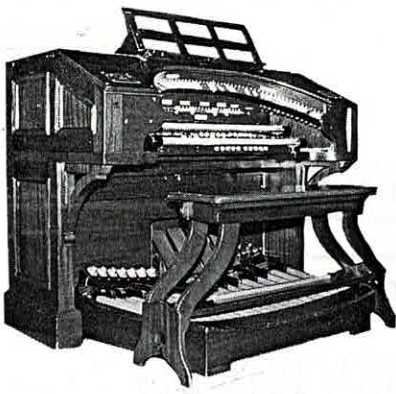
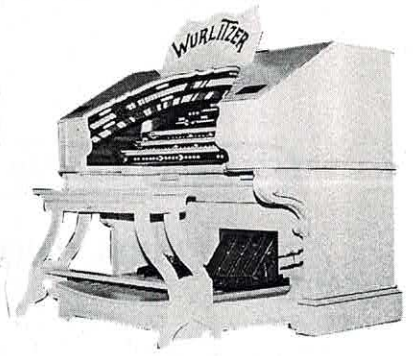


SEPTEMBER, 1994



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

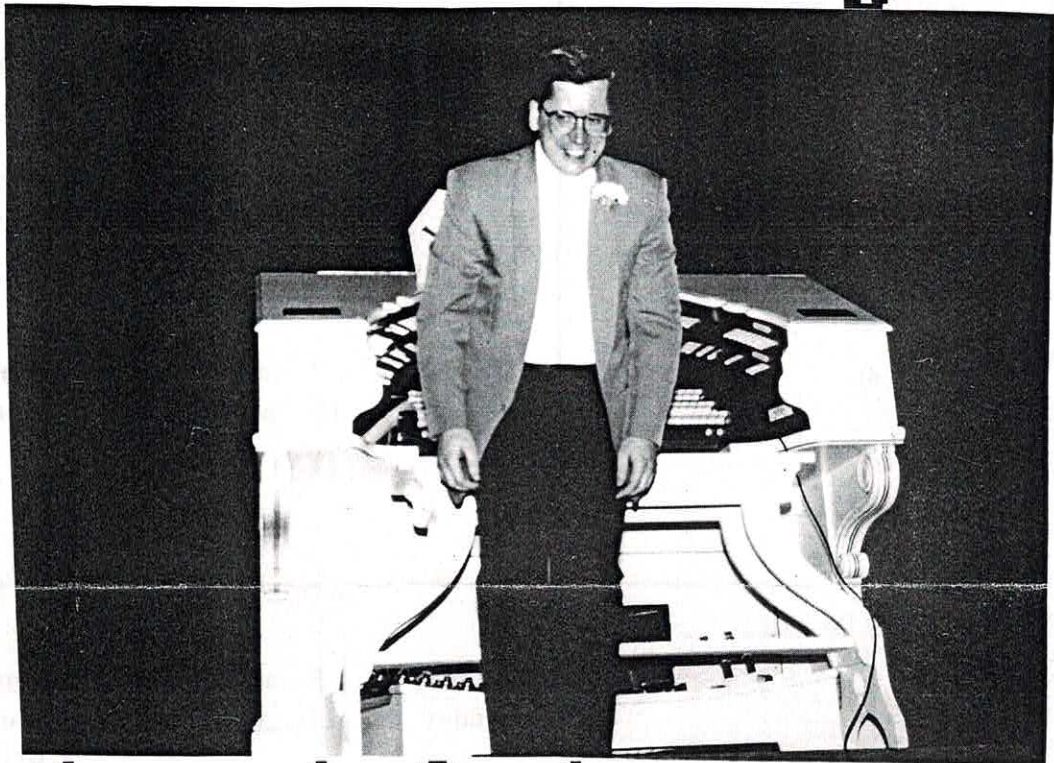
TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

America's top Theatre Organist

Walt Strongy



Sunday, 9th October at 2.00pm
Orion Centre,
155 Beamish Street, Campsie

Volume 33
Issue 9
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\$1.00

TOSA NEWS

SEPTEMBER, 1994

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

SEPTEMBER

Monday 5 at 7.30pm **Committee Meeting**
Wednesday 14 at 7.30pm **Members' Playing
Night**
Orion Centre Campsie

OCTOBER

Sunday 9 at 2.00pm **Walter Strony
Concert**
Orion Centre Campsie
Monday 10 at 7.30pm **Committee Meeting**

NOVEMBER

Monday 7 at 7.30pm **Committee Meeting**
Tuesday 15 at 8.00pm **Annual General
Meeting**
Orion Centre Campsie

DECEMBER

Monday 5 at 7.30pm **Committee Meeting**
Sunday 11 at 2.00pm **Tony Fenelon
Christmas Concert**
Orion Centre Campsie



**REMEMBER TO TUNE IN TO
2CBA-FM 103.2**

EVERY MONDAY AT 9.00 pm.

