

TOSA NEWS

April 2010
Volume 49 No.3

Price: \$2.00

**50th Anniversary Celebrations
Review Inside**

SUNDAY 16 MAY
ORION THEATRE, CAMPSIE 2:00PM

AUSTRALIA'S

RYAN HEGGIE
at the Mighty Wurlitzer
and

AUSTRALIA'S

GLENN AMER
at the Grand Piano

See inserts for:

NSW Divn 50th Anniversary shows for the year

Victorian Divn 50th Anniversary Celebrations

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From the President



Well, our 50th Anniversary celebration shows certainly lived up to expectations and it was great to see so many join in the celebration. The Saturday show featured John Atwell with his excellent musical arrangements ably supported by one of our younger organists, Mathew Loeser, but this time in his role as a cabaret performer. Sunday, those attending had the added benefit of a street organ playing in the carpark and our thanks go to Mr Craig Robson for providing this entertainment. Also in the carpark was a display of vintage cars, primarily courtesy of members of the Austin Car Club. Bill Schumacher got the show off to a good start with the organ rising playing music recorded on the organ earlier in the day without Bill. As the organ reached stage level Bill took his place and skillfully picked up the beat and concluded his introductory piece. Bernard Walz entertained at the grand piano, a most capable international artist.

I guess all were disappointed that the organists were unable to ride the console at the beginning and end of the show. Unfortunately the regulations relating to this lift preclude the presence of a person on the lift even sitting on the organ bench. Yes – the law is an ass as the saying goes, but our members can be assured that no stone will be left unturned in an effort to have the organ and organist rise in the manner to which we have been accustomed for many years.

With all that said, the weather was perfect and the music and its presentation, superb.

The entire year's program has been structured to celebrate this auspicious occasion and I know you won't want to miss a concert.

Happy organizing,
Geoff Brimley

Editorial



What a great weekend of musical celebration in March. Congratulations to all members who helped to put on two first class shows and to the artists for the excellent programming of music.

It was very pleasing to see several children come along with their parents as well as the significant number of patrons who came along in response to our advertising. The members of the Austin Car Club remarked that it was one of the best outings they have attended.

For members who were unable to attend the celebration weekend they have the opportunity to purchase a copy of the 50th Anniversary Program when they renew their membership by adding \$3:00 to their membership fee. The program will then be posted out to you with the TOSA News. For those members who receive the TOSA News by email the program will be emailed to you as a pdf. file.

Members planning to go to the A.T.O.S. Convention in Seattle this year must be a member of A.T.O.S. You can apply for membership via a link on A.T.O.S. Website as part of the registration form. see www.atos.org

There is now an excellent outline of Seattle Convention on their website also.

Deadline for TOSA News is the 12th of the previous month.

Enjoy the music,

Ernie Vale
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From the Mailbox...



Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor editor@tosa.net.au

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

New Members

TOSA (NSW) welcomes these new members and wishes them a long and happy stay:

Peter Pullar

Ms Kym Kovan

Ms Joan Jordan

Mr. R H Gardiner

Ms P Selvanayagam

Ms Irene Upson

Mr D Leighton

New Service for TOSA (NSW) Divn Members

Theatre Organ Sheet Music Collection & Lending Library

Would you consider donating unwanted theatre organ sheet music (of any condition) to help get a new collection started? All genres, styles and complexities are welcomed.

Please contact TOSA member

Graham Glendenning on

Tel: (02) 9680 3122

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For Sale

Hammond organ model E311 complete with Leslie 130 speaker & Sakata Shoki Rythm Box. Cabinets in good condition but may need some mechanical attention. Free to a good home. Location - Ulladulla Area Ph 4454 0184

As the holder of the longest continuous membership of TOSA may I congratulate the Society on reaching the significant milestone of 50 years, and upon the professional quality of the Celebration Weekend's presentation of events.

May we all hope that there could be a similar celebration in another 50 years (although I regret that I am unlikely to see it!)

Best wishes to my many TOSA friends.

Sincerely, Rod Blackmore

(Many thanks for your feedback Rod. Editor)

To watch out for..

**Sunday May 16 Orion Theatre
Campsie 2:00pm**

Ryan Heggie & Glenn Amer

**Sunday May 30 2:00pm
at John Batts**

Home Organ Party

**Sunday July 25 2:00pm
Marrickville Town Hall**

Members play: A show for the

Christie Organ Restoration Fund

**A.T.O.S. Convention, 2010 will be in
Seattle, Washington.**

Overture June 28

Main Events June 29 - July 3

Encore July 4

- 7 music filled days including concerts on 14 organs by world - class performers and local stars
- Several historically significant instruments and venues
- Based in Seattle with day-trips to the north, south, and east
- Luxury hotel accommodations at an incredible bargain price

For T.O.S.A. members to attend you need to be a member of A.T.O.S. You can join via a link on the A.T.O.S. website as part of the registration page.

From the organ point of view there are quite a few original installations as well as some excellent latter day ones.

Go to www.atos.org and click on the text referring to the convention - all the links are on the left side of the page.

Advertising Rates in TOSA News

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

Members' Playing Events 2010 Dates

**The Orion Campsie
2nd Thursday 1:30pm**

May	13
June	10
July	8
August	12

To be sure there is no last minute cancellation at the Orion please ring Walter on 9716 0151

**Marrickville Town Hall
4th Monday evening at 7:30pm**

April	26
May	24
June	28
July	26
August	23

To be sure there is no last minute cancellation at Marrickville please ring Neil on 9798 6742 after 7:00pm

Theatre Organ Society of Australia, (TOSA) NSW Divn, 50th Anniversary Celebrations 13th & 14th March 2010

TOSA (NSW) celebrated a significant milestone on the weekend of 13-14 March. As the compere for the occasion, long-time **Patron John Gorrie** remarked from the stage, five decades of keeping alive the sounds of the theatre organ in what often seems to be a less than sympathetic world is well worth celebrating. TOSA members from other states had also come to support the celebrations, so it was good to see **John and Margaret Sutcliffe** (Victoria Division), **Peter Beames** (SA Division), and **John and Anne Fuhrmann** (WA). The President of the Organ Music Society of Sydney (OMSS), **Godelieve Ghavalas**, was also on hand to extend public congratulations from the stage on the Sunday afternoon and wished TOSA well for its second fifty years.

