voicing irregularities (probably caused because it was voiced without consideration

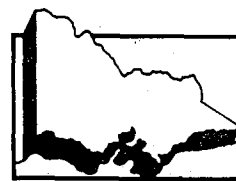
for what a tremulant will do to it). As with everything to do with this installation, Neil spent vast amounts of time and money getting advice and through the good auspices of JOHN LOVE, with Mike Walsh's support, Hayden paid for John Parker to work with Neil to remedy the situation. Which they did so well!

The Strings, Diapason, Clarinet and Flute are now more in context with the remainder of the instrument. There now is some shimmering from the Strings. Of course, everything isn't as it should be yet. A trem in the Main is too slow. The Posthorn chest is a bit of a disaster. It speaks quite audibly later than all of the other ranks. However, the Tibia regulation is first class. The organ has been received by the general public beyond all expectations, especially with Neil at the console, just as the guests responded on opening night. The white and gold console looks stunning under strong spots against the deep red of the main curtain.

A movie "Trains, Planes and Automobiles" was presented starring Steve Martin. This was a load of fun with some real sentimentality and situations (together with some not so real!) thrown in. Not only was the Orpheum's aesthetic glories displayed for all to see but the movie retrospective and the feature showed off the incredible screen and sound system. At the conclusion of the feature, the console lift rose again with Linda Nagle standing beside the console singing "There's No Business Like Show Business" accompanied by Neil at the Wurlitzer. Mike then thanked his guests and invited them downstairs for more drinks and celebrations. It was another early morning!

How many times does anyone get to experience the opening of an thematic movie palace these days? Not often. Especially with a brand new theatre organ (for Australia) installed that had never been heard before. It was a highlight of my life and an important part of what was, that an Australian organist's musical professionalism, prowess and stamina played such an integral role in the whole Wurlitzer project and in this very important opening night.

NEWS FROM



VICTORIA

THIRD ORGAN GAINING STRENGTH

By Bruce Ardley
Compton Team Convenor

After almost 20 years of stop and go mainly stop - it is encouraging to be able to record that the current Compton work team has been working at a steady pace for almost 20 months.

The result has been considerable progress in the reconditioning of much pipe work and other parts and "gap filling" acquisitions towards the complete specification of a well balanced and equipped theatre organ.

TOSA Victoria Division acquired the nucleus of the society's third organ in 1968, when it bought the 3-manual Compton console, which came from the Astoria Cinema, Old Kent Road, London, five pipe chests and five ranks of pipes - Tibia clausa, Violin cello, Vox humana, Concert flute and Diapason. The pipe work and chests were generally in a bad way, having been inexpertly packed and subjected to flooding before leaving England.

The potential was there, however. The console originally controlled 13 ranks of pipes at the Astoria and the intention was to bring the organ to about this size again.

The Society bought more ranks of Compton pipes in 1974 - Krument, Tuba, Tibia basses, as well as an organ blower and a complete traps unit - drums, cymbals, etc.- and a glockenspiel. There has been no tonal percussions available at the time of the original purchase.

While visiting England in 1982, Eric Wicks sought out and negotiated the purchase by the society of more genuine Compton pipework - a Trumpet and a clarinet, both in excellent condition. This was achieved, as he puts it, "before the society got landed with some made-over traded-in

church pipework".

From the foregoing, it will be appreciated that in its growth, our music machine has become an interesting family of tonal colours.

The present situation is exciting and challenging. At our Compton workshop at Flemington, the Society is fortunate in having an excellent group of people with varied skills.

Unlike previous rebuilds undertaken by the Society, where the organs were complete instruments with all their parts, the Compton has grown with items obtained from time to time.

There are still some deficiencies. The Compton needs more pipework, more chests to supply wind to the pipes and the electronic relay action which will be the heart of the organ. There are many other parts to be obtained along the way. Long-standing TOSA member, superb cabinet maker, Ed Titley, has made and donated five wind regulators.

It was recognised also our tonal percussion section was still lacking. Some of the items originally bought for the Compton have ended up on the Cinema North organ in the years since. Needed were a chrysoglott, chimes, xylophone and piano, all of which are considered standard theatre organ instruments, irrespective of the brand of instrument.

At present we are awaiting the arrival from America of a chrysoglott, chimes and a metal harp. Fortunately we have been able to buy a xylophone locally, as well as some chests. Because of the age of the items - approximately 60 years - it is reasonable to expect they will require rejuvenating.

The procedure implemented by the organ builder heading the Compton work team, Myles Browne is that all work pertaining to a particular rank should be completed as far as possible before getting involved with the next rank. The team has been lent a small organ blower to provide wind pressure to the pipe chests. The Compton's blower can't be used at Flemington because it is run by a 3 phase motor and the workshop at Flemington does not have 3-phase power.

Electrical wiring to the magnets on several chests has been completed also. Having wind available will allow the testing of these chests for faults and the making of necessary adjustments. Because of the age of the small pneumatic motors inside the chests, these have been either replaced or repaired. Without applying air pressure to them, it is not possible to know if they work properly or not at all. Likewise, electric current will test the magnets which will activate the motors.

The console, which unfortunately had been inexpertly dismantled by someone with more enthusiasm than understanding, has now been brought into the workshop to be worked on by one of the team. This will involve a mechanical and electrical rebuild, which will be a major job, as it is believed some items are missing and also many keys have warped as a result of getting wet.

News source - "VOX" December 1987.

FOR SALE

1.
Rodgers American Classic. 3x61 note manuals, 32 note A.G.O. pedal board, draw stop console including 2xW6 tone cabinets (2 x 100 watt R.M.S.) P.O.A.
2.
Rodgers Trio 321. 3x61 note manuals, 32 note pedalboard - glockenspiel.
Excellent condition. Price - \$11,950
3.
Thomas Symphony 856C. 2x61 note manuals, 25 note pedalboard.
Excellent condition. Price - \$3250.
4.
Conn Rhapsody 627. Valve model, 2x61 note manuals, 25 note pedalboard.
Good condition, full working order.
Price - \$950.00
5.
Thomas Symphony 0-1. 2x61 note manuals, 25 note pedalboard.
Price - \$850.00

For further information contact
WINTON MUSIC CENTRE
Unit 1, 165 Rookwood Road
Yagoona, 2199
Phone 708 6955.

CREMORNE ORPHEUM THEATRE

PREVIEW

On the 10th of December, the latest jewel in the Hayden-Walsh Theatre Empire opened. The writer was lucky enough to be invited to the special preview held on the 8th December, and which was limited to the workers on the project and invited guests only.