For "Theatre Organ Highlights"

Presented by Chris Styles



Editorial

As you will see from page 13 of this issue it is nomination time again! If you wish to nominate for any of TOSA's executive or committee positions for the next year, please fill in the form and mail it off to our Returning Officer before the closing date, Tuesday 4th October. All positions are open to all financial members of more than 6 months' standing. Filling in the form is the only requirement, as the committee has decided not to include biographies or electioneering comment in *TOSA News* in the lead up to these elections.

A sad aspect to the next elections, for me, is **Frank Ellis'** intention not to stand for re-election as a Vice-President and also his decision to relinquish his position as Comper of our concerts. **Frank** has been Vice-president of TOSA (NSW) for over 25 years and he has compered our concerts for more than 28 years. These outstanding figures speak for themselves but his wonderful efforts on behalf of all members and his devotion to the Society in general have been evident to all throughout this time. His good sense and vast knowledge of the theatre organ world in **Australia** have been huge assets to all the committees he has worked with over these many years. His stepping down from active participation will be a great loss to the Society and his shoes will be hard to fill, as **Frank** has given unstintingly of his time and energy to serve the Society in so many ways over the years. "**Mr TOSA-NSW**" himself, as he was once described to me, wishes to take it easier than at present.

Thank you once again to the contributors to *TOSA News*. It's good to know that some people are always on the lookout for items to appear in these pages because without them our magazine would be very poor indeed. Please remember the closing date for copy each month and, if you wish to include something, do try to send it as far in advance of the 12th as possible, so that all the typing, etc., doesn't have to be unnecessarily rushed.

Best Wishes,
Colin Groves

WELCOME TO NEW MEMBERS

TOSA (NSW) is pleased to welcome the following new members and we wish them all a long and happy association with our Society :

- Robert Goode - Arncliffe
- Neville Ray - Kirrawee
- Arthur and Margaret Keen - Burwood
- Annis Brown - Blakehurst
- Beth Burgess - Sylvania Waters
- Jean Bourne - Ermington
- Janice Pringle - Illawong
- Irene Wearne - Windsor
- Susan Campbell - Springside
- Chris Leroux - Seven Hills
- Roger Tuck - Gundaroo
- Stewart Moore - Connells Point
- Ted Smith - Jamberoo
- Barbara Taylor - Georges Hall
- Gordon Wood - Kingsgrove
- George and Helena London - Nowra
- Joy Keavney - Sans Souci

**News
from
Victoria**
**Brilliant
US organist
JOHN
SENG**
has been
signed as
featured
artist for
the 1995
Easter
Convention

It is with great regret that we note the passing of member, **Mrs Gwen Farr-Wharton**, beloved mother of our former Ticket Secretary, **Ed Wharton**. Our deepest sympathy goes to **Ed** at this time of sadness.

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



DAVID PARSONS

Grant Virtue, of Bexhill's Church of the Good Shepherd (near Lismore on the NSW North Coast) has informed us of another concert to be given by David Parsons on the pipe organ in the Bexhill church.

The concerts, which have become an annual event, will be held this year at 1pm and 7pm on **Wednesday, 28th September**. The cost is \$10 (student \$5, family \$30). For those travelling long distances, seats may be reserved by contacting the Bexhill church organist, **Grant Virtue** on :

(066) 25 1241.

ORION CENTRE

Canterbury City Council is holding a "Dinner of the Decade" to celebrate the 10th anniversary of the refurbishment of the Orion Centre. The Mayoral Dinner/Dance will feature hit show tunes performed by the Canterbury Theatre Guild, following their successful Australian premiere of the stage musical, "Singin' in the Rain" and TOSA's famous WurliTzer Theatre Organ, originally in Sydney's Capitol Theatre.

