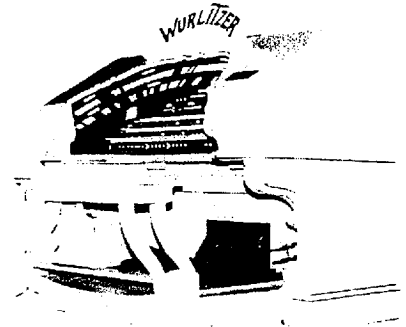


JANUARY / FEBRUARY, 2000



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

*Australia's Most Popular
Young Theatre Organist*
CHRIS MCPHEE



Sunday, 20th February, 2000, at 2pm
Orion Centre Campsie

Volume 39
Issue 1
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TOSA NEWS

JANUARY / FEBRUARY, 2000

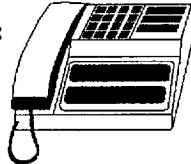
THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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WORLD WIDE WEB HOME PAGE - TOSA (NSW)

<http://www-personal.usyd.edu.au/~sgroves/tosa/home.html>



COMING EVENTS

FEBRUARY

- Monday 7 at 7.30pm **Committee Meeting**
- Thursday 10 at 1.00pm **Members' Playing Day**
Orion Centre Campsie
Phone to confirm 9716 0151
- Sunday 20 at 2.00pm **Chris McPhee Concert**
Orion Centre Campsie
- Friday 25 at 7.30pm **Marrickville Night**
Demonstration and Inspection
of *Marrickville WurliTzer* with
other Sydney organ societies

MARCH

- Monday 6 at 7.30pm **Committee Meeting**
- Sunday 26 at 2.00pm **David Parson Concert**
Marrickville Town Hall
- Thursday 23 at 7.30pm **Members' Playing Night**
Marrickville Town Hall
Phone to confirm 9798 6742

APRIL

- Monday 3 at 7.30pm **Committee Meeting**

Friday 21 to Monday 24
FESTIVAL OF THEATRE
ORGAN MUSIC 2000 !!!

- Thursday 27 at 7.30pm **Members' Playing Night**
Marrickville Town Hall
Phone to confirm 9798 6742

From The President

Hello again - welcome to the year 2000. Have you gotten used to writing 2000, or even just 00?

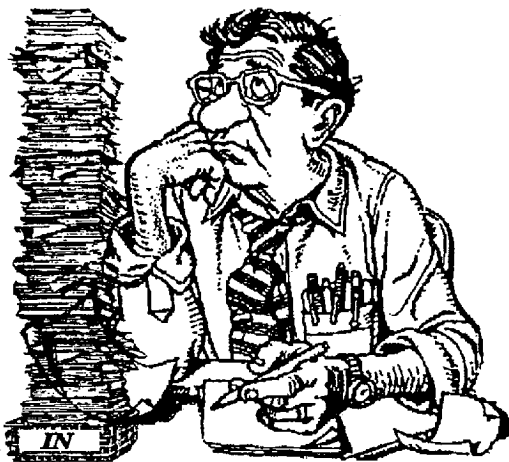
I'm actually writing this piece two rooms away from the **Convention Committee**, who are now hot on the trail of the **Easter Convention**. I visited them just long enough to find that arrangements are well in hand, and to read their latest news, which you will find elsewhere (Page 5) in this edition. It reads well.

I have been asked to repeat here that, although the majority of seats for the **Convention** concerts will be pre-booked (there will also be door sales), you will not be allocated numbered seats. So if you want a special spot in the hall, don't be late! Among other reasons, this, at **Convention** time, allows visitors to choose a place in the hall where they can be with their new, or old, friends.

The **Orion Wurlitzer** is not getting enough playing time - so a **Members' Afternoon** has been tentatively arranged for 1pm on Thursday afternoon, 10th February. But I strongly recommend that ALL WHO PLAN COMING phone me on 9716 0151 AFTER 9am on Thursday morning to find out if it's a goer.

There is maintenance on the other Thursdays in February - and more work still, in preparing for the **Convention**. Meanwhile the **Orion** is taking more and more bookings - so we'll have to battle for time slots to get it all done.

As you may read elsewhere, there will be no **Players' Night** at **Marrickville** on 24th February. But the following night



is the demonstration night in combination with the **Sydney Organ Music Society**. Not to be missed!

If you plan to come to the **Convention**, PLEASE BOOK NOW! It makes everything SO MUCH EASIER if we can avoid a last minute rush of applications.

Watch this space -
Walter Pearce

Editorial

This year marks the 40th year of the existence of TOSA and it is good to see that the **Society** is faring well and not falling into some kind of old-age decline. However we can never afford to be complacent and we will always need the help and goodwill of all of our members.

To carry off the **Convention** successfully we most certainly need the support and presence of the NSW members at all of the events. The **Convention** is an enormously expensive undertaking and our NSW members are vital to its smooth running and financial success. Please try to book as early as possible for as many events as you can possibly manage to attend. For any questions about the **Convention**, ring Margaret Hall on 9584 2353.

Do we have any members who would be willing to write reports on any of our concerts or other events? The volunteers who currently help in this way are very few, and this sometimes leads to near emergencies with yours

truly madly trying to find a last-minute replacement for a planned reporter, as happened at the **Tony Fenelon** concert. Thanks once again to **Wendy Hambly** who was the only person willing to help out - making it two concerts in a row that she was asked to write the concert report.

Rather than overworking the current report-writers in this way, I would really like to have more people on the roster and thus call on any one person less frequently to do the report-writing. If you could help out in this way please ring me on 9745 2417 and I will very happily add you to my report roster.