Entering the foyer via a short stairway, one is immediately impressed by the decor and the specially woven thick-pile carpet. The decor is continued into the theatre itself which looks really stunning. Even the usherettes (all who seemed to have been chosen for their good looks as well as their pleasant smiles) are dressed in a uniform which is in tune with the Art-Deco style of the theatre.

The Wurlitzer console sits on a hoist in the centre of the stage, with the Solo chamber housing the Post Horn and Tube ranks among other on the left and the Main chamber on the right. The percussions are housed in the roof and are unenclosed, which really makes the glockenspiel and the toy counter sing out loud and clear through the theatre.

Neil Jensen impressed us all on the opening night with his spectacular playing, and the organ sounds absolutely great. I understand that a small amount of reverb will be added to the theatre shortly to liven a slightly 'dead' atmosphere (caused in part by all that lovely thick carpet, the magnificent stage curtain and those soft and comfortable plush seats). This will make the organ sound like a 20 rank unit!

On our preview night, we were treated to a 30 minute recital by Neil, followed by a few slides from the 20 and 30's which caused quite a few laughs with the style of clothes and the messages. Mike Walsh thanked all those who had contributed so much to the success of the theatre followed by a short film taken during the many stages of the construction showing the amount of work which had to be done. Next Neil accompanied a silent movie from 1914 entitled 'A Race for a Life'. It was not until the next day that I found out that Neil had not seen this film before the night, and he had never previously accompanied a silent movie! It was

certainly not evident from the excellent performance he put on for us that evening.

We were then treated to a few trailers for films, which were made in the 30's, and an interesting training film made for the Hoyts chain many years ago. Next, we were treated to the main feature, a new Australian film called 'Bushfire Moon'. This is a rare picture, featuring stunning shots of the Australian bush, and a lovely story free from violence and bad language - the type of picture you can take Great-Aunt Penelope to and which you can both completely enjoy. The wide screen combined with first-rate projection equipment, meant that some of the moving shots really gave you the feeling of moving with the film.

The night was not without one slight problem - the hoist did not always respond as planned and Neil appeared and disappeared a couple of times when he did not want to come and go, however, this should soon be fixed. The sound system to accompany the films was also excellent, although I would have preferred the volume to be just a little lower.

TOSA members should make sure that they visit the Orpheum as soon as possible - and take the younger members of the family along too so that you can all enjoy pictures shows just as they were in the 30's but with the improvements today's technologies can make.

I can only say well done to the Hayden-Walsh chain and of course to our own John Parker whose final touches to the organ brought it up to the stage of excellence it now shows.

Ticket prices for regular shows will be \$8.50 for adults, \$6.00 for Students and the unemployed and \$4.50 for Children and Pensioners. When you consider the amount of entertainment you will get compared with the city theatres, this must be considered very good value for money.

THEATRE ORGAN HIGHLIGHTS

Don't forget to listen to Theatre Organ Highlights presented by the Theatre Organ Society of Australia (NSW Division) Inc. every Monday night at 9.00pm. on 2 CBA-FM with your host, Cliff Bingham.



THE ELECTRONIC HOME ORGAN PAGE

By Alan DeVeaux

Although we would undoubtedly all love to have a genuine Wurlitzer Pipe Organ in our home, very few of us will ever manage this dream (not without a divorce anyway). This column is aimed at all those who have Electronic Organs, and especially to those who want to know about the workings of an electronic organ and those who like to fiddle with electronic circuits etc.

First let us set the scene; You have just been to another stunning concert at Mar-riekville Town Hall and the organist played one of 'your' pieces. You race home to try out a few of the chords and inversions and to compare his (or her) playing with yours. You play the piece, but somehow the effect is just not the same. Let us first explore the difference.

The pipe organ you heard was playing in a large hall, this gives rise to reverberation as the sound is blended around the hall and reflected by the hard walls, the back of the hall etc. Is this causing the great difference in sound? Well, it probably helps, but it is not the main difference. How about the voicing of the sounds, most home organ makers are rather scared of really brilliant voices and tend to present rather subdued voicing; even this is not the main difference.

Perhaps the answer lies in the sheer gut-busting volume sound? But as you play, aren't you almost sitting on top of a speaker driven by at least a 20 watt amplifier. The mere closeness of the sound will be enough to provide you with the same EFFECTIVE volume and sound will undoubtedly rumble your g... er stomach in the same way as those big Wurlitzer pipes. The big difference is mostly something else.

Try this experiment. Sit at the console and on one manual press the tibia (or flute) 8ft. and 4ft., and on the other manual, draw a diapason 8ft. Hold your fingers over the middle C on both manuals, and close your eyes. With all

tremulants and 'gimmicks' (such as chorus etc.) off, play middle C, first on one manual and then the other, Can you really hear one note, against two? Now play both manuals together. Do you now hear three different sounds? The answer is probably no in most cases. This is the reason for the difference in Pipe Organ and Home Organ sounds, the Home Organ is always in PERFECT TUNE, the Wurlitzer is always 'out of tune'. Let us clarify this before Mr. Parker attacks me with a particularly vicious-looking tuning tool.

When you play an 8ft. tibia and a 4ft. tibia on a pipe organ, the two notes will never be EXACTLY on the same frequency - they will be close, but the frequency may vary by as little as 1 cycle per second. This slight difference, and the fact that the two sounds will never be precisely 'in phase' means that a beat note will be developed. Now when we play a third pipe - such as the 8ft. Diapason, we will get THREE beat notes as each pipe is so slightly out of tune with the others. This mish-mash of beat notes and sounds is the reason for the distinct pipe organ sound.

Consider another aspect. A symphony orchestra has a whole section of violins - about ten. The same volume could be obtained by using just one violin and an amplifier. The sound would just not be the same. The slight discrepancies between each instrument adds the 'lushness' to the sound. One of the biggest problems with home electronic organs is to get this same lushness at a price the owner can afford.

Next we will look more closely at some aspects of electronic sounds, and in future issues we will look at reverberation, tone generation and the difference between the various tone generation schemes. We will also examine the most 'modern' ways of generating organ sounds such as ROM storage of digitised sounds and even the latest method of waveform generation by FM distortion!

If you have any comment on any issues raised here, please communicate with this column via your TOSA editor - your feedback is appreciated.

WHATS NEW IN THE RECORD BAR

Over the past weeks some new additions have been made to the TOSA Record Bar.

