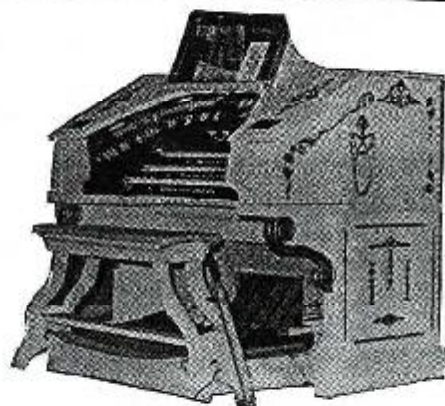




Marrickville Town Hall



Orion Centre Campsie

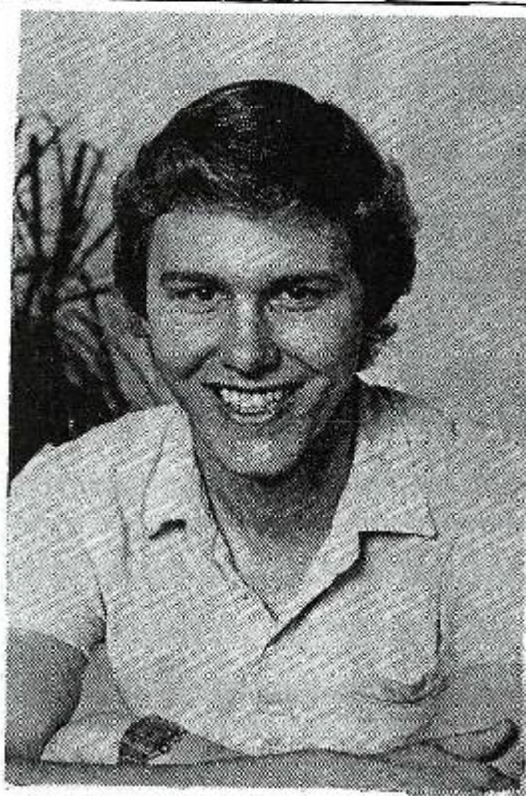
AUGUST 1989

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**JOHN
VAN KLEEF**
*Plays the
Wurlitzer
theatre pipe
organ*

at



Marrickville Town Hall

MARRICKVILLE ROAD, MARRICKVILLE.

2.00 pm SUNDAY 20th AUGUST 1989

Booking form included in this issue.

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Issue 8
Price \$1.00

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SYDNEY NSW 2000.



CALENDAR

AUGUST

Monday	7	7.30pm	COMMITTEE MEETING
Wednesday	9	8.00pm	MEMBERS QUARTERLY MEETING Marrickville Town Hall
Sunday	13	2.30pm	JONAS NORDWALL CONCERT at Christie Unit Organ, EPPING.
Sunday	20	2.00pm	JOHN VAN KLEEF IN CONCERT at Marrickville Town Hall WurliTzer. ADULTS \$10, CONCESSIONS \$8 Book Now! Booking form in this issue.

SEPTEMBER

Monday	4	7.30pm	COMMITTEE MEETING
Sunday	24	2.00pm	SPECIAL FUND RAISING CONCERT AT ORION CENTRE, CAMPSIE.

OCTOBER

Tuesday	3		Nominations close for election of Office Bearers.
Monday	9	7.30pm	COMMITTEE MEETING
Sunday	29	2.00pm	SPECIAL TOSA BIRTHDAY PARTY CONCERT.

NOVEMBER

Monday	6	7.30pm	COMMITTEE MEETING
Tuesday	14	7.30pm	ANNUAL GENERAL MEETING at Orion Centre, Beamish St. CAMPSIE

DECEMBER

Sunday	3	2.00pm	TONY FENELON IN CONCERT at Orion Centre WurliTzer, CAMPSIE.
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DON'T FORGET "THEATRE ORGAN HIGHLIGHTS" on 2CBA-FM
EVERY MONDAY NIGHT at 9.00pm.

MEMBERS PASS AWAY

One of our oldest members **Mr. Cyril Haynes** passed away on 3rd July 1989 aged 83 years.

The late Mr. Haynes lived at 12 Loch Lomond Cres.
BURRANEER POINT.

It was his wish to have his ashes scattered in the river in front of his home.

This ceremony was carried out on the day of the funeral.

The society was again saddened to learn of the passing of yet another Member, **Clive Glidon** (Robert's father). Member, **Clive Gliddon** (Robert's father). Clive was 81 and died following a short illness on Friday 28th July.