The event is to be held at the Orion Centre on **Friday, 2nd September** at 8.00pm and the cost of \$50 per person includes a 3-course meal, drinks, entertainment and dancing. All enquiries to **Rita Liseo** on **789 9327**.

BEXHILL ORGAN

The small rural church at Bexhill, featured in the previous item, is believed to be the smallest church in Australia to have a pipe organ.

Normally seating only 65 people, the seating capacity was doubled for the first visit of well-known Sydney organist, **David Parsons**, in 1992, when over 200 people attended 2 performances.

In 1993, 3 performances were attended by 250 people, including 100 music lovers from Grafton who filled 2 coaches and travelled 140 kms for a special matinee performance. Others travelled from the Gold Coast and Brisbane.

Formerly in a Brisbane residence, the organ was purchased by the Bexhill church in 1961 for \$500, when it was in storage in crates under 2 residences in different parts of Brisbane. It was transported the 200 kms to Bexhill in a pig lorry belonging to a church member. Six months were spent overhauling and installing the organ.

The organ was built around 1940 as a Brisbane residence organ from parts that had been discarded from various pipe organs. The keyboards and some of the pipes came from an organ built in 1881 in a Melbourne brewery by an Englishman, **Alfred Fuller**, who was by trade both a brewer and an organ builder.

When installed in Bexhill in 1962, the organ only had 4 ranks of pipes, played from 2 manuals, with 12 pedal pipes. However in 1979 the Bexhill church acquired a very large scale pedal sub-bass rank of pipes for only \$50, when the organ from the Strathfield Uniting Church was broken up. This was made playable at 4 different pitches on the pedals.

Grant Virtue, organist at Bexhill for almost 50 years, feels that, despite the fact that the organ was constructed from parts of many other organs, it is a very satisfactory instrument with a particularly fine tone.

GOLDEN ANNIVERSARY

Congratulations to long-standing members, **Mary and Arthur Hall**, who celebrated their **Golden Wedding Anniversary** on 5th August.

Mary and Arthur spend many hours each month collating and distributing *TOSA News*, a wonderful, generous contribution for which the Society is extremely grateful.

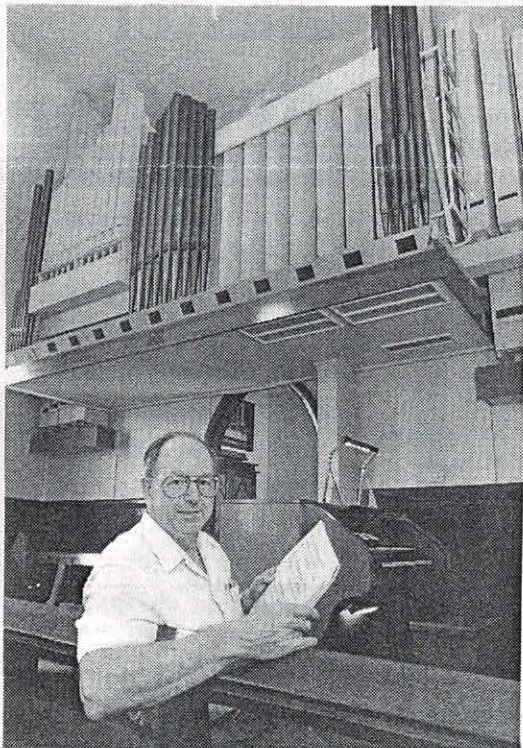
We congratulate you on your 50 years together and wish you many more happy and healthy years to come.

AMY CALDWELL

Australian representation in the ATOS Young Theatre Organist Competition has been very successful and well publicised recently. Readers of *TOSA News* may be interested to know that one of our members, **Mrs Amy Caldwell**, entered the **Open Novice Section** of the competition. **Amy** was hoping to record her entry at the **Orion WurliTzer** but unfortunately the organ was unavailable for her to do so. Not to be deterred, **Amy** stopped off in **Adelaide** on her way to the **Perth Convention** in order to record on the 4-manual **WurliTzer** in the **Capri Theatre**.

Her entry consisted of 2 pieces, *Under The Double Eagle* and *Now Is The Hour*. Although **Amy** was not the winner on this occasion, she received some very positive and constructive comments from the judges, **Jim Riggs** and **John Ledwon**.

Congratulations, **Amy!** Hopefully next year you won't have to travel so far to produce your entry!!