We are pleased to announce that 3 new Lyn Larsen CD's and some tapes and records have now arrived.

Stocks are very limited, so you will be well advised to purchase as soon as you see them. Remember, we take Bankcard, Mastercard and Visa as well as cheques and of course, cash.

Release One

Lyn Larsen "PIPES OF CHRISTMAS" recorded on the Paramount WurliTzer in Whitchita, Kansas.

A fully digitized recording of the magnificent ex-New York Paramount Organ. It is rumoured that Lyn recorded this disc some 3 weeks prior to the recording engineers arriving in the theatre to make the actual recording. How was this done? The Paramount WurliTzer has a Devtronix relay system in use. This system, as some of you are now aware, allows an artist to record on a computer floppy disc the digital responses from the console and can then, at any time in the future replay his entire performance on the organ just as if he was there. This relay system, by the way, is the same model the TOSA (NSW) committee has purchased for installation on the Orion Centre WurliTzer.

Track Listing: Winter Wonderland, Sleigh Ride, Greensleeves, Cradle Carol, Variations on 'Angels we have heard on high', A Scottish Carol, O Tannenbaum, O Holy Night, The Christmas Song and A Carol Fantasy comprising all the favourites of Christmas time.

Playing time: 45:16

Available on CD only at \$25.00

COMMENTS: Enjoyable, well played, Lyn Larsen as we have come to expect.

Release Two:

Lyn Larsen and Carlo Curley 'Dueling Organs' recorded once again on the Paramount WurliTzer with the duets being performed on a fully digital electronic Theatre Organ.

What can you expect of a recording from two of the worlds top organists! One a classical performer and the other, well, we all know Lyn! The result is a superb blend of light classics suited perfectly to this idiom, One again this is only available on CD and in strictly limited numbers.

Track Listing: March Militaire, Bach: Trio Sonata No. 6 in G-vivace, Rondo a la Turca, Greig: Ein Traum, Greig: Wedding Day at Troldhagen, Widor: Intermezzo from Symphony No. 6, All Through the Night, Massenet: Meditation from 'Thais', Rule Britania, Widor: Toccata from Symphony No. 5, William Tell Overture.

Playing Time: 54:11

Available on CD only at \$25.00

Release Three

Lyn Larsen - 'Here Comes the Bride' recorded at the organ in the Fountain Street Baptist Church, Grand Rapids, Michigan.

Whilst not strictly a 'Theatre Organ' recording this release shows another side of Lyn Larsen's artistry. Played on classical organ with a Theatre-Organ style this record will be at home in any organ music lovers collection.

Track Listing: Campra: Riguadon, Purcell: Trumpet Voluntary, Bridal Chorus from 'Lohengren', Bach: Be Thou So Near, Oh, Perfect Love (Arr. Virgil Fox), Mouret: Le Rondeau, Marcello: Psalm XIX, I Love You Truly, Because, Greig: I Love Thee, Greig: Erotik, The Lords Prayer, Stanley: Trumpet Tune, Clarke: Trumpet Tune, J.S. Bach: Now Thank We All Our God, Wedding March From 'A Midsummer Night's Dream'

Playing Time: 52:52

Available on CD at \$25.00 and Records & Cassette at \$12.00

Release Four:

Lyn Larsen 'Up and Away' recorded on the Paramount WurliTzer.

This recording has been out of stock for some months and we have been lucky to be able to get a further small supply of discs for sale.

This Compact Disc consists of Marches and music from the Big Band era. It sold out quickly last time so don't wait around for too long before getting your copy.

Playing Time: 55:13

Available on CD only at \$25.00

OTHER RECORDINGS IN THE RECORD BAR

We still have a limited number of Lyn Larsen's recording of 'Filmtrax'. This Compact Disc has proved popular since it came into stock and our suppliers are unable to guarantee further copies of this one! Be quick, buy now to avoid missing out on this recording consisting of music from E.T., 2001, Star Wars and other great movies.

Cost, available on CD only \$25.00

Tony Fenelon 'Academy Award Winners'

Yes, we still have some copies of this record left, When Tony found out that we had these records he was amazed. We are the only people with stocks left in Australia. There are no more and there never will be. Buy now from TOSA (NSW) while stocks last.

Cost, Records only \$10.00

'FIVE ALIVE'

The premiere recording from the Capri Theatre Hybrid Pipe Organ is still in stock. Perfect for gifts and with a record cover, second to none.

Stocks are limited and remaining copies are selling fast.

Cost, Records only \$12.00

Other records and cassettes are continually coming into stock at cheaper prices than Record Shops, so go over to the Record Bar at the next concert and see what is there.

ON THE SICK LIST

Vi Hagtharp, one of the hard working members of the ladies auxiliary has now returned home after spending a few days in hospital.

The Executive, Committee and members of the Society are thinking of you and wish to convey their sincere thoughts for a speedy recovery.

ORGAN TRANSPLANTS

By Ron Roberts

A few weeks back, Cliff Bingham presented a program of "Organ Transplants", organs which had been removed from their original locations and reinstalled elsewhere.

In the December/January issue of the Sydney Organ Journal in an article on transplants mostly in churches, there is an interesting note on a cinema organ change of address, which we quote here with kind permission of the Editor of that Journal.

"Not all the organs mentioned in The Organs of Britain - an appreciation and Gazetteer by John Norman, are to be found in churches; take for example the Compton Organ, circa 1935 at the Plough, Great Munden, Ware:

This three manual twelve rank instrument, formerly in the Gaumont Cinema, Finchley, is typical of most surviving cinema organs in that it has been transplanted to a new home. It is typical of the fact that the former landlord of

the Plough, Gerald Carrington, was a Compton trained organ builder. He installed the organ in a specially built extension to this country pub."

TOSA CHRISTMAS PARTY

Once again, due to lack of support, the Christmas Party that was scheduled to be held at Marrickville Town Hall was cancelled. So as not to disappoint those members that did book, the President, Mrs. Phyllis Wilson decided to hold a spit roast and pool party at her home.