Originally a double-header of Wurlitzer music had been planned for, one afternoon at the Orion and one at Marrickville Town Hall. And yet, as we all recognise, the best-laid plans of mice and men (to update Robbie Burns) often go astray. For reasons beyond our control not only was Marrickville Town Hall not available for the Saturday but also the original choice of artist, John Giacchi, was unable to return to Sydney. However, a switch of venue and a late substitution of organist prevented any derailment for the Saturday; that brought in **John Atwell**, TOSA (NSW)'s recently appointed Patron. And, after all, a double-header featuring the 3-17 Wurlitzer (Opus 1813) in a theatrical setting was hardly a poor prospect.

On the Saturday the Wurlitzer rose silently with the organist on stage patiently awaiting the instrument to reach concert height. This had all the charm

of an audience and performer waiting for a grand piano to be pushed into position by stage hands. Matters improved overnight, happily, because on Sunday, the console rose in full voice to a lively rendering of "Cherokee" [1938: Ray Noble] recorded by Bill Schumacher that morning. And as I write this, the Letters page of the Sydney Morning Herald is still reflecting concerns about the disappointment of this "non-live" music. Clearly the punters like their organist arriving and departing by the lift. It is perhaps this defining feature of cinema/theatre organs that is so commonly recalled — even today you can meet those who readily recall how the organ in the Prince Edward Theatre came up from the bowels of the earth. Let it be stated once and for all that there was no organ lift at that place. But of course, the other Wurlitzers in town did so. And, more importantly, the modern audience continues to enjoy and to expect this mechanical-cum-musical spectacle; like the changing of coloured lighting projected onto the console and the backdrop, the lift is a pleasing theatrical enhancement to an audience's experience as the organist slowly rises into view. So Sunday afternoon's ploy was an improvement on Saturday's initial moments, particularly when Bill Schumacher was able to walk aboard the console and join in with what he had previously recorded. However, several letter-writers were displeased with even that.

The Saturday event, not a normal day for our organ occasions, may well have been a source of apprehension for organisers worried about attendance; as it turned out, numbers were not far short of two hundred. Melbourne's **John Atwell** brought to the bench an eclectic programme of lighter music, some items rarely heard from the unit organ. Further, **Mathew Loeser**, currently a Sydney resident, gave variety by singing to his own piano accompaniment .

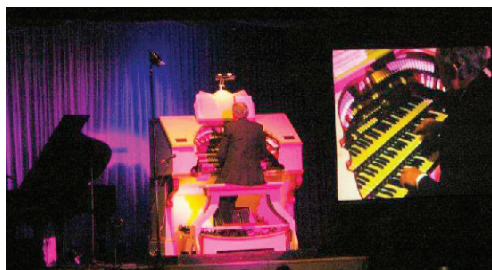
For the weekend the special Celebrations Program promised "A Touch of Viennese Music," plus a selection of "Musical Gems" by Noel Coward and of songs by Cole Porter; the Sunday program seemed to offer a more popular selection of items by both the organist (the music of Johnny Mercer, selections from *Annie Get Your Gun* (1946) and from *Bye, Bye Birdie* (1960) and the pianist ("Rhapsody in Blue," "The Blue Danube," plus Scott Joplin hits).

**John Atwell (Wurlitzer & Mathew Loeser (Grand Piano)
Orion Centre Theatre – Saturday
March 13th 2010**
Review by John S Batts

Deprived of a genuine console-riser, **John Atwell** began with what was originally a vehicle for Fred Astaire, "New Sun in the Sky" [1931: Arthur Schwartz & Howard Dietz, from the Broadway musical, *Bandwagon*; later made into the MGM film of 1957]. He followed this with Fucik's "Florentiner March" [1907: Julius Fucik] bright and light music, tuneful and bracing — just what you might expect from "the Bohemian Sousa"! This was a good chance to show off some of the organ's "traps" (especially the snare-drum and cymbal). If you thought you recognised this old tune, it could be that you had seen the 1996 British film *Brassed Off*.

A relaxing ballad was next, another piece that John had recorded on his CD *Here's Malvern!* in 2000. "I'll Remember April" [1942: Patricia Johnson, Don Raye & Gene de Paul] is by now a jazz standard, and at the Wurlitzer John demonstrated that he can be influenced in part by the style of American theatre organist, Buddy Cole. A big opening was followed by a wistfully rendered restatement of the slow-moving melody. Lyricism was readily apparent. Here too, via that wonderful addition

to TOSA shows, the close-up screen, we could observe some thumbing on the Great manual whilst the right hand was still playing on the Solo manual above; nor was that the only time that technique was employed, and thanks to the screen this useful technique was also displayed by Bill next day; at other times both organists held a note (or two) on the manual above while playing on the keyboard beneath with the free fingers. Eventually, there was a livelier run-through of the chorus with jazzy riffs too, before the close brought some adventurous harmonisation in the style of Buddy Cole featuring Strings plus Vox registration and leading towards a delicate single note on the Chrysoglott at the close.