A letter from the USA which reached me via **Julien Arnold** of **ATOS's Australia Felix Chapter** and **John Atwell** of **TOSA Victoria** :

HELP! May I ask for your assistance in a project my wife and I have undertaken for the enjoyment of fellow **ATOS** members?

In 1963 **San Francisco's "Fabulous Fox" Theatre** was demolished. Prior to demolition a 2 volume "**Farewell to the Fox**" stereo LP album was recorded by staff organist **Everett Nourse** and the well-known "**Tiny**" **James** on the **4/36 Wurlitzer**. The 26 selections included are classic "theatre organ". Perhaps you have these albums. If so, like ours, they are probably full of pop and crackle from years of needlewear.

Recently, after noting other re-issues, I wondered if these albums, too, might be made available on compact discs. Happily, the record company is located right here in the **San Francisco Bay Area**. Calls to their people confirmed that the master tapes are still in their vault and in perfect condition. Unfortunately, they were unwilling to digitally re-master the tapes and produce new recordings due to anticipated limited interest. They would, however, undertake the project if a guaranteed number of CD's were purchased.

After calls to a couple of other people engaged in theatre organ recordings, it appeared that sales of this number could be achieved. As an **ATOS** member I am willing to initiate this project but as a retiree I can ill afford to support it.

With the facts in hand, I have placed the order and the CD's will be available shortly. Your help is requested in making the availability known. The CD will contain 26 selections - 70 minutes of theatre organ : *The Best Things in Life Are Free, Wunderbar, Alley Cat, 3 O'Clock in the Morning, Cuban Serenade, Naughty Waltz, London*

Suite, Ida, Anniversary Song, Love Letters in the Sand, Evelina, Ramona, Cherry Blossom Time, El Choclo, Carolina in the Morning, Peggy O'Neil, Cuddle Up a Little Closer, Grandpa's Spells, Waltzing in the Clouds, Sent For You Yesterday, Teddy Bears' Picnic, Miami Shores, My Blue Heaven, Falling in Love, Cynthia's in Love, It's Been a Long Time.

The price, including postage, will be \$US 22.00. The price is nominal due to both albums combined into one CD. The CD's may be ordered from **F & A Enterprises**, P.O. Box 940, Alameda, CA 94501, USA.

Very truly yours,
Fred Braun



A letter from **Stephen Bosanquet** of **Pennant Hills** with some interesting comments on the **Charlie Balogh** concert :

29/7/94

I am grateful to have the privilege to write and express my feelings in the **TOSA** magazine.

At the concert at the **Orion Centre** on Sunday, 24th July, 1994, I was impressed at first to hear **Charlie Balogh**, a good player, until he used an electronic whiz-bang contraption, imitating the percussion. My strong feeling is against sneaking in these claptrap sounds. Other players on other organs in the past have used this system but they let the audience know.

I believe all pipe organs, like classical and church organs also, should never have electronic sounds added to them. Organs like the **Orion's** should be capable of their own magic sounds, not marred by this revolting kitch whiz-bang.

In the second half of the concert, during the second or third number, **Mr Balogh** again used this hideous, crass contraption. I said to myself, "Here we go again". I decided to walk out and left the concert with great disapproval and disgust. I was there to listen to the pipes and percussion, not electronic whiz-bangs.

This is a desecration of the organ and its sounds. I would be embarrassed if I brought a friend along to hear a pipe organ and this is what he heard, giving it a bad reputation. If people want to hear this revolting whiz-bang, let them go and hear it on an electronic organ. I don't mind hearing piano (not electric) or an orchestra, but it's great to hear a

real cinema organ too.

I am wondering if we can put in the constitution that no electronic sounds can be added to the cinema pipe organ, so that artists can be controlled in this.

This whole thing is like me owning beautiful antique gold and silver ware and mixing it with plastic goods, or like displaying lovely flowers with plastic imitations in the middle of them.

Some of you may agree with me and some may just have to bear with me in reading all this.

On a pleasant note, I am very impressed with the people in office. - the way these people work hard and give up their time to organise these concerts. I am very impressed with the **TOSA** magazine with great, interesting reading.

Yours truly,
Stephen Bosanquet



I am often asked, "Where can I obtain **George Wright** recordings?"