The photo shows **Shirley Lucke** and her lovely guide-dog, **Pilot**, who is becoming a kind of mascot to TOSA with his concert attendances. He will also be a familiar sight at the **Convention** as **Shirley** is heavily involved in the preparations, being Secretary of the **Convention Committee**. If you see **Pilot** at any of the venues you will know you have found the correct spot for the **Convention** event a true *guide dog*!

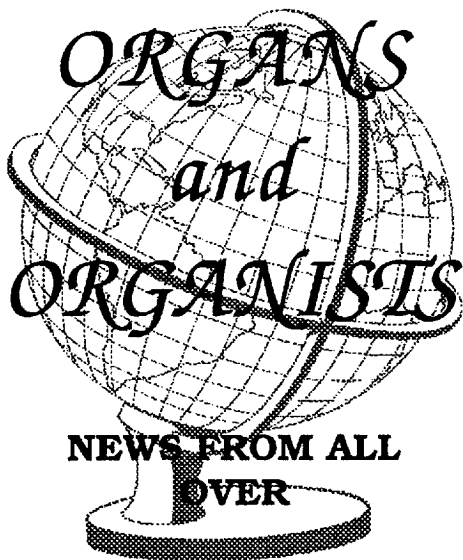


All the best for the new year!
Best wishes,
Colin Groves

.....
Members' Playing
Events
Orion
1pm on 10th February, but
ring **Walter** to confirm on
that morning
Marrickville
NOT on 24th March
Next - 23rd March at 7.30
.....

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

The deadline for each edition of TOSA News is the 12th of the preceding month



Cremorne Orpheum

The Orpheum's Wednesday "Movie, Lunch and Coffee" offer for \$9 continues with *An Ideal Husband* (9th February), *Anna and the King* (8th March) and *Snow Falling on Cedars* (11th April), all at 11am.

A chance to hear TOSA members Neil Jensen on the Mighty Wurlitzer and David Devenport on the foyer grand piano. Phone 9908 4395 for reservations.

Carmen Cheong-Clinch

The Warringah Organ Society is featuring Margaret Hall and Carmen Cheong-Clinch in a concert on 6th March - see advertisement below.

Carmen was born in Singapore and commenced piano lessons at age five. At 18, she travelled to the USA to study piano and performed regularly in concerts and recitals. In 1989, she completed her music degree from Indiana University in Bloomington.

Since arriving in Australia, Carmen has spent most of her time involved in music education and has recently completed her Master of Education degree. Carmen's introduction to, and interest in, theatre organ arose from performing duets with her husband, Jim Clinch.

Coburg Opening

After many years of hard work and dedication, the ex-Cinema North Blackett & Howden/Christie is now ready for its first official public performance at 2pm on Sunday 20th

February in the Coburg Town Hall.

The performers at the *Grand Opening Concert* are Gail Dibben and Ray Thornley on the Cinema Pipe Organ and "Accordion Bernadette" on accordion.

FOR SALE

Hammond B3000 drawbar organ

2 x 61 note keyboards
25 note pedal board
2 matching 722 Leslie speaker cabinets
All in beautiful condition and working order. Oak colour
Urgent sale : \$2000 (negotiable)
Phone / fax : 02 4448 5050

FOR SALE

Conn 651 Deluxe Theatre Organ

3 manuals, 32 note pedal board
Leslie speakers, rhythm section
Solid walnut timber finish
Very good condition - just tuned!
Price : \$3500 (negotiable)
Contact Stephen on 9869 2144

Warringah Organ Society

presents an evening with

Margaret Hall

on the *Allen Theatre Organ*

at Long Reef Golf Club, Collaroy

on Monday 6th March at 7.45pm

Associate artist - **Carmen Cheong-Clinch** on the Grand Piano

Tickets \$7 (including light refreshments) from Mr Ross Lanes

30 Marinna Road, Elanora Heights, 2101

Telephone : 9913 1826

Please enclose a self-addressed, stamped envelope



Festival
OF
**THEATRE
ORGAN**

Sydney 21-24 April

Happy New Year to everyone!

It's full steam ahead to Easter and our Festival of Theatre Organ 2000!

Convention Registrar, Bill Schumacher, reports that the initial bookings prior to Christmas have been encouraging - particularly from Sydney visitors, who have mostly taken the "Discounted Full Package" at just \$230.00. This is tremendous value for four days of entertainment including concerts and meals, plus the Harbour Cruise and a visit to the Mechanical Music Museum! Remember, your completed booking form and remittance must be received by 1st March to obtain the discount. Individual event prices totalling \$250.00, then apply and bookings close on 7th April. Now that Christmas and New Year are behind us, we can all more clearly think about the coming months. Don't miss the most exciting event in the Theatre Organ Calendar!

Being the Olympic Year, the Convention Committee has chosen a sunny golden yellow as the 'theme colour' for the Festival. Those who were at Tony Fenelon's Christmas Concert would have been more than normally aware of the ushers, who were wearing the official yellow vests. These were made specifically for the Festival but will also be worn by our TOSA Concert Ushers. A big thank you to TOSA member Pam Quick for making the vests.

Several members have responded to the invitation to become part of our Festival Hosting Team. Hosts will play a very important role during the Festival - greeting people, acting as marshalls, answering inquiries and ushering at concerts. We do need a few more volunteers to help spread the load over the events. If you can assist, please contact me on 9584 2353.

As an update on last month's report, our revised schedule for events on Saturday 22nd April are as follows:

Epping Baptist Church

10.00am Console Cameos & Hot Lunch

2.30pm Christie Pipes Plus & Spit Roast Feast

Marrickville Town Hall

8.00pm Sounds of Splendour

Until next month,

Margaret Hall-Nelson
Convention Convenor

National Convention of the Theatre Organ Society of Australia

It is not often that theatre organ news makes the front page of an important newspaper but the USA's Wall St Journal on Tuesday, 29th June, 1999, carried this story about a Pittsburgh Wurlitzer. TOSA Secretary, Bill Schumacher, received a copy and has passed it along for all TOSA News readers to peruse.