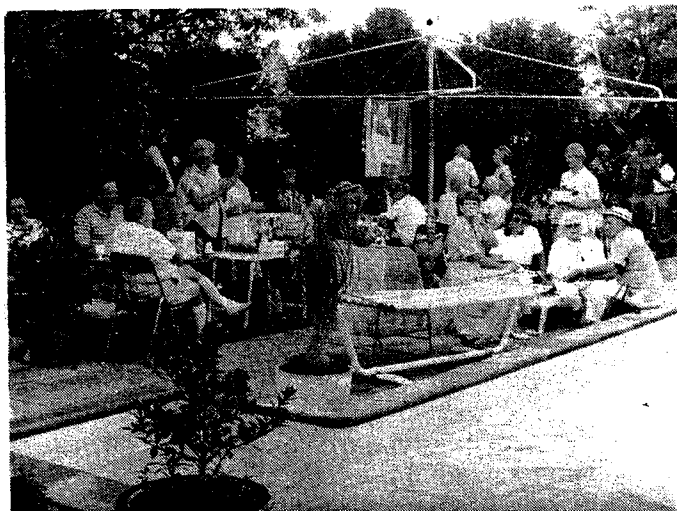
The first to arrive was Bob McMinn with a van full of equipment including a motorised spit, bags of heat beads, a large bag of onions and a full range of cooking 'tools' that would be a chefs delight to own. It was no time before Bob had the spit set up and the 40 pounds of beef cooking over a glowing red hot fire and occasionally basting the meat with his secret recipe. While Bob was looking after the B.B.Q. side of things, John Rattray, was also busy inside the house cooking potatoes (in their jackets) using not one microwave oven but two!

During the afternoon, Christopher Chris's duo, "Fine China", set up their equipment by the pool and entertained on keyboard and drums and in no time, had the members foot tapping to tunes from Ballads to Rock and Roll.

The weather was perfect for swimming and the youngsters really enjoyed themselves in the pool along with several of the adults. At about 5.30 dinner was served. Bob was busy with his electric carving knife as people passed by to help themselves to the roast beef, potatoes in foil and salads, followed later by fruit salad and ice-cream.

On behalf of my wife Phyllis and myself, we would like to thank all those who helped in making this function a great success, which resulted in a profit of \$204. A special thanks to Bob McMinn who stood over the hot barbecue for five hours cooking the roast, which from all reports, was cooked to perfection.

Ron Wilson. Editor.



Members relaxing in the shade of the trees beside the pool.



Chris on keyboard, David on drums.



Merv Pammer about to enjoy a cool drink.

UNIFICATION, DUPLEXING AND MULTIPLEXING. PART 2.

By Colin Tringham.

Last month I left you with a puzzle - how to reduce the amount of information to be sent into the pipe chambers. The answer may be a little obscure, but this article will explain how to send to the pipe chambers only that information which has CHANGED at the keyboard. The system described last month sent information about every keyboard and stop tab every cycle. It used 64 wires. The system to be described now uses only 16 wires!!!

First a word about Computers and Microprocessors, as it is on these that I will base this article. It is hard not to know a little about this subject as there are hundreds of articles around dealing with 8 bit and 16 bit Computers, and now the new 32 bit machines. But what are they really talking about? An 8 bit Computer handles 8 pieces of information at the one time. Each piece of information is an on-off or yes-no style of data. If we deal with numbers, to make the most efficient use of these eight bits, we could let the first bit represent 1, the second bit 2, the third 4, then 8, 16, 32, 64 and 128. This would allow us to represent any number between zero and 255 by combining the 'bits' of the number. Such a system can only handle larger numbers in two or more groups of 8 bits which takes more time. A sixteen bit Computer handles sixteen bits of data at a time allowing it to handle numbers up to 65535 in one piece.

Early computers filled rooms, and took enough power to light up a factory. The development of the Microprocessor, virtually a computer-on-a-chip, has made fantastic improvements. Now we can have much more computer power in a tiny unit small enough to fit into a brief-case, and which runs for hours on batteries.

The price of Microprocessors has dropped very significantly so that one can buy a typical one (the Z80) for around \$6.50! Let us see how we could control our organ this way.

If we use one Z80 to check our keyboard and give it a very small program and a little bit of memory, it could perform the following steps:-

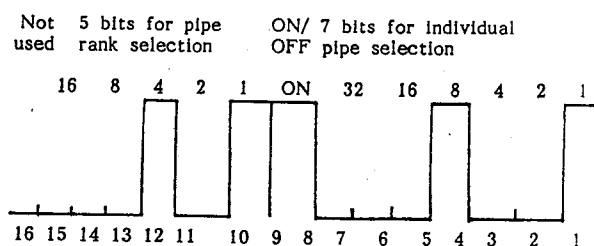
1. Check a key on the pedal board, see if it is up or down.
2. Compare this information with the status of the key last time it was checked.

If the key has not been moved, then step on to the second key on the pedal board and go back to step one. If the key has been moved since we last checked it, then store this new information and send a special signal (called an interrupt signal) to our master controller. I'll come to the master controller later.

If we use two Z80 Microprocessors, one could check our pedal board (32 notes) and two keyboards (2 x 61 notes), the second could check our pedal second-touch (32 notes) and the Solo keyboard and the accompaniment second touch (2 x 61 notes). This would share the duties. Each would be able to check every note 50,000 times a second!

Since there are more than 255 pipes in our chambers, we will need to send more than eight bits of information to the chambers, or send two lots of information for each pipe. Here is where a sixteen bit chip would be very handy, so we'll use one in our imaginary system and call it the 'Master Controller'.

Now we have the ability to send information to every pipe. By giving each one a unique number, a very simple wiring system could be used in the chambers. In fact, we don't need all our 16 bits, so we could break them up as shown.



As shown, pipe No.9 on rank 5 is being turned ON.
Figure 1. A possible arrangement of data.

Note that only seven bits of data are needed to address a particular pipe in even our largest rank as we can handle up to 127 pipes. We can use our eighth 'bit' to determine if that pipe is to be turned

ON or OFF. We still have eight 'bits' left over, and we could use five of these to determine which rank of pipes we are addressing (swell shutters would be treated as a rank of pipes as would each percussion). Such a system would be able to handle up to 31 ranks!

Let us look in detail at our Master Controller as this is the 'heart' of such a system. The first job of this unit is to check the position of every stop tab and store this information in a memory chip. Now it can idle away until it receives one of those 'interrupt' signals mentioned earlier. Using interrupt signals is essential to all microprocessors - they are designed to be able to drop what they are doing, storing all the details of where they were in their program steps, find out which chip is interrupting them, operate on the data it is given and then notify the interrupting chip that all is well. Microprocessors can even handle another interrupt while the first one was being processed - most chips can handle up to 16 with ease!