To obtain these, you need to send a **Bank Draft** in U.S. dollars to :

Banda Records

P.O. Box 392

Oxnard CA 93032

United States of America

Titles available :

Played on the **Hollywood Philharmonic Organ** -

Red Hot and Blue

Anything Goes

Kaleidoscope

Merry Christmas

Nifty Fifty

Played on the **Chicago Theatre Organ**

- *Chicago, Vol. 1*

Chicago Two

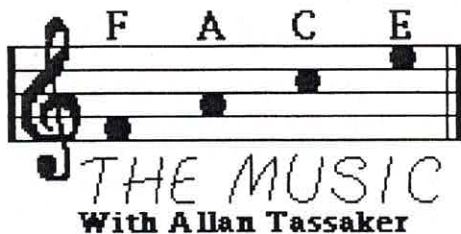
Played on the **Fox Theatre, San Francisco** -

George Wright at the Fox, Vol.1

Played on the **George Wright Pasadena Studio Organ** -

Let George Do It.

All titles are available only on **Compact Disc**. Each CD costs **\$US 23.00** which includes **Airmail postage**. **Credit cards/COD** are **NOT** accepted.



Allan Tassaker bought a second-hand organ. However, the middle C on the instrument was not working at all - it made no sound whatsoever.

The chap said to Allan, "You will NEVER be able to play this instrument until you have a real good look at the dead C."

Well, Allan has just returned from Israel.

He took a good look at the Dead Sea.

But he says the organ still doesn't work ... !

A Fascinating Rhyme

by Allan Tassaker

A married MINOR with a LISZT was caught in a SAXY situation with PORGY & BESS.

They found him HAYDN under the bed after the FIRST ACT.

They also found his fingerprints on the door HANDEL.

He had robbed the DUET!

The confused policeman said to him:

"Hand the CASANOVA please. I know you took it!"

He said, "You must be LOCO. I did not take it." And because he was a LYRE, he had to be paid BACH!

Madam Guillotine was CHOPIN that day, so he was a NATURAL to be placed UNDERNEATH THE ARCHES and PRESTO became a RUSSIAN QUARTET!

They decided to PITCH the PIECES over the nearest CLEF! No-one had any SYMPHONY for him!

His wife became a MERRY WIDOW.

OPUS all can now live in peace!!



Working with my computer the other evening (serious "work" really, but the wife calls it "playing"), I took out some percentages that might interest you too. These figures are based on a membership of 667 people.

* 48% of TOSA members pay at the pensioner rate.

* 67% of members are male.

* 8% are "country people".

* 1.2% live interstate.

* 0.75% abide overseas.

* 590 copies of *TOSA News* are supplied to members 11 times each year.

The above figures, of course, give away no personal details, and your committee insists that all such are treated in complete confidence.

At the time of going to press, over 90.4% of members had renewed for the coming year, which is good going for an organisation like TOSA. The August *TOSA News* was the last to be supplied to those who chose not to renew. As far as we know a *new yellow 1995 membership card* has been supplied to everyone who paid their subscription. If yours has gone astray, please let me know and I'll see one is sent to you.

Walter Pearce

Membership Secretary

FOR SALE

Padded Organ Bench
1 foot 11 1/2 inches high
2 foot 10 1/4 inches long
This is a substantial unit
with steel bracing, etc.

\$20.00

Phone : Colin Tringham
419 3739

FOR SALE

Allen Digital Computer 125
Classical Organ

Radial Pedal Board with
6 Kick Pistons

Contemporary AGO Console
30 Adjustable Pistons

Card Index System
Separate Tone Cabinet and
Gyro Rotating Speakers

Perfect Condition
Price: \$7,250 o.n.o.

Phone: (063) 51 4979 a.h.

FOR SALE

Leslie Speaker Cabinet
Complete with Dual Speed
Rotor

Huge (18"?) Bass Speaker
1 Rotating & 2 Fixed Speakers.
Includes Speaker Crossover
Networks and long Multicore
Cable.

However, there are no
amplifiers or back to the
cabinet which will need re-
finishing before being placed
in the average lounge-room!

\$120.00

Phone : Colin Tringham
419 3739

Valhalla's Silent Film

Two articles about the showing of *The Son of The Sheik*, with theatre organ accompaniment !!

sheiking in

silence

"Crouched upon the ground with her unbound hair streaming over her slim shoulders, he saw her pitiful little figure - with a groan that almost seemed to burst his heart, he flung the riding crop from him and swept her into his arms. 'Yasmin, Yasmin, forgive . . .'" (advertisement from the *Sydney Sun*, 1926).