This Organ Ooghas and Tweets -

That's Why They Love It

Pittsburgh's Mighty Wurlitzer Inspires a Band of Devotees;

A Priest Rocks the House

by Clare ANSBERRY

Staff Reporter of *THE WALL STREET JOURNAL*.

PITTSBURGH - Lew Williams, a professional organist who plays regularly at a popular pizza place in Mesa, Ariz., and also tours, is performing here tonight in a high school auditorium before a rapt audience.

After 90 minutes of big-band music, jazz and show tunes, he closes with the *Toccata* from Widor's *Symphony No. 5*. The crowd, including a busload from Erie, Pa., and another from the local Friendship Retirement Village, rises to its feet, clapping and shouting, "More! More!"

Mr. Williams, a slim man in a blue suit coat, obliges, returning to play *Till We Meet Again*. His audience, now satisfied, rises slowly and lingers in the aisles, savoring the night.

Sounding Off, on Cue

None are more pleased than Bob Flowers and his wife, Shirley, a.k.a. 'Mother Wurlitzer' for her devotion to the **Mighty Wurlitzer** on the stage. All went well. The organ tweeted like a bird on cue in *Yellow Bird* and whistled like a train in *Chattanooga Choo-Choo*. It clip-clopped like a horse in *Happy Trails* and did an acceptable rendition of the ocean surf.

Such versatility is the hallmark of the **Mighty Wurlitzer**, an air-powered pipe organ, much like those in churches, but more elaborate. Church organs aren't equipped to do wolf whistles and the like.

"If I may toot our own horn," says Mrs. Flowers, "it's one of the best in the country." So admired are Mr. and Mrs. Flowers and their Wurlitzer that

fellow Wurlitzer caretakers from as far away as Australia call for advice.

The couple and a big chunk of the 250 people in the audience are members of the **Pittsburgh Area Theatre Organ Society**, or **PATOS**. Members pay \$10 a year each in dues, which entitles them to discounted concert tickets and a bimonthly newsletter called *Pipes of PATOS*. The money also helps pay for new parts; the society's main job is to keep the organ going, which isn't as easy as it may sound.

This Organ's Function: Aural Stimuli

All **Mighty Wurlitzers** - the "Mighty" is an endearment applied by aficionados - were built in the early 1900s to provide music and sound effects for silent movies. Once talking movies arrived, the organs went into storage or worse. Many were scrapped, their metal pipes melted down during World War II. Most in Pittsburgh were destroyed in the flood of 1936. Of the 12,000 theater organs made, many of them by **Wurlitzer Co.** (acquired in 1988 by **Baldwin Piano & Organ Co.**), only about 150 survive today in public places, according to the **American Theatre Organ Society**, whose mission is to help groups preserve the remaining ones. It also sponsors safaris to Europe for members on the hunt for organ parts.

The **Pittsburgh Mighty Wurlitzer** entertains the paying public only five times a year, six if you include the annual Valentine's Day dinner, which features only area talent. The local talent this year was the Rev. Jim

Chepponis, who kicked off with *Here Comes the Bride*. Then he tore off his clerical collar and yelled, "From here on in, all bets are off." **Father Chepponis** is better known for composing the music for a Mass celebrated by the pope on his recent visit to **St. Louis**.

Theater organs are impractically huge, too. No mere console with keys and pedals, they come with hundreds, even thousands, of pipes, some as small as a pencil, others 16 feet tall. They also are equipped with drums, sleigh bells and castanets. Barring extensive remodelling, they don't fit in most venues.

In the same impractical vein, these organs are a maintenance nightmare. Every Tuesday night, **Mr. Flowers**, chairman of the **PATOS** restoration committee, his wife and a handful of other members meet for a few hours at the high school, where the organ makes its home, to replace cracked leather, tighten valves, and repair and clean air ducts. Air flow is **Mr. Flowers'** speciality, being a distributor of **Vacu-Maid** central vacuum-cleaning systems for homes.

Size and upkeep aside, theater organs have an image problem. Classical organists deride the **Mighty Wurlitzers** as somewhat silly. After all, how can you take seriously a pipe organ that ooghas like a tin lizzie? Yet it is that quality of earthy whimsy that endears them to organ groups from **Bozeman, Mont.**, and **Boise, Idaho**, to **Los Angeles**. "People want to support something that is part of our past. We're

trying so hard to keep it alive, says **Fran Verri**, editor and often sole writer of **Pipes of PATOS**. "It's almost like a religion."

Or a sickness, says **Mrs. Flowers**. Neither she nor her husband plays the organ, though their boys did. But, inveterate tinkerers, they are fascinated by the way it works, and how they can add and refine sounds. **Mr. Flowers** wasn't happy with the cymbals. They didn't crash. So he replaced the drumstick with a screwdriver handle, which generates a very fine din.

The 'Music Is Secondary'

Mr. Flowers can't tell a C in one octave from a C in another, so he relies on **Jay Smith** for weekly tuning. **Mr. Smith**, one of the group's founders, did play the organ as a boy, but he is less interested in playing now. "My primary interest is mechanical. The fact that it makes music is secondary," says **Mr. Smith**, the group's treasurer, ticket salesman and archivist.

In this last role, he keeps cassette recordings of all concerts, along with record albums and sheet music bequeathed by former members. He is constantly amazed at the ingenuity of the **Mighty Wurlitzer** inventors. After all, they figured out that glycerin in a teapot-like device puts some warble into a basic whistle. Thus was simulated birdsong born.