John Atwell Saturday 13 March

Mathew entered to begin his contribution, singing along to his own accompaniment at the grand piano and beginning with "It's De-Lovely" [1936: Cole Porter; from *Red, Hot and Blue*]. For this afternoon both artists were arrayed in tuxedos — a nice touch for a special day. On the close-up screen which somehow downplayed colour for the pianist, Mathew looked remarkably like a fashionable Hollywood actor from a 1940s film. His choices of music, too, were of that era because he went on to sing "Night and Day" [1932: from *Gay Divorcée*] and "You Do Something to Me" [1929: from *Fifty Million Frenchmen*] both from the pen of Cole Porter. Because the piano was located well back from the lip of the stage, the

close-up screen was especially useful; it allowed the audience to watch Mathew's face as he negotiated Porter's amusing verbal play and fulsome rhymes, and thereby projected the sophisticated, at times suggestive, lyrics to effect — the masterly timing, the raised eye-brow, the hint of a disingenuous leer — a mastery of which was behind much of Noel Coward's success. Of course, trying to emulate a Porter or a Coward, entertainers best encountered in the intimate surroundings of a night-club, cabaret, or small theatre, is a difficult ask at the Orion — it demands much from the performer (and listener!).



Mathew Loeser Saturday March 13

Nonetheless, Mathew continued with "You're the Top" [1934: Cole Porter; from Anything Goes]. He then turned to a brace of songs written by Noel Coward, starting with "Someday I'll Find You" [1930: from Private Lives] and moving straight into "Nina from Argentina" [1945: from the revue *Sigh No More*]. This comical song about a South American beauty who hates Latin American dancing and falls in love with a sailor with a wooden leg, gently parodies "Begin the Beguine." Here and about the lyrics especially reminded one of Coward's affection for the patter songs of Gilbert and Sullivan. Yet Mathew carried off the verbal torrent with aplomb and was soon launched into the lyrical "I'll Follow My Secret Heart" [1933: Coward, from

the comedy *Conversation Piece*]. What an enigma is Coward! Despite never being able to read music, he wrote more than three hundred songs. Then it was back to Porter for a wildly allusive "Can Can" [1953: Cole Porter, from *Can Can*] with its tongue-twister lyrics and extravagant rhymes ("Astrakan," "Saskatchewan," "Aga Khan," "Sudan," etc.) — again showing a polished vocalist. Mathew's bracket closed with "Let's Do It, Let's Fall in Love" [1928: Porter, from *Paris*].

John Atwell returned to the Wurlitzer bench for the remainder of the first half to present a selection of Franz Lehár's (1870 - 1948) Viennese music written for the 1909 operetta *Gypsy Love* ["*Zigeunerliebe*"]. This composer was actually Hungarian by birth though now associated with Vienna and the waltz. Reputedly he was encouraged as a composer by Dvořák and latterly, one gathers, his music had been enjoyed by Adolph Hitler. What we listened to began in stately waltz-time, worked up to employing the louder reeds, and eschewed any tuned percussions prior to a Chrysoglott/Glockenspiel riff on the Solo. This joyous music was lovingly played, and is heard perhaps too infrequently at theatre-organ occasions for the songs are melodious and colourful, here lushly registered, and probably inspired by Lehár's Hungarian background.

John next turned our minds back to 1960, the year of the founding of TOSA (NSW), in order to remind us of a brace of popular songs of that year. First was Bobby Darin's "Somewhere Over the Sea" [1960] which was in the charts that year, a song that made much use of the older "La Mer" by French singer and songwriter, Charles Trenet. This was followed by music that was given the Grammy Award Record for the Year, Percy Faith and His Orchestra playing the theme from the film "A Summer

Place" [1959: Max Steiner]. In the playing of this we heard the Wurlitzer piano emphasizing the triplet-based accompaniment, though I'm not convinced that its tuning was as good as that of the Yamaha grand on stage.

The first half came to a close with an unusual choice of some German music new to this listener, Theo Mackeben's "Tales of Munich." It was a good moment to savour how readily and how well a vast array of music can be suitably transcribed for theatre-organ performance. If it was not riveting it was nonetheless pleasant to hear, and it again brings up the issue of just how much traditional repertoire should be featured in a TOSA show. Sunday's selections aired the safer options where popular favourites at both organ and piano abounded.

A 25-minute interval allowed for refreshments and on the Sunday allowed your scribe to hear the Mortier street organ and to look at some of the veteran cars on display courtesy of the Austin Car Club. Both initiatives were praiseworthy and lent a special air to the celebratory weekend.



The Golden Lion Mortier Street Organ

The second half continued the Viennese motif with nods to composer-musicians Hans May (1886-1958), Fritz Kreisler (1875-1962) and Johann Strauss II (1825-1899). **John** began with "Today is the Happiest Day in My Life" [1936: H. May], certainly a suitable sentiment for the weekend, though normally associated with the tenor Joseph Schmidt "the Jewish Caruso." It proved to be a bouncy and tuneful little number. This was followed by a more lyrical and waltz-like "I'll Sing a Song of Love to You" [1939: from the film A Star Fell

Concert & Membership Prices

The following TOSA concert ticket prices now apply:

	Australian Artists	Overseas Artists
Non-members	\$25.00	\$27.50
Non-member Pensioner	\$22.00	\$25.00
TOSA Members	\$20.00	\$20.00
Students 15-21yrs	\$10.00	\$10.00
Group Booking for 10 or more Adults \$20 per person		

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Annual Membership Fees are now: \$30.00 for Full membership, and \$20.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Bob Alleway 9524 7203 membership@tosa.net.au

Associate Membership for a spouse/partner is an additional 50% only.

from Heaven: H. May]. The Kreisler choice was also film music, the song "Stars in My Eyes" [1936: from *The King Steps Out*], in waltz-time once more. The third composer born in Vienna was Johann Strauss and again an unusual choice of a polka that sounded like "One Vienna" [1965: Johann Strauss II, opus 291], boisterous music if not a show stopper, and reminiscent of the "Tik Tak Polka." A part of me probably longed for more familiar strains from this last composer, perhaps "The Tritsch Tratsch Polka" or "Thunder and Lightening."

Mathew Loeser returned to the grand piano to feature a number of songs by Noel Coward: "Don't Put Your Daughter on the Stage Mrs Worthington" [from *On The Air*, 1947]; "A Room With A View" [from the revue *This Year of Grace*, 1928]; "Uncle Harry" [from the musical romance *Pacific 1860*, 1946]. There followed two songs by Cole Porter (1891–1964) from his 1935 musical *Jubilee*: "Just One of Those Things" and "Begin the Beguine." Finally he returned to another bracket of Coward songs, namely "A Bar on the Piccola Marina," the one which follows the hilarious saga of Mrs Wentworth Brewster on the Isle of Capri, and the more familiar "I'll See You Again" [Coward; from the operetta *Bitter Sweet* (1928, 1929)].