We extend our sincere sympathy to Mrs. Flora Gliddon and all her family at this time.

WELCOME NEW MEMBERS

At the committee meeting held in July the following persons were accepted as members of the Society. We extend them a warm welcome and hope they will enjoy their time with us.

Irene Merrick, Mr. Reg Lewis, Mrs. Nerida Lewis, Mrs. Aileen Wood, Mr. Neville Hopkins, Mrs. Beryl Hopkins, Mrs. Violet Jennings, Mr. Wallace Lockwood and Mr. Kevin Williams.

AUGUST TOSA NEWS

Due to a number of unexpected and coinciding circumstances, this issue of TOSA News has been delayed in production and its appearance varied due to contributions by others to whom I am most grateful.

Contents are also reduced to some degree and apologies are extended to readers and advertisers.

Editor

MEMBERS ON THE SICK LIST

We have heard Frank Ellis had been recently suffering from a nasty viral infection.

We hope you are soon feeling your old self again Frank!

We also know Pearl Lawson suffered a nasty fall in her own home of all places. She fractured her pelvis and had to be hospitalised.

Fortunately she just managed to attend the Jonas Nordwall concert with the aid of an especially comfortable chair. Well done Pearl, we hope you are soon fully recovered.

WORD OF APPRECIATION

Member Betty Piper and friend Rhonda Nicholas would like to thank Adrian and Marjorie Holmes for offering to provide transport to the Orion Centre for the Jonas Nordwall concert.

This offer was in response to the appeal in July issue of TOSA News.

Betty says the gesture was greatly appreciated and both she and Rhonda thoroughly enjoyed their outing and thanks to Adrian hope to attend many future concerts.

ARTICLE ON ORGANS

Member Kevin Rowlands has advised an article on "Organs - Electronic and Otherwise" appeared in the May issue of Electronics Australia. This article covered some early pioneering developments, types and brands.

If any members are interested they should contact the publisher direct: Electronics Australia, 180 Bourke Road, Alexandria. Phone 693 6666.

It is believed back issues are still available.

THE PIANO FOR THE ORION ORGAN

After my report in the last TOSA News, several members have commented that I did not mention the Piano. This was partly an oversight, and partly because we have not really finalised what action should be taken on this worthwhile addition.

For some background; the Piano (a genuine Wurlitzer) was originally housed, in the Capitol Theatre in a shell beside the Organ console. Here it was bombarded with all kinds of rubbish, and as it was not operating for some time in the Capitol, it was allowed to deteriorate even further. The Piano is rather a large upright - it has to be large to compete with all those pipes!

The present situation is that the case is in extremely poor condition, it will need completely stripping down, and several parts will need to be re-glued together. The keys really need re-covering although we could get away with the present covering if the piano is not being played manually for a while.

The piano action is also in a poor way, it needs every piece of felt replaced including new hammers - the moths have had a wonderful banquet over the years - and probably much of the action will need re-bushing too. The iron frame needs completely re-stringing - and probably needs removing from the piano case, cleaning and re-painting for long-term satisfaction.

When all the work above has been done, we will still need to overhaul the pneumatic action. This is very similar to that in a normal player piano, except that the tracker bar is replaced with a bank of solenoids so that the piano can be operated electrically. Every primary and secondary valve needs renovating and all of the motors which actually move the hammers need recovering. One member of TOSA has offered to have this work done at his own expense if the rest of the piano can be repaired. One difficult job in the pneumatic section will be the need to re-make two or three of the metal valve covers which Wurlitzer used. These are pot-metal castings and have a bad reputation for cracking and becoming porous after years of use.

Finally any faulty magnets will have to be re-wound (although as far as we know they are all O.K. at this stage) and the mandolin rail replaced; this is a long strip of leather with small rivets let into a curtain-like fringe at the lower edge. When a solenoid is operated, these are interspersed between the hammers and the strings giving a sharp mandolin-like sound.

As you can probably see, all of the above work would be expensive - and probably un-economical at normal rates. If we can find some volunteers to undertake some of the above work then it will be worthwhile to restore the genuine Wurlitzer piano to the organ.

The society did buy another player piano several years ago with the thought of attaching this to the Organ, but now it too needs extensive work and a great deal of modification to attach the solenoids to the pneumatic system.