Since the group bought the organ in 1974 from the **Prospect Theater** in **Brooklyn, N.Y.**, for \$5,000, it has added another key-board and doubled the number of pipes to 1,400. It now has two tibias, one having been barely adequate. (Tibias sound like flutes - apparently, early musicians crafted flute-like instruments from shin bones

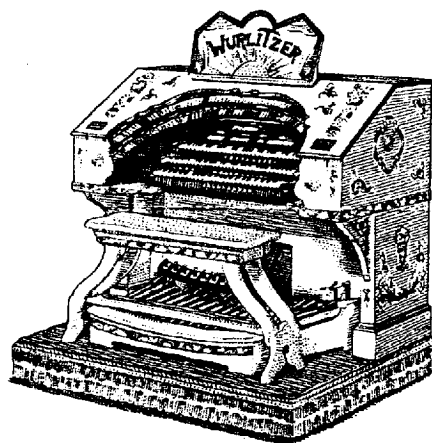


Wendy Hambly reports that a happy Christmas **Players' Night** was held on Thursday 23rd December at **Marrickville Town Hall** - Christmas cake and white Christmas, etc., were enjoyed at supper time.

of chickens.)

"You're never satisfied and have to add and add," says **Mrs. Flowers**. "It's part of the sickness. Once you start, you can't stop." In search of a music rack, the **Flowers** once trekked to **England**, returning with drawings that became the basis for theirs.

The console, which had been plain black mahogany with a water stain, needed a new look. Every **Mighty Wurlitzer** has been given its own personality. "The one in **North Tonawanda, N.Y.**, has nude drawings on the front," says **Mrs. Flowers**. "Black trimmed with gold, copper,



The Mighty Wurlitzer

brass and silver in **Indianapolis**. Red with gold trim in **Chicago**."

The **Flowers** and another group member sat down with a bunch of home-decorating books and a couple of bottles of **Mrs. Flowers'** homemade wine. Soon, they were toasting the wine, then the grapes that went into the wine. A few days later, they were gluing clusters of wooden grapes onto the organ, along with a few urns, strings of half-inch

The following members entertained us during the evening: **Jack Rose, David James, Wendy Hambly, Frank Lewis, Ron Ivin, Jack McDonald** and **Jim Birkett**. We also had 2 first-time players with us - new member **Richard Marschall**, and 18-year-old church organist **Joseph Jabbour**. Both thoroughly enjoyed the evening and were thrilled to be able to play the **Marrickville Wurlitzer**. We hope they will join us again soon.

There were familiar, as well as new, faces in the audience too - **Betty Rose, Ray Hambly, Edna Hambly, Ian Tullock, Neil Palmer** (thanks for bringing the urn, Neil), **Debra Marschall, Sabah Jabbour, Tony Jabbour** and **Steve**

ears of corn, and similarly stunted squash. A professional painter coated the unadorned surfaces of the organ white, trimmed with gold.

"It's a little bright for my tastes," **Mrs. Flowers** says. "But you'll never see another grape on another **Wurlitzer**."

An Even Larger Organ

Mr. Williams, for one, has never seen another organ like it, and he has been playing the organ since he was 10, has performed five concert tours in **England** and was nominated 'Organist of the Year' by the **American Theatre Organ Society**. The **Wurlitzer** at **Organ Stop Pizza** in **Mesa** is black with gilt trim and much bigger. It has five tibias and three types of birdsong - a chirp, a tweet, and a quack.

The restaurant, built to accommodate the instrument, seats 700, has 43-foot-tall ceilings, an 8,000-pound rotating hydraulic elevator to "present" the organ. During winter months, residents of local mobile-home parks arrive in shifts. "I go through the *Phantom of the Opera* three or four times a day," **Mr. Williams** says.

By comparison, he thinks the **Pittsburgh** concert was a breeze. Still, it was enough to mesmerize **Robert Morelli**. A few years ago, he attended one of the concerts and asked where the organ came from. When told, he said: "My God, I heard that as a boy." Which he had, at the **Brooklyn Theater**. He's been an organ-group member ever since that reunion.

For him, the **Mighty Wurlitzer** has improved with age. "It creates a multiplicity, a palette of sounds," he says. "In the hands of an artist, it can sound like bagpipes."

McDonald.

Walter Pearce reports that on Thursday 27th January the players were **John Weismantel, Jack Rose, Bruce Bisby, Wendy Hambly, Frank Lewis, Graham Costin, Walter Pearce, Jack McDonald** and **Jim Birkett**.

Listeners were **Jenny Pearce, Betty Rose, Sharon Weismantel, Leanne Weismantel, Ray Hambly, Edna Hambly, David James** and **John Shaw**.

A special thank you to those who bring a plate of supper every time!. Please note that there will NOT be a **February Players' Night**. Next **Players' Night** - 23rd March. The next **Marrickville** event is 25th February (See page 8).

A Great New Year Gathering

Combining the membership of TOSA (NSW), The Organ Music Society of Sydney, The American Guild of Organists - Sydney Chapter, The Royal School of Church Music - NSW Branch
For You and Your Friends - AN ACTION -PACKED PROGRAM !!!

at the Marrickville Town Hall (corner of Marrickville and Petersham Roads, Marrickville)

on Friday, 25th February, 2000

at 7.30pm sharp

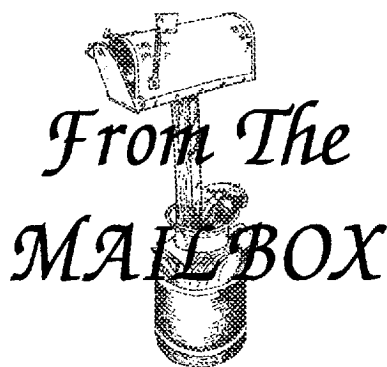
concluding at approximately 10.30pm

PROGRAM

1. Demonstration and mini-concert by **Margaret Hall** and **Peter Held**, performed on the 2/11 WurliTzer
2. Guided inspection of the pipe chambers, led by curator, **Neil Palmer**
3. Interval and Supper (Please bring a plate to share)
4. Videos : (a) *Make A Joyful Noise* produced by *The Associated Organbuilders of America* and *The American Institute of Organ Builders*

(b) *Pulling Out All Stops* produced by *The American Guild of Organists* for their centenary in 1996.