This contribution was, of course, in a different vein to Sunday afternoon's piano program by maestro Bernard Walz — yes, he will be conducting the Strathfield Symphony Orchestra in June. At the grand piano he demonstrated a commanding pianistic technique. Moments of cascading arpeggios (think Chopin's "Fantasie-Impromptu") interrupted others of delicate touch (Scott Joplin's "Solace"); he produced an array of graduated sounds from fast octaves pounding up and down the keyboard, whereby sounds resonated

and reverberated, to delicate caresses of the notes that seemed to sparkle in the air — and always in the service of musicality. Further, it was notable that both Bernard and Bill performed without scores before them. For the organist such freedom enhances the ability to execute flawless piston changes and to hand-register the stop-tabs with more ease. A further reflection was on Bernard's ability to render popular cross-over music, strains of "Happy Birthday" entangled with well-known passages of Beethoven (think "Moonlight Sonata") or his imaginative and playful mingling of "Clair de Lune" (Debussy) with "Stardust" (Hoagy Carmichael). Once upon a time this kind of approach was not unknown in theatre-organ programs too (think, for example, of George Malcolm's "Bach Goes to Town" or Albert Ketèlbey's "Tangled Tunes").

Indeed, perhaps my only regret about the weekend's music was that we heard no duo of organ and piano, a thought amplified when Bernard played solo both "Rhapsody in Blue" (1924: George Gershwin) and what sounded like the "Warsaw Concerto" (1941: music from the film *Dangerous Moonlight* [Suicide Squadron in the US] by Richard Adinsell).

Back on the bench with the Wurlitzer in concert position once more, **John Atwell** completed his European-flavoured choices with a selection from the operetta *White Horse Inn* [1930: by a Czech-born Austrian Ralph Benatzky and Austrian-born Robert Stolz] and then music from an opera by Russian-born Tchaikovsky. The former, is much more traditional theatre-organ fare, and I might mention that this music is included on the new CD that John has recorded at Marrickville Town Hall. I think that part of the attraction of this musical is its melodic variety, its dance forms and its different keys. The first song was Benatzky's effervescent

"White Horse Inn" with plenty of opportunity for developing a counter-melody via second-touch — also true of "Your Eyes" and "My Song of Love" (both by Stolz). A bright "Sigismund" (Robert Gilbert) was punctuated by reed riffs and led into the best-known of its songs, "Good-Bye" (Stolz), and a climax reprising "White Horse Inn." That musicals are felicitous choices in the theatre-organ world was confirmed next afternoon when Bill Schumacher sympathetically played selections from both *Annie Get Your Gun* [1946: Irving Berlin] and *Bye, Bye Birdie* [1960: Charles Strouse].

Saturday's final offering by John was "Waltz of the Villagers" [1879: Tchaikovsky, from Eugene Onegin Opus 24], a striking choice of repertoire because, like our 50th anniversary, it is unusual and deserves to be celebrated.

We had enjoyed a good afternoon of music-making, but John found energy for an attractive encore, choosing "Everything's in Rhythm with my Heart" [1935: Al Hoffman, Al Goodhart & Maurice Sigler] from the film *First a Girl* starring Jessie Mathews. The 50th-anniversary celebration had got well under way; and next afternoon even more attended the Sunday show during our regular time-slot. Let's hope that TOSA (NSW) will be able to mark its centenary with as much pride and competency!

**Bill Schumacher (Wurlitzer) &
Bernard Walz (Grand Piano)
Orion Centre Theatre – Sunday
March 14th 2010**

Review by Douglas Grant

A heart-warming around 450 people attended the second of TOSA (NSW)'s 50th anniversary celebratory shows. Show-goers were greeted in the car-park behind/beside the Orion by a grand old street organ bellowing out it's lungs

(courtesy of Craig Robson),



and close by, a display of some grand old cars courtesy of the **Austin Car Club**. I drooled over seeing a relative of my first car – a 1954 Austin A30, but there were a lot more including a Rolls Royce and a Vanden Plas Austin 'Princess' all in immaculate condition. A nice touch and a reminder of just some of the vehicles around at TOSA (NSW)'s inauguration in 1960.

TOSA (NSW)'s co-patron **John Gorrie** welcomed all to the show and dismayed regular attendees by announcing that the organ would rise from the pit "playing beautiful music" but minus the organist. True enough, to the strains of Ray Noble's 'Cherokee' the console rose from the pit, minus **Bill Schumacher**. Instead, John called on **Bill** to walk on from stage-right whilst the organ rose into position, enabling Bill to 'climb aboard' and seamlessly pick up the melody. Something that has been the practice for nearly a century, and which has added to the 'sense of occasion' at concerts and cinema performances throughout the world, is now considered in NSW, a health and safety issue. As a 'Letters to the Editor' correspondent wrote to the Sydney Morning Herald on the 17th March 2010, "Come on. Has anyone been killed lately falling off a rising theatre organ?" Undaunted by this change of presentation, Bill concluded his opener in fine

Please come and enjoy the Music in

**Celebrating the 50th Anniversary Year
of the founding of
TOSA NSW Division in 1960**

featuring **Ryan Heggie** playing



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& Glenn Amer
playing **Grand Piano**

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Sunday 16th May 2010 at 2:00pm

Ryan Heggie & Glenn Amer

Music has always been **Ryan's** 'outlet', and he enjoys listening to and playing organ and piano music in his spare time. Whilst studying at a special interest music school, **Ryan** attained associate diplomas in organ performance with Yamaha and the AMEB (Australian Music Examinations Board). In '97 he won the Intermediate and Overall Divisions of the American Theatre Organ Society's Young Organist Competition, in Indianapolis, and played at the ATOS convention in San Francisco the following year. **Ryan's** musical taste is varied, and includes classical, jazz, and popular. He has played in numerous venues locally and interstate, both as a solo artist, and in a 'duo' capacity. When he can find the time, Ryan enjoys 'dabbling' in photography, aquariums, and camping.