Once it has received its signal from one of the keyboard processors, which we mentioned earlier, the Master Controller has to send the pipe chambers a list of information on which pipes it must turn on or off. It does this by means of a 'look up table' which presents it with all known information about what stop tabs represent which keyboard. Of course, the Master Controller must check if a particular pipe is also being operated at the same time from another keyboard and not turn it off if it is still needed by that other keyboard. Since the Master Controller would probably be operating at more than 1 million operations per second, it will be actually sitting there idle most of the time - even during the most frantic organ playing!

Are there any real advantages of this system over the one described last month? Yes, we have reduced the number of wires, and probably reduced the number of circuit chips needed. In addition, we could use the 'idle time' of the Master Controller to perform some other tricks for us.

The information given out by the Master Controller could easily be re-directed to a floppy disk system. Now, not only could a performer record their pieces onto disk and hear them from different places in

the hall, but a repertoire of standard items could be built up, allowing the organ to be used for special occasions without an organist being present, things such as the openings of shows, or even intermission music).

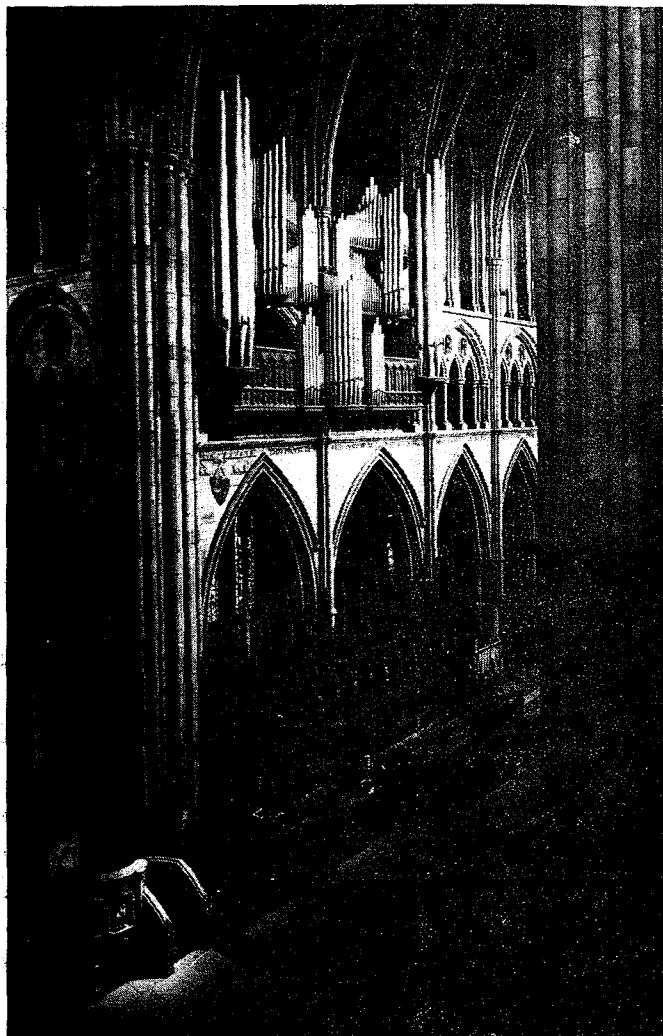
Many organists have their own special combination of stop tabs which they like to use. These could also be recorded onto disk and re-loaded any time they were needed. This means that the preset buttons below each keyboard could be instantly reset to any performers taste.

The system described offers some of the features to be found on the system chosen for the Orion project, although Devtronix use a full Computer in the console to allow many more features. The Devtronix system will be described fully in a future issue of TOSA NEWS.

The systems described here were only theoretical, although the first is similar to one Rodgers used in their electronic organs almost twenty years ago.

To complete this article however, I must mention one very successful system which is used in the Epping Baptist Church Organ, the Capri installation and several others. This uses a system of 'shift registers' one for each rank of pipes. To imagine what a shift register does, think of sixteen people waiting for a Sydney train - each person at a different door. Once they have boarded and the train has moved on, each person will pass a given point in the order at which they were standing on the platform originally. A shift register is able to load all the information needed about every pipe in its rank and then the information can be 'clocked' along one wire to the rank of pipes where it can be decoded. The advantages of such a system is that you only need one wire per rank of pipes, plus two or three extra for the whole organ to handle the 'clock rate', synchronise the signal, and supply power to the electronic chips. The amount of electronics needed in the pipe chambers is very small using this system, although the organ console has to house quite a lot of circuitry to determine what information should be sent via each shift register.

The Organ



TRURO CATHEDRAL



The Organs of Truro Cathedral

There are two organs at Truro Cathedral, the main instrument and a smaller one in St. Mary's Aisle—the South Aisle of the ancient Parish Church which was incorporated in the Cathedral.

THE MAIN ORGAN

This four manual and pedal organ was installed at the time of the consecration of the Cathedral in 1887 and built by Father Willis at a cost of £3,630.* This magnificent instrument stands as a memorial to his marvellous skill and ingenuity, and contains some of the best that even he could produce. Modest in specification, having only 45 speaking stops, it is highly regarded by many organists for its power and brilliance. Sir John Dykes-Bower (late of St. Paul's Cathedral and a former Organist and Choirmaster of Truro) refers to it as "The Little Giant", and the late Harry Goss-Custard (Liverpool Cathedral) once expressed a desire to exchange posts with the late Guillaume Ormond (Cathedral Organist). Not only has the organ great majesty and power, but the quiet stops are, for the most part, jewels in their own right, beautifully voiced throughout their range.

Though the reeds of the pedal and solo departments are not excessively heavy-winded, it will be noticed that most of the great flue work is placed on 7 in. pressure—some-what high even in these days. There are of course instances of higher flue pressures, such as Liverpool Cathedral or York Minster, much larger buildings, but such are comparatively few and far between.

Looking at the instrument, which in the original design was to have a wooden case—"It is intended hereafter, should funds be forthcoming, to provide the organ with a handsome case in oak; the present external arrangements being of a temporary character,"—one can see the unusually large scale pipes of the great Double Open Diapason, the lower notes of which form the two main towers. The middle bracket contains a portion of the pedal Violincello, the two brackets above on either side house the pedal Octave, whilst the range of pipes high up over the site of the original console (right division) are chiefly those of the great Large Open Diapason. Many of the small pipes are merely "show".

The organ is compact, the chamber embracing the whole with the exception of the blowing apparatus, but it suffers to a considerable extent by being cramped. For example, right behind the great department and swell box comes the solo Tuba against the east wall, an outstanding smooth-toned reed of great beauty and character. Standing on 15 in. wind pressure it adds considerable weight and volume in the vicinity where it lives, yet in the main body of the Cathedral it appears lost, and can barely be heard even against the full swell. It must be remembered, however, that the swell at Truro is something to be reckoned with, and is, without question, one of the finest in England.