This video celebrates the pipe organ in **America**. It features every kind of organ - the old, the new, the sacred, the secular, mechanical-action, electric-action, etc. From **New York's** Fifth Avenue, to **Harlem**, from **Hollywood** to a major university, to a small town in **North Carolina**, this film shows how the pipe organ plays a role in people's lives today. Special highlights include a riveting Halloween concert, an evening of silent film comedy brought to life with the *Mighty WurliTzer*, the moving story of a congregation's 9 year dream and the factory that made the dream come true, and a special tour for young people inside a 3-storey-tall organ. Most of all *Pulling Out All Stops* celebrates the widely differing communities who love and cherish the **King of Instruments**.



The Organ Music Society
of Sydney's

DIARY for 2000

February 25, 7.30 pm - *Combined Event* at Marrickville Town Hall with TOSA (NSW), and RSCM (Royal School of Church Music). Video from AGO: *Pulling out all the Stops*.

Friday 24 March, 8.00 pm - *Organ Recital* by Christopher Wagstaff and Timothy Sargeant at Newington College, Stanmore, on the new 3 manual 54-stop Makin organ (in conjunction with the Newington College Association of the Arts).

April 24 - *Easter Monday Ramble* around Chatswood, Willoughby.

May - *Open day* at St Andrew's Cathedral (with National Trust) to

Advertising in TOSA News

For members:

Small, organ-related advertisements = FREE

For non-members :

Full page = \$80

Half page = \$40

Quarter page = \$20

Small bubble = \$10

compare reconstruction.

June 12 (long weekend) - *Western Suburbs Ramble* including a WurliTzer organ. Details to be advised

July 27-31 - *Bach Marathon*, with Society's 50th anniversary reception.

August - *Combined Progressive Service* with RSCM. Society members will accompany RSCM combined choirs at various churches around the city.

September - *Sydney Organ Competition*

October 2 (long weekend) - *Country Ramble*

November - *Annual General Meeting*.

December 22 - *Young Organists' Day* at the Sydney Town Hall.

Other events - *Wednesday Lunchtime Recital Series* 1.10 pm at St James's Church, King Street, resumes **February 2, 2000**. Admission free.

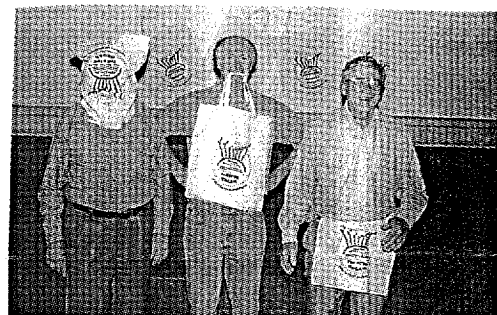
A GET WELL SOON WISH

A former President of TOSA(NSW), Phyl Wilson, has recently been in hospital with pneumonia. All her friends in TOSA certainly would like to wish her a speedy recovery and future good health.

The Launching of TOSA's Carry bag

With **Margaret Hall** - Convention 2000 Convenor
and **Ron Mosman** - logo designer

Some **Marrickville** player-members (whose names have been withheld to protect the guilty) demonstrate various uses of the bag - headwear, doggie-bag and fashionable street wear - and show their enthusiasm by lining up to buy bag after bag



TOSA Carry Bag

Get yours at the next concert!

Every member can give the promotion of our society a boost by purchasing the TOSA carry bag. At just **\$5** you'll find this **quality calico bag** a handy carry-all for the shopping, your music or whatever. Displaying an attractive new **TOSA logo** the bag will help spread awareness of our society.....it could be a real talking point at the supermarket!

Mail Order

If you have been unable to get to a concert recently, bags can be purchased by mail order. Support your Society by ordering today!

Please send me TOSA Carry Bag(s) @ \$5.00 each Sub total \$.....
Add \$2.50 for Postage and Handling P&H \$ 2.50
Total _____

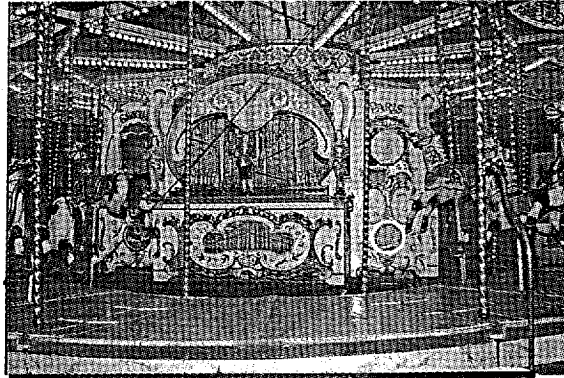
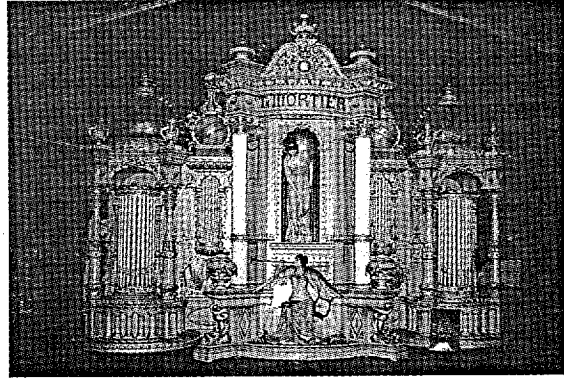
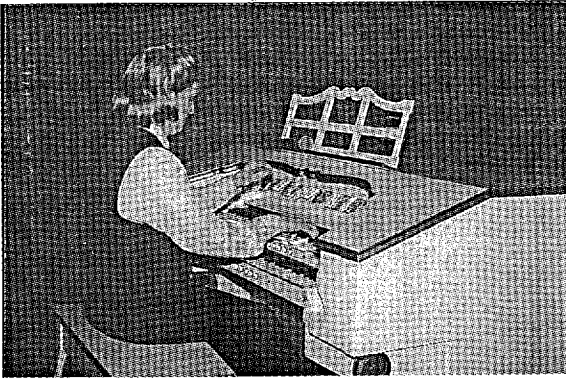
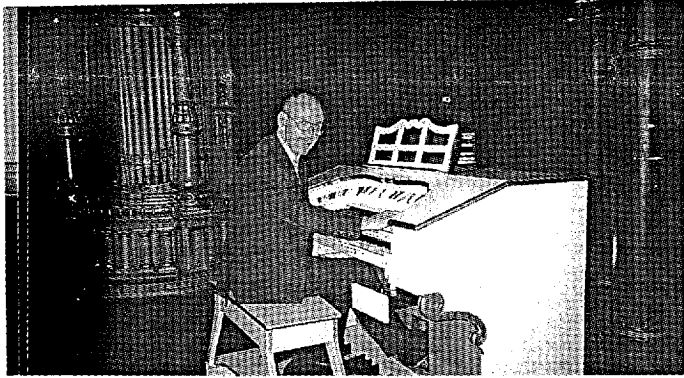
Name:

Address:.....Postcode.....

Please find my cheque/money order enclosed. Signature.....

Complete the form and send, or write to: TOSA Carry Bag
PO Box 243
Burwood NSW 1805

The 1999 TOSA(NSW)AGM as seen by Barry Tooker, TOSA's Photographer



Tom Hazleton

Live at the "Festival" Playing the Allen R-311 Theatre Organ



Celebrated American organist, **Tom Hazleton**, returns to Australia to feature at Sydney's *Festival of Theatre Organ 2000*.

Tom Hazleton is one of the few organists in the world who is both a top-rated theatre and classical organist. He performs many programs each year which show the versatility of his dual musical personality of theatre organ and classical organ, on the same program, or separately.

Tom was a student of, and assistant to, **Richard Purvis** at the **San Francisco Grace Cathedral**. He served as the last staff organist at the **San Francisco Paramount Theatre**. Whilst Chief Stall Organist for the **Cap'n's Galley Pizza and Pipes Restaurant** in **Redwood City**, **Tom** was also Organist and Associate Director of Music at **Menlo Park Presbyterian Church** at the **University of the Pacific, Stockton, California**.

In 1986, the **American Theatre Organ Society** named **Tom Hazleton** as "Organist of the Year". **Tom** has travelled the globe, performing on most major pipe and electronic organs.

In 1978 and 1983, **Tom** toured Australia-wide for **TOSA**. After this long absence, **Tom** returns to **Sydney** and will present the **Allen R-311 Theatre Organ** at *Fire Up The Festival* on Good Friday, 21st April at 3pm in the **Burwood RSL Entertainment Dome**, 96 Shaftesbury Rd, **Burwood**.

The **Allen R-311** is a 3 manual instrument approximating 10 ranks which have been digitally sampled from some of the finest pipework in the world. Like traditional theatre organs, it has a stylish horse-shoe console and comes complete with second-touch on the accompaniment. The combination of **Tom Hazleton** and this instrument should not be missed.

Bookings for this event are essential, using the **Festival Booking Form** - a \$35 package for **Tom Hazleton's** concert on the **Allen** organ, **John Thiele's** audio/visual presentation of the **Capitol Theatre** and a buffet dinner at **Burwood RSL Club**. More payment details next month.



We still have a few Christmas specials from our December concert :

NIGEL OGDEN'S WURLITZER CHRISTMAS

The **Free Trade Hall WurliTzer, Manchester**. Tracks : *Sleigh Ride, Mary's Boy Child, Have Yourself a Merry Little Christmas, Walking in the Air, The Christmas Song, Seasons Greetings, Carol for Christmas, Swinging Sleighride, Snow Coach, The Fairy on the Christmas Tree, Snowflakes, March of the Toys, Ballet*

of the Bells, Swinging Sleighbells, When The Stars Go to Sleep, Arctic Fox, Snow White and the Seven Dwarfs selection, O Holy Night.

Compact Disc - \$16.00

MERRY CHRISTMAS

George Wright plays the **Hollywood Philharmonic Theatre Pipe Organ**. Tracks : *Christmas Overture, O Little Town of Bethlehem, White Christmas, O Christmas Tree, Ballet of the Tree Kings of Orient, Angels we Have Heard on High, The Toy Trumpet, I Can't Give You Anything But Love, When You Wish Upon a Star, Have Yourself a Merry Little Christmas, The First Nowell, The Christmas Song, Lo How a Rose E'er Blooming, Toyland, What Child Is This?, Alice in Reindeerland, O Holy Night.*

Compact Disc - \$26.00

WE WISH YOU A MERRY CHRISTMAS

Tom Hazleton (See announcement

above!) plays the **Dickinson Kimball Theatre Pipe Organ**. Tracks : *Winter Wonderland, The Christmas Song, Greensleeves, Good Christian Men Rejoice, Santa Claus is Comin' To Town, Gesu Bambino, Jingle Bells Around the World, Wee Lambs in the Heather, Rejoice Greatly (from The Messiah), Carol Rhapsody (Silent Night, Hark! The Herald Angels Sing, O Come All Ye Faithful), It Came Upon a Midnight Clear, O Holy Night, La Nativité, O Little Town of Bethlehem, Joy To the World.*

Compact Disc : \$29.00

Available at **TOSA Concerts**,
or by **Mail Order** from :

TOSA (NSW Division) Inc.
304 Parramatta Rd
ASHFIELD NSW 2131

Postage : \$2.20 for one CD.
Add **\$1.05** for each additional CD.