Colin Tringham

Concert Review

Jonas Nordwall in Concert at the 3 Manual 17rank WurliTzer

*Orion Centre, Campsie
Sunday 16th July, 1989.*

The Musical Genius - Jonas Nordwall

At 2:10pm, after the near full house were seated, and settled the house lights dimmed, Jonas was introduced and the Mighty WurliTzer rose from the pit bathed in white to the tune of "Old Comrades". Instantly, the Jonas Nordwall trademark of clean and accurate performance and vivid harmonies shone through. The performance was meticulous. Next on the program was the boring "Music of the Night" by Andrew Lloyd Webber. Jonas' treatment of this dull and monotonous piece made it worthwhile listening. Why? Not only were the registrations employed by Jonas appropriate and effective but the harmonies forced the ear to listen! It was real Music!

Mention here must also be made of the lighting effects. Thanks to member Colin Peet (who set the lighting up on the Friday before the concert but was unavailable to operate them for the concert), the lighting created the same mood that Jonas was trying to convey in his music. I thought that it was quite interesting to note a purple spot on the WurliTzer during Jonas' "Am I Blue?" bracket which needless to say was brilliantly played.

Another piece which was well executed was the closing number for the first half - a classical piece from Mr Nordwall's symphonic repertoire written by Mendelssohn. Interval was well warranted after this piece. (Thanks again to Eunice Palmer and the ladies).

Interval was an appropriate time to compare notes made thus far - comments such as the usual "brilliant" flashed around while a stubborn Brass Trumpet pipe was quickly tuned. It was also an opportune time to see who had come to hear this organist after quite a few years had elapsed since his last performance at the Marrickville 2/11 WurliTzer. The audience ranged from people who said that they would never go to another Jonas Nordwall concert to the reverent and faithful Nordwall followers. Very surprising indeed! Little did they know that the best was yet to come!

Second half - Once again an air of expectation came over the audience as the lights dimmed and the console once again rose. As the "WURLITZER" music desk came into view, the audience began to realise that no one was seated at the bench! Yes! - the WurliTzer was playing all by itself. As most of you know by now the organ is equipped with the latest state of the art computer relay manufactured by the Devtronix Company in the USA. Those present at the opening of the WurliTzer saw Tony Fenelon use this facility but what Jonas did has never EVER happened before in Australasia - the wonders of MULTITRACKING or OVERDUBBING.

Traditionally, Jonas included in his program some of the usual "potboilers" that "pleases the masses" but at the same time playing arrangements in such a musically inspiring way that it makes one want to listen. This bracket contained three items namely "Blue Skies" (reminiscent from the opening concert!), "You made me love you" and "I love to hear you singing" - the latter played in a style employed by the late Jesse Crawford.

What would a Nordwall concert be without classical music? Not only did Charles Marie Widor's "Finale from Symphony No.2" show the technical brilliance of the artist, but also showed that capabilities of the WurliTzer organ. For those who were absent from this concert, let me tell you that you wouldn't know it was a WurliTzer Theatre Pipe Organ.

The next bracket was a disappointment for me as being a church organist myself, I am constantly bombarded with requests to play the literature employed by Jonas. "Always" by Irving Berlin, Bing Crosby's "True Love" and the "Wedding Song" although played very well is just ordinary! (But remember - this is just a personal opinion!)

Then came the best of the Nordwall technique! "Flying Saucers", a study in contemporary modern harmony (at the time) for piano accordion, was absolutely breathtaking!

The program became even more interesting to listen to especially after the next selection. Jonas explained to the audience what a "Polka Mass" was. The Lutheran church in the USA use the main themes of polkas in their liturgy but employ liturgical words for the lyrics. The explanation alone made the performance so much more colourful as he belted out the "introt" which included "Roll out the Barrel", "Halleluia Chorus" and others, amongst chuckles from the audience.

For good measure, Jonas proceeded with Andrew Lloyd Weber's "Memory" from Cats. Nicely played in typical Nordwall style, but one thing that I admire Jonas for is his honesty and openness. Before he played this piece he called it "the very much overplayed Memory...." which, to me at least, shows that he plays what you, the audience, want to hear unlike some stubborn organists in this country who try to avoid playing the old standards in an attempt to revolutionise theatre organ audiences.

The old adage says "all good things must come to an end" and Jonas ended his first concert of this tour in Australia in the most appropriate way a theatre organist could - by playing the literature that put theatre organs into theatres and cinemas around the world - orchestral transcriptions - Rossini's Overture from the "Barber of Seville". Again, a brilliant and flawless performance.