Glenn Amer tours Australia extensively as both a soloist and accompanist. His popular, Liberace style of piano playing is always extremely popular with audiences who are also impressed with his Robert Goulet/Mario Lanza style singing! He has also appeared in the jazz world with renowned Diva, Su Cruickshank and popular violinist Ian Cooper as well as the beautiful television personality, Helen Zerefos.

Glenn has appeared as a headline entertainer on the Radisson, Royal Caribbean, Silver, Celebrity, Crystal, Norwegian, Orient, Holland America, NHK, Saga and Seabourne cruise lines. Touring with these lines has taken him around the world, many times over!

Tickets to the show :

Members \$20;

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Non-Members \$25;

Student (15 – 21 Years) \$10

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Group bookings for 10 or more adults \$20 per person

Note: *If your friends or relations and/or their children have never been to one of these Shows then the first time they come to a show it is free. See www.tosa.net.au for the free booking form & booking form. Please encourage your friends, relations and/or children to come to this show featuring Wurlitzer magic.*

style setting the tone, and establishing himself as master of the instrument, reminding those of us who have known Bill for years, as a fine artist, a competent organist, and a great stalwart of TOSA (NSW) for about fifty years. Bill mentioned that the first time he had played for an audience was 48 years ago when he was only 21, - making him in his late 30's now (ahem)!



Bill Schumacher Sunday 14 March

First 'cab off the rank' was an item from the 1955 movie 'Daddy Long Legs' (which starred a 55-year old Fred Astaire with a 25 year old Leslie Caron), 'Something's Got to Give' with words and music by Johnny Mercer. His registrations for the next number, "Something's Gotta Give", were full-bodied, varied and sounded totally appropriate.

Bill then launched forth with 'Skylark', the music for which was composed by Hoagy Carmichael in 1942. Bill chose a slow measured pace for the bulk of this item utilising a lot of the string stops for accompaniment and more strident combinations for the melody. Even the piano got an airing in this arrangement. The measured pace gave way to a slow restrained conclusion topped off with a chime.

Maintaining the Johnny Mercer genre (who wrote the lyrics for 'Something's Gotta Give'), Bill continued with 'Tangerine' which was featured in the 1941 movie 'The Fleet's In' with lyrics by

Johnny Mercer and music written by Victor Schertzinger. His arrangement was paced faster than the original Tommy Dorsey and Nat King Cole versions, but in a jazzy style, complete with piano accompaniment and initially without the tremulants.

Running slightly behind schedule, Bill skipped a number on his agenda, and went to "People" written by Jules Styne for the Broadway musical 'Funny Girl', and the song most associated with Barbra Streisand. He chose to perform the number largely in the traditional manner and exploited many of the wonderful voices of the Wurlitzer, ending with a slow sensitive finale - and a single-note chime to cap it off.

Bill made way for his associate artist for the show, the pianist **Bernard Walz** whom Bill introduced as having known one another for many years, and often had performed together at various RSL Clubs around Sydney. He added that Bernard had at one time chosen the organ as a performing 'tool' but eventually resorted to the piano as his favoured instrument.

Bernard went straight into his segment with 'The Maple Leaf Rag' by Scott Joplin. A marvellous re-creation of the infectious music and style of playing by Joplin was topped off with a temporary halt to the proceedings when he interrupted the audience applause to recommence the "Maple Leaf Rag" with a version which could only be described as 'molto accelerando' from 'adagio assai' to 'prestissimo' (dead slow to insanely fast). He ended the piece by saying "Thank you and good night". He explained that the 'Maple Leaf Rag' was dedicated to a Missouri, black gentlemen's club, the 'Maple Leaf Club', at which he was engaged as a performer, and which featured on the first floor, as Bernard described it, "a venue of horizontal refreshment".



Bernard Walz Sunday 14 March

Bernard chose for his medley of Scott Joplin songs, items which all were featured in the movie 'The Sting'. First was the plaintive 'Solace' followed briskly by 'Easy Winners', ending up with the ubiquitous 'The Entertainer', each item played with superb musicianship. Bernard next chose the music of George Gershwin. He disclosed that at the tender age of nine or ten, around which time he had been studying the music of Beethoven Mozart and Bach: "I first heard Gershwin's 'Rhapsody in Blue' and it changed my musical life". He commenced his celebration of the work of Gershwin with the conventional piano transcript of 'Rhapsody in Blue' displaying the high degree of virtuosity required for the performance of this work. As the piece was nearing a conclusion, he surprised us by suddenly 'morphing' into 'Someone to Watch Over Me' from the 1926 musical 'Oh Kay', weaving in just a 'smidgin' of the main 'Rhapsody' theme. Bernard's bravura style would certainly challenge all that we recall demonstrated by Liberace, and no more was it evident than in 'Someone to Watch Over Me'. Following on was a slightly less brilliant version of 'Embraceable You' from the 1930 musical 'Girl Crazy'. This was quickly overtaken by a highly agitated version of Gershwin's 'They All Laughed' from the 1937 film 'Shall We Dance'. Bernard was in full flight as he briefly moved into 'Liza',

the 1929 song from the musical 'Show Girl', then he full steamed ahead into 'Fascinating Rhythm' from the 1924 Broadway musical 'Lady be Good'. With near manic enthusiasm he burst into 'I've got Rhythm' also from the 1930 musical 'Girl Crazy', before a crashing return into the closing bars of 'Rhapsody in Blue'. The audience loved it, as I'm sure would have Liberace.