A Report on the *Tony Fenelon* Concert

Orion Centre Campsie by Wendy Hambly Sunday 12th December

A full house greeted **Tony** as he played the console up with a *Tribute to Broadway*, including such songs as *We're In The Money* - full theatre organ with cymbals - an excellent bright and bouncy opener - *Give My Regards to Broadway* - with lots of runs up the keyboards and a little bit of second touch thrown in - *Mame* - piano with a lighter phrase for contrast with chrysoglott response. Let's slow the pace down and lighten the registration for *I Could Have Danced All Night* - use of fractional tibias and back to full theatre organ with second touch and a run up for the finale with full theatre organ registration and cymbals, drums and anything else that was handy!

"G-day!" says **Tony** - "I'm just back from **London** where I always greeted my audiences with 'G-day' and told them that they were the ones with the accent! On now, with **Verdi's Overture from Sicilian Vespers** - straight organ with drums - then add tibias and diapason and increase registration with a drum roll - fast middle section with second touch, then fading away. Next section was much gentler followed by building up the registration with use of second touch - very dramatic with full chords right hand and runs underneath. Lots of light and shade. Plenty of scope for trills and runs (**Tony** seems to have more fingers than I do!) - an excellent organ transcription of a challenging piece.

Now for *September in the Rain* with both tremmed and untremmed sections. Chrysoglott and tibias to start (did you hear the raindrops?) 4' tibia right hand, then held, modern chords left hand and chrysoglott right hand, then to modern chord progression with diapason - wonderful contrasts - an exquisite piece.

Petite Waltz with piano came next - tibias and light reed, plenty of good runs. Statement (tibias)/response (chrysoglott), with lots of exacting finger work - then to full theatre organ with use of second touch.

Then came *As Time Goes By* - single note tibia melody line and modern chords underneath - lovely soft sound with tibias, including fractionals and diapason - just floated around the auditorium. Plenty of runs - with piano in the background, now let's add strings with tibia/light reed counter melody second touch - all those lovely modern chords - held right hand with chrysoglott arpeggio up left hand to finish.

A **Rodgers and Hart** selection now - full theatre organ with cymbals for an overture with changes of key and with

one song woven into another. This included *With a Song in My Heart/ The Lady is a Tramp* gently and expressively - now to fuller registration with a busy piece. Lots of different moods, sometimes full chords both hands, sometimes single note melody, with a glock and cymbal thrown in for good measure. Return to original song for a reprise with full theatre organ registration and cymbal to finish.

Tony moved to the grand piano on stage now for an improvisation in classic style with a Christmas flavours. Have you ever heard *Jingle Bells* in classic style? I think it sound better that way! *O Little Town of Bethlehem* with key changes; *O Come All Ye Faithful*; *Hark the Herald Angels Sing* - did you hear all those 'colour' (higher interval) chords? Also *Deck the Halls* - listen for the substitution of minor chords instead of major - an interesting variation; *I Heard the Bells on Christmas Day* (an Aussie carol); *Silent Night*; *We Wish You a Merry Christmas*. Oh and don't forget *Jingle Bell Rock*. I thought this was great fun and the audience thought so too.

A *Tribute to Charles Chaplin* came next with *Theme from Limelight* - tibias and diapason right hand; then *Smile* with tibias and fractionals to full theatre organ with left hand providing definite beat. Drum roll and cymbal to finish. An unexpected but well thought out arrangement.

How could it be interval so quickly? Didn't we just get started? After interval our President **Walter Pearce** drew the raffle, ably assisted by **Kathryn Weismantel**, who is just 7 years old.

Tony then returned to the console with a fanfare and cymbals to commence the second half with *El Cumbanchero* - bright, lovely and brassy and even some chrysoglott statement with brass response. This rendition had the audience on the edge of their seats and I even saw **Bill Schumacher** dancing at the recording console!

Eriskay Love Lilt came next with chrysoglott to start and tibias left hand - then to tibia both hands and plenty of musical ornaments and returning to original registration, then add strings with a key change and add piano and tuba again return to original registration. Soooooo beautiful! I think I'm in heaven!

Let's have *A Taste of Honey* - piano to start, then to light tibia registration and cymbal to pedal for middle phrase. Brassy registration, at times muted, also pedal

and chrysoglott with piano sections. **Tony's** imagination was working overtime here - who said theatre organ isn't modern?

Now let's use the 'kitchenware department' says **Tony** for **Duke Ellington's Caravan** - piano, bells and oboe for single note melody line and ornaments and triangle - equals a very different, but alive rendition with sometimes discordant right hand giving a particularly interesting effect, then back to full theatre organ, then back to original registration adding sounds one by one. Great fun!

As **Tony** moved to the "one manual, one rank" piano on stage, he announced that the next bracket would have a theme of *Blue* as in room; skies; moon; berry hill; heaven and birth of! And yes, the lighting was in hues of blue too! Trill right hand with 'chimes' left hand (6ths) and every style imaginable! "Well, I suppose I'd better play something serious," says **Tony**. While he was consulting his running sheet a voice from the audience said *Leibestraum* by **Liszt**. **Tony** replied, "Oh, OK, that's a good idea". A hush fell over the audience as **Tony** played a flawless rendition, which was received with prolonged applause.

Sadly, the next medley brought the show to a close. A Christmas medley on organ. This included use of straight church organ sound, 4 part harmony, sleigh bells, with such songs as *O Come All Ye Faithful*; *We Three Kings*; *The First Noel*; *The Holy City*; *Joy to the World*, and, finally, *We Need a Little Christmas* with sleigh bells.