Naturally, Jonas was asked not only for one encore but two - the first of which was "Waltzing Matilda" conjuring images of Australia's settlement via his "colonial" registering of the WurliTzer and finally J.S. Bach's "Gigue Fugue" which then proceeded into "Irish washer woman." Someone commented to me during the concert: "Doesn't that man make any mistakes?" The unfortunate part of writing a review is that the reviewer only hears what he does once so I can't reinforce my statements but in the middle of the Gigue Fugue, I felt Jonas losing his grip on this most difficult and technically demanding piece to the point that a complete phrase was missed in the 'panic'. Therefore "Irish Washer Woman" seemed to be a suitable scapegoat. Whether I'm right or wrong doesn't really matter but whatever he did, it was done most professionally!!

One comment that was being whimpered amongst the audience was that the concert was too short, but one forgets that time flies when you're having fun! Nevertheless it was a brilliant concert and not only is Jonas' success attributed to his highly polished performance, but also to his versatility in being able to cater to everyone's tastes.

Another tour in future please!!

J. Giacchi

MEMBERS NIGHT AT EPPING - 7th July 1989.

A very cold night kept most members away from the Epping Baptist Church on the 7th JULY, but those who rugged up well and braved the cold were rewarded with a most pleasant evenings entertainment.

The heaters in the church were turned on, but took a while to be felt, so there was plenty of reason for many feet to be tapping in time to the bright and bouncy numbers played by John Giacchi. There is now a distinct English influence creeping into John's playing and a few flashy touches - such as jumping rapidly from keyboard to keyboard - impressed this reviewer. A cypher on the new trumpet rank was well handled by John (why is it always the loudest ranks which Cypher - although this is the first I have ever heard a cypher on this well-maintained installation).

The next artist to play was new member Colin Adamson. Colin stated that he had very little practice time on Theatre Organs and was to a certain extent not quite sure where all the stops were (Colin usually plays Church Organs). It is hoped that more guidance can be given on future occasions as stop changes were rather few and far between. Never the less, Colin played a very pleasant bracket of numbers with good phrasing and dexterity and made a creditable debut to TOSA.

Finally Cliff Bingham showed his fine musicianship, technique and versatility by playing a very wide range of numbers - including one or two hymns (the normal fare for this particular Organ) which the 'congregation' were invited to sing along.

Our hard working member Eunice Palmer organised an excellent supper - thanks to all those who had brought along goodies to munch, and the cups of hot tea and coffee were in great demand. A large plate of hot sausage rolls disappeared rather too fast for some members who sadly missed out!

Colin Tringham

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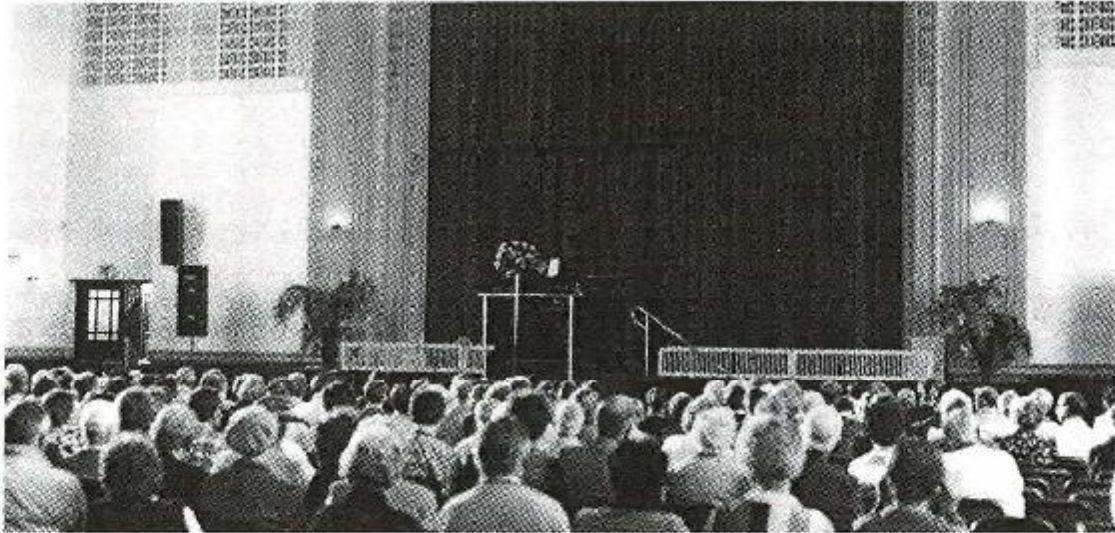
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LARGE AUDIENCE ATTENDS DAVID PARSONS CONCERT 18th June 1989



David at the console entertaining his large audience, many of them being his regular followers.