Bill Schumacher returned to the stage to await the re-emergence of the Wurly console from the 'bowels' of the Orion, before he launched into Cole Porter's 'Just One of Those Things.' A big opening returned us to the well-crafted Schumacher style as he ranged over the organ's multiple colours and tones for a no-nonsense version of the Porter favourite coming from the musical 'Jubilee'. A change of pace and style to one of Bill's stated favourites, 'Cry Me a River'. Arthur Hamilton composed this piece in 1953, described as a 'torch' song and defined as 'a sentimental love song in which the singer laments an unrequited or lost love'. Bill's performance provided all the appropriate ingredients to adhere to the definition of this bluesy sounding standard from the Great American Songbook.

Bill's last selection before interval was from the American 1960 Broadway musical 'Bye Bye Birdie' with music by Charles Strouse. The musical was inspired by the drafting of Elvis Presley into the US Army in 1958. Bill opened with a lilting version of 'Put on a Happy Face' one of the enduring pieces of 'Bye Bye Birdie'. A segue took us into 'One Boy' sung in the show by a love-sick pair for their respective beaux, but with the sentiments captured by Bill with the well-tempered tibias. 'Kids' was next on the agenda, the song which expresses the exasperation parents have for their off-spring. Bill gave us no opportunity to be exasperated with a light-hearted rendition of this popular song, largely

untremmed. Onwards into 'A Lot of Livin' to Do', another memorable tune from the show, played in a pseudo samba style. 'One Last Kiss' followed, a song sung by 'Birdie' before an altercation, but such was not the case at the Orion as Bill quickly segued into a big finish with a reprise of 'A Lot of Livin' to Do.'

After interval, John Gorrie introduced the President of the Organ Music Society of Sydney, (OMSS)

Ms. Godelieve Ghavalas. Godelieve spoke of the respective roles of the two societies (classical and popular) and concluded by wishing TOSA (NSW):

"happy anniversary, happy 50th, keep playing all your music, we love it, and I hope you'll keep going for another 50 years". The President of TOSA (NSW)

Geoff Brimley spoke encouraging new membership of TOSA, followed by the drawing of the raffle.

Bill Schumacher returned to the stage, followed after a protracted wait, for the organ console. He launched forth for the second half of the program with 'I've Got the World on a String' written in 1932 by Harold Arlen for the 'Cotton Club Parade' and introduced by Cab Calloway and Bing Crosby. Bill's version utilised amongst other things, the piano and strident untremmed brass. Bill's performance of this very popular piece could be described as a full-blown swinging version.

By way of contrast, the next item was another Harold Arlen favourite, 'Somewhere Over the Rainbow', a song which the MGM chief Louis B Mayer complained: "slowed down the picture" and "our star sings it in a barnyard!" Nuff said. Bill's arrangement elevated this undoubted classic with a treatment totally sympathetic to Arlen's intentions. He highlighted all the softer gentler qualities of the organ.

Bill noted a potential overrun of the schedule and decided to omit an item from his playlist, and went on to end his bracket with 'Satin Doll' written by Duke Ellington and Billy Strayhorn in 1953. Once again Bill often utilised the piano as an accompaniment for the brass melody line. This was Bill at his best with a measured-pace for this jazz classic with a characteristic concluding dissonant chord.

Almost immediately, **Bernard Walz** was at the Yamaha keyboard with the readily recognisable introduction to Johann Strauss II's 1861 composition, the 'Blue Danube' waltz, or 'On the Beautiful Blue Danube'. Commencing softly and gently, it wasn't long before the bravura style of playing returned, and the Danube was in 'full flow'.

Bernard Walz in some respects reminded me of the classical Cuban-American pianist Jorge Bolet in that this similar-sized big man was capable of the most delicate style of playing, and moments later, could almost invert the hammers of the grand. Such was the case with this extravagant version of 'An der schönen blauen donau' Opus 34.

Bernard advised the audience that he had that morning received an email from Ludwig Van Beethoven wanting his greetings to be added for the 50th anniversary of TOSA (NSW), and asking Bernard to musically convey his birthday greetings. He obliged playing the opening bars of Beethoven's 'Moonlight Sonata', quickly and skillfully weaving in the happy birthday theme, albeit in a minor key. Considering Beethoven wrote the base theme in 1801, that email took an awfully long time to arrive, no matter how graciously it was offered.

Bernard preceded his next item explaining that he often is torn between popular and classical music, and he demonstrated this with an amalgam of Debussy's 'Clair de Lune' ('Light of the

Moon'), and Hoagy Carmichael's 'Stardust'. The piece started off with all the lightness of touch and delicacy required of Debussy's musical gem, then with a very clever transition, he moved into 'Stardust', again with lightness of touch and delicacy. Back into the 'Moonlight' as per Debussy's intentions, but transitioning into total bravura for 'Stardust', until returning with the closing bars and a final hearing from the 'Moonlight', as soft and gentle as one could wish for the piece. For me, this was the highlight of Bernard's performance on the day.

Before his last contribution for the afternoon, he explained that he always has trouble choosing items suitable for the day, so he said: "To avoid selecting a single piece, I will play all the pieces I had in mind". He titled his offering as 'The World's Greatest Concerto'. Now – this was quite something! Straight away into Liszt's Hungarian Rhapsody No 2, to be shortly followed by segues into Chopin's 'Minute Waltz', then the 'Fantasie Impromptu' with its more recognisable popular central theme 'I'm Always Chasing Rainbows', followed by Chopin's delightful Etude No. 1 Opus 25 'Aeolian Harp'. Across into Richard Addinsell's 'Warsaw Concerto', then a giant leap into Liszt's closing bars of his 1st Piano Concerto No. 1, followed by a triple somersault with pike into the opening bars of the same concerto. Back into Beethoven's 'Moonlight Sonata' for a well-earned rest, merging into the delightful theme from the MGM 1953 movie 'The Story of Three Loves' (derived from the 18th variation of Rachmaninoff's 'Rhapsody on a Theme of Paganini'). This quickly transitioned into the spectacular 'Malaguena' by Ernesto Lecuona, and finally back into the closing bars of Liszt's Hungarian Rhapsody. A monumental collection of pieces requiring great accuracy and musicality to be successful. The warmth of the audience response seemed to

indicate just that.