Let us consider each department in turn.

(*Including the two hydraulic engines, and was the gift of the Deaneries of Carnmarth and St. Austell, supplemented by other contributions.)

The Great

The 'full Great' contains only twelve stops, but even without the reeds, Great to 15th, with Full Swell coupled produces such a complete sound that one can forget that the reeds are not on. The diapason work throughout the instrument is excellent. The Great contains only two 8 ft. Open Diapasons but the absence of a third is not felt as these two are quite adequate. The smaller one is typically 'Willis' and the full diapason chorus imparts a flavour of considerable richness and gives weight. The single Principal blends well and with the twelfth and fifteenth you get a combination of considerable brilliance—the 15th being a stop of a particularly bright sparkling nature.

The Tromba is a powerful 'brassy' reed, though some years ago it was toned down, having a tendency to harshness. The Clarion is slightly less powerful and maintains a telling position in the chorus, while the quieter Double Trumpet, a beautiful reed in tone, stands on a different soundboard. Although these three reeds are very fine they are surpassed by the heavy reeds of the swell organ.

The Claribel flute is a most useful stop for accompaniment or solo use, having a clear 'liquid' quality. Another soft 8 ft. stop would be useful but the Flute Harmonique played an octave lower is effective.

The Swell

The magnificence of the swell organ has already been mentioned and is largely due to the above-mentioned reeds. The Contra Fagotto combines weight with delicacy; its lower notes possess a degree of richness seldom met with, while the higher notes, played an octave higher, make an excellent solo stop of Cornopean type. The Cornopean itself is a stop of great weight and dignity, while the Clarion, like that of the Great, goes into flue pipes at G#1 and the mixtures break at F#1.

The Hautboy can produce some delightful effects and was described by the late Sir John Stainer as being 'likened to Cornish cream'. The remaining reed on the swell is the Vox Humana—rather a disappointment but capable of producing some original and even delightful effects when used in combination.

The Flageolet is full-toned and gives the impression of a 2 ft. stop and mixture, and in combination with the quieter reeds produces an exciting miniature 'full swell' effect.

As one might expect, the flue work is of the same high quality, but the absence of a soft 4 ft. stop is noticeable. The Vox Angelica is rather louder than one might expect, but with slow pulsation and not reedy. This is all the more useful in an instrument lacking string imitations.

The Solo

In addition to the Tuba which has already been mentioned, the solo contains some soft reeds which are typically 'Willis' in style. The Orchestral Oboe is a particularly good stop. The Clarinet is heavier than the Corno di Bassetto—its counterpart on the Choir. All three suffer, however, by not being enclosed. The two flutes may be used individually or in combination and are useful as a variation in providing choral accompaniments, being of exceptional beauty.

The Choir

The flutes of the choir are gems, being well contrasted and beautifully voiced. The harmonics of the metal Lieblich Flöte 4 ft. are so pronounced that it is difficult to believe that there are no mutation stops. The Gemshorn is delightful, indeed all of the choir stops possess charm, except possibly the Gamba which is rather ordinary.

The Pedal Organ

For its size the pedal organ is surprisingly fine. The only reed, the Ophicleide, comes on like a 'thunderbolt', especially in its lower notes. When the organ was first constructed a set of stopped 16 ft's. served as a Double Open. The present Double Open Diapason was placed in position a year later—in August 1888—at a cost of £250, and is another specimen of the fine stops contained within this instrument; its CCC pipé measures 29 ins. by 24 ins. The upper eighteen notes are borrowed from the Open Diapason 16 ft. This latter stop is another worthy specimen, having considerable 'bite' it is particularly useful in persuading a reluctant and lagging congregation to keep the tempo! It is reported that Sir Frederick Bridge once said that he would like to take it back to Westminster with him.

There is no metal 16 ft. Open Diapason, the only other 16 ft. flues being the Violone and the Bourdon. The Violone has a round tone without undue 'bite' and takes its place between the Bourdon and the Open Diapason extremely well. The Bourdon is quite free from any 'muddiness' and is soft and uniform—in fact it could not be better. The two 8 ft. stops are good, especially the Violincello, which has a very rich tone.

Excepting the instance of the 32 ft. pedal, there is no "borrowing" in this organ. The quality of the reeds is such that they are entirely independent of the aid of the flue stops and can be adequately used alone. That is saying a good deal. Indeed the outstanding feature of the organ is to be sought in the beauty and majesty of its reeds. Probably the acoustic properties of the building have much to do with the conditions of sound, seeing that there is considerable resonance and the volume of the sound is probably magnified.

As it stands, this instrument can hold its own with some others possessing double its specification, especially in full organ effects.

1963 Rebuild

After over seventy years of service, the only major alteration being the replacement of the two hydraulic engines in 1932 by a 9 h.p. electric motor and Discus blower, it was eventually decided to clean and modernize the instrument. The need for funds to cover the considerable cost of the work was included in the major Cathedral Appeal launched in that year. The console was some 36 feet above floor level, access being by climbing a narrow stone spiral staircase—thus making communication extremely difficult. The action was by then most unreliable and the few thumb pistons had become sluggish in action. The number of accessories and even couplers was limited—not even an octave or sub-octave coupler on the swell; one had to play on the great with couplers drawn to achieve such an effect, and the swell pedal was of the lever type.

An organ committee was formed which included the organist, the late Mr. Guillaume Ormond, Sir John Dykes Bower, Mr. Henry Willis and Mr. Roger Yates. The committee eventually decided not to revoice, resite or alter in any way the specification of the organ. In 1963 the organ was re-opened after cleaning, replacement of the tracker and pneumatic actions with all electric action and operated by the new console containing more accessories and a balanced swell pedal. This work cost about £17,000 but the instrument remains tonally as originally constructed by Father Willis.

It may seem rather a pity that the opportunity was not taken to extend the limited pedal organ by making available the manual doubles in 16 ft. and possibly 8 ft. or even 4 ft. pitch, and also to re-site the Tuba. The great reeds would be more useful if they were made available on another manual. However, above all we must be thankful that the organ remains unspoilt and that no pipe was allowed out of the Cathedral during the work. It is seldom that one can experience the joy of hearing an original, unspoilt Father Willis.