Of course, **Tony** returned to us for the mandatory encore - *Santa Claus is Coming to Town* with the audience clapping in rhythm and **John Weismantel** on lights 'playing the coloured lights' in rhythm as **Tony** took the console down for the end of the show.

Tony's enthusiasm is contagious. As an audience member said to me, "It's just magic!". And so it was. From the first note, right to the last. Everyone in the audience realised they had heard something very special - a magnificent performance by a master musician. **Tony Fenelon** concerts are an invitation to experience the unexpected; to hear new pieces as well as much loved favourites; to hear innovative musical ideas; and, above all, to be a part of an outstanding musical event. I always feel privileged to be in the audience. Congratulations, **Tony**. Come back soon.

OUR NEXT ARTIST : *Chris McPhee*

Chris McPhee is Australia's leading young theatre organist from **Adelaide** and is employed as a customer relations officer with the **Adelaide Bank**. He began his musical career at the age of nine, learning electronic organ.

He has studied music through the **Australian Guild of Music and Speech** and gained his Associate Diploma with Honours in 1992, following his achievement of full marks for Matriculation Music Performance and Theory in 1990. He has been honoured with the position of co-patron of the **Electronic Organ Club of South Australia**. Chris has also studied classical pipe organ, is assistant organist at his church and has worked as an organist for a funeral home. In 1992 he was awarded the Royal School of Church Music Scholarship. He is in regular demand for concerts around **Australia**, has made four tours of the **USA** and is a rostered house organist and concert artist at the **Capri Theatre, Goodwood, South Australia**.

In January 1993 Chris returned from a study and concert trip to the **USA**

where he spent a month under the tutelage of theatre organist **Jonas Nordwall**. In June he was invited to perform a short season at the **Adelaide Regent Theatre** for its 65th birthday celebrations, the first time live music had been heard there since the removal of the **3/15 WurliTzer** organ in 1967.

His increasing popularity resulted in the unusual experience of performing theatre organ music and sound effects for a live **ABC Radio** quiz show broadcast from the **Capri Theatre**. His most outstanding achievement came in June 1993, when he was acclaimed as winner of both the Senior Section and Overall Winner of the **American Theatre Organ Society's Young Theatre Organist Competition**. In July he flew to the **USA** to accept his **ATOS** awards and perform at their 1993 convention in **Chicago**. In July 1994 he returned to play the anchor role in the winners' concert at the **Fresno Convention**. Chris was the first **Australian** to be named Overall Winner of this prestigious competition.

He returned to the **USA** in March 1996 to present concerts in **Seattle**,

Wenatchee, Portland and Chicago. Shortly after his return he was a featured artist at the **1996 TOSA Convention** in **Sydney**.

Chris has been privileged to perform duo concerts with the well-known **Melbourne** pianist / organist, **Tony Fenelon**, giving concerts in **Adelaide, Ballarat, Sydney** and the **Gold Coast** and on five occasions he has combined the **Capri** organ with **Adelaide's** very popular **Bay Big Band**, playing very successful concerts to enthusiastic, full houses.

He was a featured artist at **Adelaide's 1998 TOSA National Convention** and at **Melbourne's 1999 Convention**.

Chris has produced four recordings on organ, *Introducing Chris McPhee*, a cassette made on a **Lowrey Heritage** electronic organ, and cassettes and compact discs of *Polished Pipes* on the **Capri Theatre** organ and *Concert Hits* on the **Orion WurliTzer** organ. His second CD recording on the **Capri Theatre** organ is *In The Spotlight*, which was released last year.

A Review of Chris' latest CD *In The Spotlight*

From the commanding opening of **Sousa's** *El Capitan March* to the dying strains of *In The Wee Small Hours of the Morning* with its quivering Voxes, **Chris McPhee's** new CD, *In the Spotlight* is a delight to listen to.

The programming is impeccable, each item moving easily to the next, with no two adjacent items in similar style. In addition to the march there are ballads, novelty numbers, and medleys all played in **Chris's** inimitable style.

Following *El Capitan* we move into *My Old Flame* which provides an easy transition to the first ballad on the disc, namely the lovely *Please Don't Ask Me*, by **Graham Colby**. Then we have the first novelty number, *When I Take My Sugar to Tea* played in the bouncy style by which **Chris's** playing is immediately recognisable. We have the same crisp playing later on in *Java* and *At the Codfish Ball* (which I have come to regard as **Chris's** signature tune).

Yes, there are some old favourites on this disc and it's good to have his **Sigmund Romberg** Selections in a permanent form, but there are some new ones too - **Leroy Anderson's** *A Trumper Lullaby*, **Ketelbey's** *Wedgwood Blue* and **Easthope Martin's** *Evensong*, for example.

The **Capri's** 29 ranks are used to excellent advantage throughout. From the hair-splitting Post Horn combination at the beginning of *Elanora*, we hear at the other extreme shimmering strings, beautifully tremmed tibias, reeds used as solo stops and in combination, and of course **Chris's** intelligent use of the percussion ranks. In fact we are given a guided tour through the registration possibilities of this remarkable instrument, now generally regarded as the finest theatre organ outside the **United States**.

At all times the playing is accurate,

expressive, and above all rhythmic. Indeed, there are times when you will want to get up and dance. Try *King Herod's Song* in the **Jesus Christ Superstar** medley for example or *Will You Remember?* in the **Romberg** selection.

Production of the disc is a credit to the **Capri** team - organ tuning by **George Stephens**, recording by **Graham Ward**, digital mastering by **Wayne Bertram**, photography and cover design by **John Thiele**. **Brian Pearson's** cover notes provide an interesting background to **Chris McPhee's** musical pilgrimage and we are also provided with a listing of the **Capri** organ's 29 ranks of pipes and percussions.

For lovers of theatre organ this is 'must have' disc. Get it!

Ray Holland

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