Bill returned for his final segment saying 'How do you follow on that?' We all waited patiently for the console to again rise from the pit and for Bill to prove just how it is possible to follow an act like that, as he announced his choice for the last bracket of the day, selections from the Irving Berlin musical the 1946 Broadway hit, 'Annie Get Your Gun'. In fairly quick succession Bill provided the highly memorable items 'You Can't get a Man with a Gun', 'My Defences are Down', 'The Girl That I Marry', 'Doin' What Comes Natur'ly', 'They Say it's Wonderful', and the show topper 'There's No Business Like Show Business'.

Responding to demands for an encore, Bill announced the last item for the day, as one that he said he used to play on the piano accordion, 'Chinatown', with music written by Jean Schwartz as far back as 1910. Encapsulated in that one piece Bill once again demonstrated his well-honed skill as a theatre organist, his ability to bring out the best in his musical interpretations and to fully and effectively utilise the capabilities of the Orion's marvellous 3/17 Wurlitzer organ. My only regrets for the otherwise great day, were that Bill now lives far away from Sydney and we don't get to hear him often enough.

Congratulations to all the TOSA (NSW) team and to the artists Bill Schumacher and Bernard Walz for their contribution making it a really fine weekend of music and entertainment, and with everyone's cooperation, it shall continue for at least another half century.

If members were unable to make it to the shows on 13 & 14 March you can order a copy of the commemorative 50th Anniversary Celebration Program when you renew your membership. see Membership Form

The Orion Centre - How To Get There

The Orion Centre is located at 155 Beamish Street, Campsie. Disabled access is available at the Beamish Street entrance.

Buses to Campsie Station (on the Bankstown line):

415 from Strathfield Station 12.25pm, 1.25pm on Sundays only.

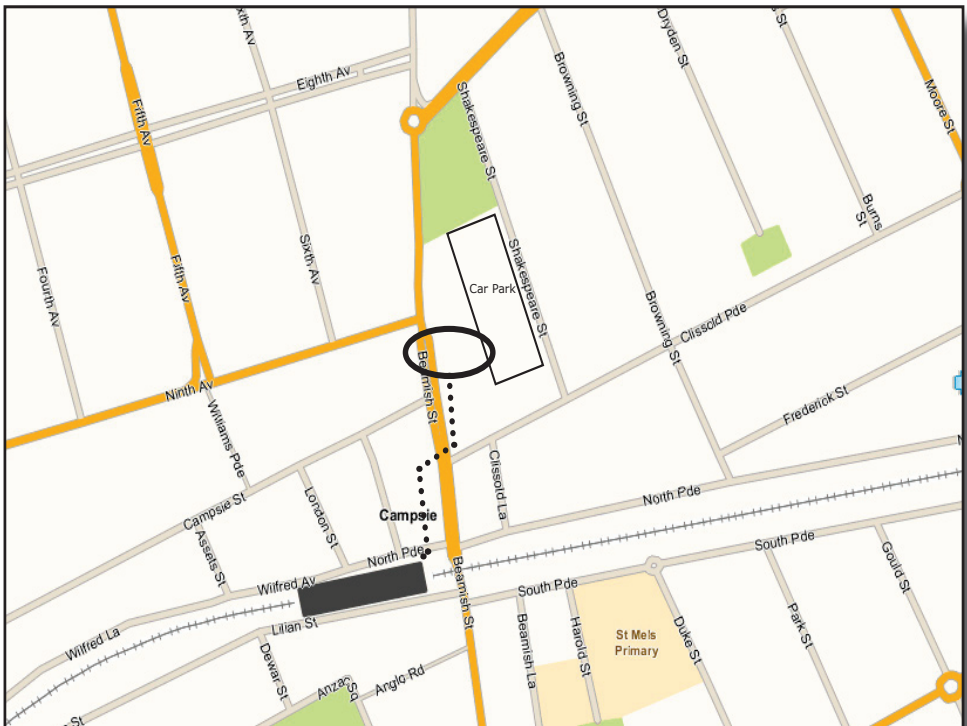
400 From Burwood Station, Bexley North Station and Rockdale Station.

492 and 494 from Rockdale Station and Kingsgrove Station.

Exit station on to Beamish Street, turn left to traffic lights, cross Beamish Street to the opposite corner (hotel). Turn left and walk down to the Orion Centre on your right.

Free parking is accessed from Shakespeare Street via Clissold Parade from Beamish Street or Brighton Avenue.

Please refer to the map below for a detailed view, or search for the Orion Entertainment Centre, Campsie NSW on www.whereis.com on the web, or www.131500.com.au for transport details.



The next show is
Ryan Heggie
at the
Mighty Wurlitzer
and
Glenn Amer
at the
Grand Piano
Orion Theatre
155 Beamish Street
Campsie
Sunday 16 May at 2:00pm

Sunday July 25 2:00pm

Marrickville Town Hall

*Members play on the fabulous
ex Prince Edward Theatre 2/11 Wurlitzer*

A show for

the Christie Organ Restoration Fund

Admission \$10 per person includes afternoon tea

Come along and bring your friends

Further details in next TOSA News

Colours of the King

(Programme of Organ Music
Society of Sydney)

Prepared and presented by
Andrew Grahame.

2MBS FM 102.5

2nd Saturday of each month,
5 – 6 pm

Saturday 8th May, 2010

Four organ works based on the
melody "God Save the King"

J H C Rinck – Theme and Varia-
tions in C major on

"Heil' dir im Siegerkranz"

Ludger Lohman at the 1750 Ga-
bler organ in Weingarten Abbey

S S Wesley –

"The National Anthem"

James Lancelot at the 1993 Har-
rison & Harrison organ in the Em-
manuel Church, Chesterton, Mary-
land, USA.