Before considering the specification, it is worth recalling the statement by the late W. L. Sumner in his famous book 'The Organ' regarding Father Willis:

" It is not easy, even today, to think how the magnificence of his organ in Truro Cathedral could be improved".

THE ORGAN IN ST. MARY'S AISLE

This was the organ originally installed in the Parish Church of St. Mary. A manuscript note on the fly-leaf of the Parish Register of Marriages (1780—1802) states: ". . . . Sunday Feby. 3rd, 1750—the Organ was open'd at Truro."

The Organ is by John Byfield* and was bought and presented to the Church by William Lemon (1696—1760).

It is said that this beautiful instrument was built for the Chapel Royal, but it did not suit the situation for which it was intended; that Mr. Lemon bought it and presented it to St. Mary's Church. It is very strange, however, that no record was made of this munificent act, as it would not have cost less than from £300 to £400.

The cherubims with trumpets in their hands, which now adorn the altar screen, were parts of the ornaments of the organ, but the roof was not sufficiently high to allow of their being fixed on it.

A manuscript dated Sunday, 23rd July, 1853, states that Mr. C. W. Hempel (1777—1853) was the third organist since the arrival of the organ in 1750, his predecessors being Mr. Harrison and Mr. Bennett.

In 1862 the organ was restored, re-voiced and tuned. "A new and powerful bellows replaced the former inefficient one; the pedal organ has been much enlarged—the range of two octaves from CCC to C being now, for the first time, completed, and a new and more convenient pedal board has been added to the instrument." The work was done by Messrs. Hamlin and Son, the total cost was £76 11s 4d.

The Bishopric of Truro Bill was passed on the 11th August, 1876, and the See was founded by an Order in Council of 15th December. Edward White Benson was consecrated as the first Bishop of Truro in April, 1877, and enthroned in St. Mary's Church on 1st May of that year—the Parish Church had now become the 'Cathedral'.

It being decided to build the present Cathedral in the Autumn of 1880, the old church was pulled down with the exception of the south aisle, and a temporary wooden building was constructed to serve as the Parish Church and Cathedral. The organ was removed from the old St. Mary's Church, thoroughly repaired and re-erected by Messrs. Brewer & Son in the temporary church.

It was in this little unpretentious wooden church that the 'FESTIVAL OF THE NINE LESSONS' was born. The first of these services was drawn up by Bishop Benson and was held at 10 p.m. on Christmas Eve, 1880, under the conductorship of the Vicar-Choral (The Revd. G. H. S. Walpole) and the Organist (Mr. William Mitchell).

By 1887 the new building was sufficiently advanced and the last service was held in the wooden building on 30th October. The 18th Century organ was then taken by Mr. Brewer to his workshop and 'abridged', with two manuals instead of the original three, and installed in St. Mary's Aisle in the Spring of 1888. The bellows had to be placed in the crypt of the Cathedral. The cost was £171 10s., including £5 for a new Clarabella stop and £30 for modifying the organ case. "Mr. G. R. Sinclair, the Organist, reported that he was very pleased with the work done."

How much of the original instrument by John Byfield remains is rather a matter of conjecture. Since its installation it has been cleaned and provided with an electric blower. One electric motor caught fire in the 1950's during a children's service but no damage was done to the organ.

Since then Messrs. Hele & Co. Ltd. have overhauled it and replaced the pedal board and fitted a balanced swell pedal.

The present specification is as follows:

GREAT ORGAN	SWELL ORGAN	PEDAL ORGAN	
Open Diapason	8	Open Diapason	8
Stopped Diapason	8	(Wood)	16
Clarabella	8	Principal	4
Dulciana	8	Bourdon	16
Principal	4		
Flute	4		
		COUPLERS	
		Swell to Great	
		Swell to Pedal	
		Great to Pedal	
		(Swell)	
		(Great)	
Balanced Swell Pedal	2	Composition Pedals	



Specification

GREAT ORGAN		SWELL ORGAN			
	Wind pss. in.		Wind pss. in.		
Double Open Diapason	16	7	Geigen Principal	16	4
Open Diapason	8	7	Open Diapason	8	4
Open Diapason	8	7	Lieblich Gedackt	8	4
Claribel	8	7	Echo Gamba	8	4
Principal	4	4	Vox Angelica	8	4
Flute Harmonique	4	4	Geigen Principal	4	4
Twelfth	2 ² / ₃	4	Flageolet	2	4
Fifteenth	2	4	Mixture (17-19-22)	III Rks	4
Mixture (17-19-22)	III Rks	4	Contra Fagotto	16	7
Double Trumpet	16	4	Hautboy	8	4
Tromba	8	7	Vox Humana	8	4
Clarion	4	7	Cornopean	8	7
			Clarion	4	7

CHOIR ORGAN		SOLO ORGAN			
Gamba	8	4	Harmonic Flute	8	4
Dulciana	8	4	Concert Flute	4	4
Lieblich Gedackt	8	4	Orchestral Oboe	8	4
Hohl Flöte	8	4	Clarinet	8	4
Lieblich Flöte	4	4	Tuba	8	15
Gemshorn	4	4			
Piccolo	2	4			
Corno di Bassetto	8	4			

COUPLERS		PEDAL ORGAN		
1. Choir to Pedal		Double Open Diapason (Wood)	32	4
2. Great to Pedal		Open Diapason (Wood)	16	4
3. Swell to Pedal		Violone (Open Metal)	16	4
4. Swell to Pedal 4 ft.		Bourdon	16	4
5. Solo to Pedal		Octave	8	4
6. Solo to Pedal 4 ft.		Violoncello	8	4
7. Swell to Choir		Ophicleide	16	15
8. Solo to Choir				
9. Choir to Great				
10. Swell to Great				
11. Swell to Great 16 ft.				
12. Swell to Great 4 ft.				
13. Solo to Great				
14. Swell sub-Octave				
15. Swell Octave				
16. Solo Octave				
17. Great and Pedal Combinations Coupled				

ACCESSORIES			
Four thumb pistons to Solo			
Six thumb pistons to Swell			
Six thumb pistons to Great			
Four thumb pistons to Choir			
Six toe pistons to Pedal			
Reversible thumb pistons:			
Great — Pedal ; *Swell — Great			
Solo — Pedal ; Solo — Great			
Choir — Great ; Swell — Pedal			
Swell — Choir ; Choir — Pedal			

Organists of Truro Cathedral

- 1887—1890 Dr. George Robertson Sinclair. Afterwards Organist and Choirmaster of Hereford Cathedral. One of Elgar's 'Enigma Variations' is dedicated to him. He was Organist of the 'Pro-Cathedral' prior to 1887.
- 1890—1920 Dr. Mark J. Monk. Formerly Organist of Banbury Parish Church.
- 1920—1926 Hubert Middleton. Afterwards Organist and Choirmaster of Ely Cathedral and later Trinity College, Cambridge.
- 1926—1929 Dr. John Dykes Bower. Afterwards Organist and Master of the Choristers, New College, Oxford, and later of St. Paul's Cathedral, London.
- 1929—1970 Francis Guillaume Ormond. Formerly Assistant Organist of Chester and Ely Cathedrals.
- 1970— John C. Winter. Formerly Assistant Organist of Truro Cathedral.