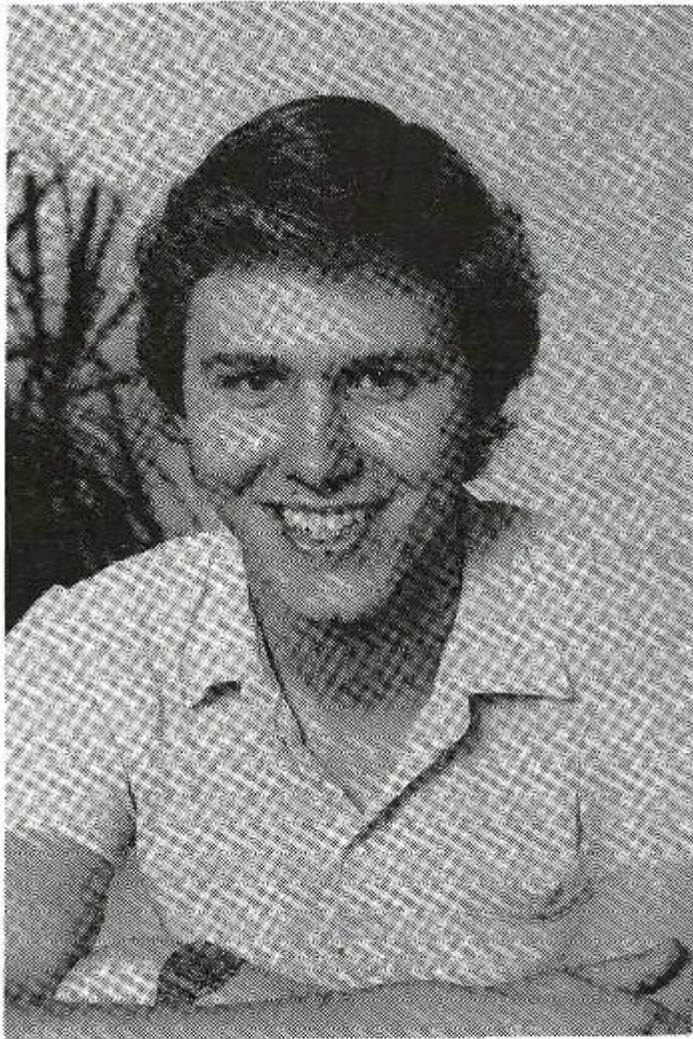
David letting the audience know some of his other concerts are also available on discs.

NOTE

These photographs were not received in time for inclusion with the review of David Parsons which appeared in July issue of TOSA News. Ed.

**** JOHN VAN KLEEF, A MUSICIAN 'OUT OF THE ORDINARY' ****

* PERFORMER * ENTERTAINER * COMPOSER * ARRANGER * TEACHER *



John van Kleef was born in the small town of Gouda, Holland in 1965. His interest in music was stimulated as a child by listening to the street organs of his hometown. These magnificent relics of a former age are popular today as tourist attractions and, presumably are still able to inspire small children to make music.

John's musical career accelerated rapidly from imitating these organs at age 10 to serious studies at the 'Rotterdam Conservatorium of Music' by age 12. John's extraordinary comprehension of harmony and contrapoint led him to being awarded the grandiose title of "Youngest composer and arranger of music for mechanical instruments in Europe", and all that at age 14!

John's family migrated to Australia in 1980. It was here that John decided to make music his full-time career. It wasn't easy at first, especially with the language barrier; John couldn't speak much English. However, determination saw him take his first official teaching position early 1982.

In the mean time, John had been introduced to the various organ societies in Brisbane. Needless to say that he was in constant demand to play at meetings and spectacles. John was quick to organise his first big solo concert in 1983 in Brisbane. It was an overwhelming success!

Over the years, John has presented many solo concerts at various venues in Queensland. He has also made various guest appearances and lectures at numerous venues. Some of his personal highlights include:

- 1984, Performing a full concert 'Live' on QATV television in Brisbane to some 45,000 viewers.
- 1985, Being part of the official opening celebrations of the Queensland Performing Arts Centre, Brisbane, in the presence of their Royal Highnesses, The Duke and Duchess of Kent.
- 1988, Featuring the Christie Theatre Pipe Organ at the TOSA (Qld) national annual convention.