M Reger – Variations and Fugue
on "Heil, unserm König, Heil"

Josef Still at the 1974 Klais organ
of Trier Cathedral

W T Best – Introduction, Varia-
tions and Finale on

"God Save the Queen"

Robert Ampt at the 1890 Hill or-
gan in Sydney Town Hall

Saturday 6th June, 2010

Three modern American organs,
each of 2 manuals, demonstrating
the flexibility of the carefully-de-

signed smaller organ.

Karg-Elert – Postludio Festivo

Friml – Echoes of Spring

Jason Alden at the Reuter organ
(2000) at Our Lady of the Lake
Catholic Church, Rockwell, Texas.

Neustedt – Gavot

J S Bach – Chorale Prelude

"Lord Jesus Christ, be present
now" BWV 655

Susan de Kam at Reuter organ
(2000) at Our Lady of the Lake
Catholic Church, Rockwell, Texas.

Lefebure-Wely – Bolero de Con-
cert

Jason Alden at the Reuter organ
(2000) at Our Lady of the Lake
Catholic Church, Rockwell, Texas.

Daquin – The Cuckoo

Wolstenholme – Allegretto

Wood – Caricature of a Sunday
School Song

Ronald Krebs at the Reuter Opus
1742 unit organ in the Reuter fac-
tory, Lawrence, Kansas.

Pelz – Festive Intrada

Boyce – Voluntary in D

Vierne – Scherzetto,

Lied and Divertissement – from
"24 Pieces en style libre"

Sousa – The Liberty Bell March

Ronald Krebs at the Reuter organ
(2007) at St Bartholomew Catholic
Faith Community, Wayzata,
Minnesota

The Theatre Organ

Prepared and presented by
Andrew Grahame

2MBS FM 102.5

3rd Saturday of each month,
6.30 – 7.00 pm

Saturday 17th April, 2010

Rowley – Humoresque
(Nigel Ogden)

Czibulka – Hearts and Flowers
(Robin Richmond)

Ketelbey – Sanctuary of the Heart
(Joseph Seal)

Rodgers – Edelweiss
(from "Sound of Music")
(William Davies)

Chaminade – Automne
(Reginald Dixon)

Ketelbey –
Bells across the meadow
(Reginald Porter-Brown)

Romberg –
Medley from "Viennese Nights"
(Joseph Seal)

Saturday 15th May, 2010

Holst –
Mars, Venus and Jupiter from
"The Planets" (Simon Gledhill)

Medley –
Songs from the British Isles
(Richard Hills)

Saturday 19th June, 2010

Delibes – Music from "Coppelia"
(Richard Hills)

Heykens – First Serenade
(Tony Fenelon)

Coates – Bird Songs at Eventide
(John Mann)

Wagner – Grand March from
"Tannhauser" (Jonas Nordwall)

Saturday 17th July, 2010

Glinka – Overture to
"Russlan and Ludmilla"
(Simon Gledhill)

Sibelius – Finlandia
(Jonas Nordwall)

Puccini – Musetta's Waltz Song
(Tony Fenelon)

Wagner – Ride of the Valkyries
(David Wickerham)

Just for a Laugh

A woman came home, screeching her car into the driveway, and ran into the house. She slammed the door and shouted at the top of her lungs, "Honey, pack your bags. I won the lottery!"

The husband said, "Oh my God! What should I pack, beach stuff or mountain stuff?" "Doesn't matter," she said. "Just get out"

Emailing of TOSA News to Members

If you would like to receive your TOSA News each month by email it will be in living color as a pdf file. The TOSA News looks very nice in color and it makes it so easy to file.

Please advise the Membership Secretary on *membership@tosa.net.au* with your name and membership number with a copy to the Editor on *editor@tosa.net.au* that you wish to receive TOSA News by email.

Members Change of Address

If you are moving house, or change your email address please advise the Membership Secretary of your new address and/or email address by phoning (02) 9524 7203 or email *membership@tosa.net.au*

HOME ORGAN PARTY

Sunday 30th May 2010 at 2:00 pm

Host: John Batts

#(Unit) 7d – 337 Bronte Road, Bronte.

Thomas Celebrity Royale A7181 – open console

Bring your favourite music and plate to share for afternoon
tea

Numbers are very limited – Please register on
a first-come /first accepted basis to guarantee your place.

Please contact John on 042-042-4103 or
email at jsbatts@gmail.com

Members Diary

April 2010

Thursday 8th 1:30pm Orion Theatre Campsie
Members playing afternoon

Members Afternoon at Epping Baptist Church
Postponed to a future date

May 2010

Committee meeting Monday 3rd May 7:30pm
Burwood RSL Club

**** Sunday 16th 2:00pm Orion Theatre Campsie ****

Ryan Heggie on Wurlitzer
and
Glenn Amer on Grand Piano

Sunday 30th 2:00pm

Home Organ Party - Host John Batts

#(Unit) 7d – 337 Bronte Road, Bronte.

Radio.

Radio Northern Beaches 2MWM-FM 88.7 & 90.3 for "Theatre Organ Magic"
the first Sunday of the month at 12 noon presented by John Batts

Radio 2MBS-FM 102.5 "Colours of the King" (program of the Organ Music Society of
Sydney)

2nd Saturday of each month, 5pm till 6 pm

Radio 2MBS-FM 102.5 "The Theatre Organ" 3rd Saturday of each month, 6.30 – 7.00 pm

Web Sites of Interest:

www.tosa.net.au

www.theatreorgansaust.info (history of cinema organ installations in Australasia)
www.sydneyorgan.com (our sister society, the Organ Music Society of Sydney OMSS)

TOSA NEWS

April 2010
Volume 49 No.3

**PRINT
POST**
PP255003/01823

**POSTAGE
PAID
AUSTRALIA**

Official Publication of the Theatre Organ Society of Australia (NSW Division) Inc.

230, Spring Hill Rd, Mittagong, NSW 2575

If undeliverable please return to :

PO Box 2583

Taren Point NSW 2229

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