There was a small 'Willis' organ in the North Transept for many years. The instrument was rebuilt with additions and installed in Breage Parish Church, near Helston.

One reversible toe piston — Pedal Ophicleide
 One General Cancel thumb piston
 One balanced Swell pedal.
 (Thumb pistons marked * are duplicated by toe pistons).
 All thumb pistons (and Pedal toe pistons) are adjustable from the console.



**T.O.S.A. (N.S.W. DIV) Inc.
BICENTENNIAL MUSIC
COMPOSITION CONTEST**

RULES AND CONDITIONS OF ENTRY.

The ORGANISER is Theatre Organ Society of Australia (N.S.W. Div.) Inc. hereinafter referred to as "THE ORGANISERS".

1. The contest is open to all Australian Citizens or Australian Residents of 12 months standing except the organizer's Secretary and his immediate family.
2. Entries will only be accepted on the Official Entry Form. Each entry must be in the form of (a) an audio cassette of the composition played on an organ (electronic or pipe) and (b) a manuscript. Each entry must be separately mailed. **DO NOT** write your name or any other identifying information on the manuscript or cassette. Each entry will be numbered to ensure anonymity during judging.
3. No entry fee will be charged.
4. An entrant may submit as many entries as he/she desires. In the case of more than one entry by an entrant, each entry must be accompanied by an Official Entry Form and mailed in a separate package.
5. Entries close at midnight 30th June 1988 with the Secretary T.O.S.A. (NSW Div.) Inc. Box 474 P.O. Sutherland 2232.
6. The winning entry becomes the the joint property of the organisers and the composer. Copyright will not vest in any person, group of persons or organisation. Non-winning entries will be returned to the entrants.
7. The judges decision is final and no correspondence will be entered into.
8. The winning entry will be presented by an organist chosen by the organisers at a concert to be held on Sunday 30th October 1988 at Marrickville Town Hall.
9. Entry into the contest or being named as the winner of the contest does not guarantee the right to present the winning composition at the concert.
10. To be eligible for judging, each composition entered in the contest must be an original serious composition (not simply a popular song) and suitable for playing on a theatre pipe organ. The composition must be titled and the title must of necessity have Australian or Australian Bicentennial connotation. The contest, whilst being music, as opposed to music and lyric contest, need not exclude lyrics, but if lyrics are included, they **MUST** be of a Bicentennial nature. Any lyrics, if supplied, will not be considered in judging.
11. One prize only will be awarded, and that prize will be awarded to the composer of the piece of music judged to be the best original entry. The prize is \$1,000.
12. The winning entry will be published in manuscript and audio cassette form for distribution by the organisers. Marrickville Municipal Council will archive copies of the winning entry.



T.O.S.A. SPECTACULAR
TONY FENELON and RAY THORNLEY
in concert

SUNDAY 28th FEBRUARY 1988 at 2.00pm.
ORION CENTRE
BEAMISH STREET CAMPSIE

HAWAIIAN NIGHT - POOL PARTY

120 Dennis St. Lakemba

SPIT ROASTED PORK!

Lavish Salads & Desserts

ONLY \$12.00

Saturday, February 13th 1988. 4.30pm

PROCEEDS GO TOWARDS THE CAPITOL ORGAN FUND.

SEE DATES FOR YOUR DIARY FOR MORE DETAILS.



POOL PARTY

BARBEQUE LUNCH

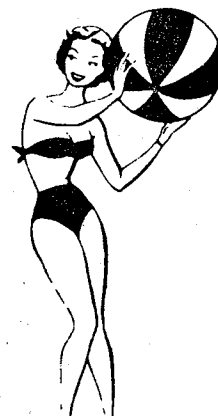
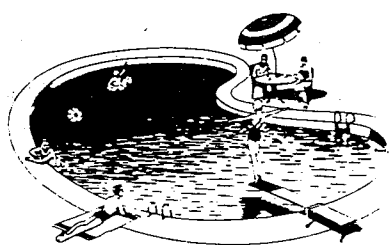
BYO Meat, Salads Supplied

369 Reddal Parade Mt. Warrigal

Sunday, 6th March 1988 at 11.00am

PROCEEDS GO TOWARDS THE CAPITOL ORGAN FUND.

SEE DATES FOR YOUR DIARY FOR MORE DETAILS.



ENTRY FORM

T.O.S.A. (NSW DIV) BICENTENNIAL MUSICAL COMPOSITION CONTEST.

ENTRY FORM

ENTRANTS NAME: _____

ADDRESS: _____

_____ P/CODE: _____

TITLE OF COMPOSITION: _____

ARE YOU AN AUSTRALIAN CITIZEN YES [] NO []

ARE YOU AN AUSTRALIAN RESIDENT YES [] NO []
(with 12 months residency)

I have read the rules of the T.O.S.A. (NSW Div) Bicentennial Music Composition Contest and hereby agree to abide by those rules.

_____ date

_____ signature

NOTE: THIS ENTRY FORM MUST BE ACCOMPANIED BY:

- (A) YOUR COMPOSITION IN MANUSCRIPT FORM
- (B) A RECORDING ON AN AUDIO CASSETTE OF YOUR COMPOSITION PLAYED ON AN ORGAN (PIPE OR ELECTRONIC).

DO NOT PUT YOUR NAME OR ANY IDENTIFYING MARKS ON THE CASSETTE OR THE MANUSCRIPT.

IN THE CASE OF MORE THAN ONE ENTRY PLEASE PREPARE AND MAIL EACH ONE SEPARATELY.

THE ENTRY FORM MUST BE IN THE HANDS OF : THE SECRETARY
T.O.S.A. (NSW DIV) INC
BOX 474 P.O.
SUTHERLAND 2232

NOT LATER THAN MIDNIGHT 30TH JUNE 1988.