It is 68 years since Rudolph Valentino's last film, *The Son of the Sheik*, was released. One month later the romantic lead who defined the word "smouldering" died of peritonitis at 31. Such was the status of cinema's first male sex symbol that a song, *There's A New Star In Heaven Tonight*, appeared for sale two days after his death.

Valentino's otherworldly good looks were the stuff of dreams. The crowd of 90,000 at his funeral parade, mostly women, rioted in an impressive display of massed grief.

Such scenes are not expected tomorrow, although a few hearts may flutter when *The Son of the Sheik* screens at the Valhalla Cinema in Glebe. Ron West, Australia's only full-time silent film accompanist and possibly the only one remaining in the world, will perform with the film, a score he has played more than 3,500 times.

West is the organist and co-owner of the only exclusively silent movie house in Australia, the Majestic Theatre in Pomona, Queensland. Now in his 60s, he has been in the

cinema business all his working life and accompanies every screening.

"I grew up with theatre and the movies; my father was playing in the [orchestra] pit for vaudeville," he says. "He saw the first movies in 1896.

"He tried quite firmly to lead me away from it. Oh, no, no, no, no, no - he did not want to know about it."

But West resisted and studied organ instead of playing sport. He was a church organist for 35 years before turning to film accompaniment eight years ago.

"It's an art form which is utterly lost now," he says. "I enjoy doing it so much."

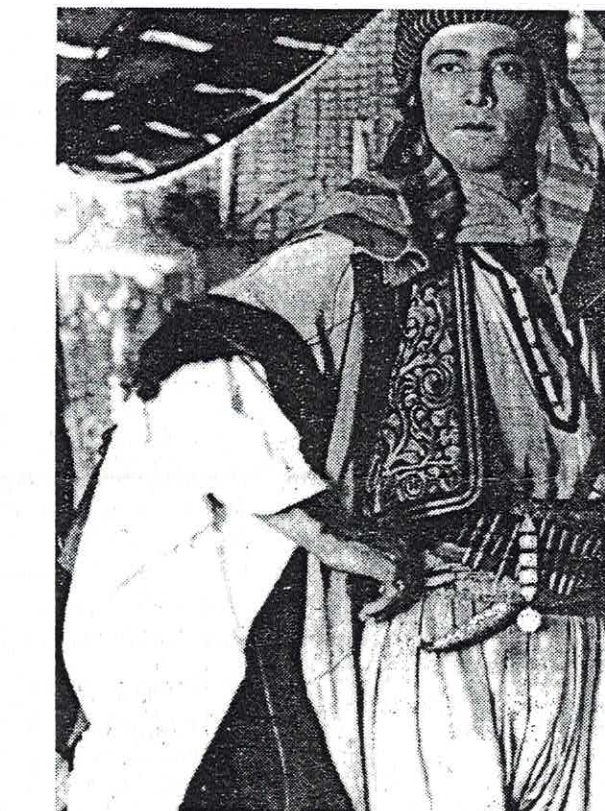
The Majestic dates from 1921 and has since filled many different functions until West and his wife, Mandy, decided to return it to its original silent movie function. They opened, aptly enough, with *The Son of the Sheik*, West playing a 1923 Wurlitzer pipe organ.

The organ was made with a variety of percussion attachments and sound effects such as bird calls, train whistles and car horns all available with the push of a button. It took West two years to restore the instrument, which began life in Melbourne's old Deluxe Theatre.

The original score for *The Son of the Sheik* resides in America.

"It's not a very good arrangement, so consequently I have done my own," West says. "It's just slab music."

West's version comprises self-



Valentino's otherworldly good looks were the stuff of dreams.

written material, period music and parts of the original score, including the theme song, *The Sheik of Araby*. Originally, this was sung by a group of male singers who stood behind the cinema screen.

West promises his performance, on a Hammond organ, will be free of the problems that dogged old-time screenings. Even in Broadway cinemas, if the orchestra was due for a break it would take one, regardless of how much footage was left to show.

"The conductor would just turn the pit lights off," West says. Frequently

the accompanist would continue playing the love-scene score through an ensuing battle scene because they preferred the music.

The box office profits from tomorrow's screening will go to a 10-minute documentary on Valhalla.

"Hail! 'Son of the Sheik!' Lover of lovers with burning lips, magnetic eyes! Hail! A story of love as hot as the desert sands . . ."

The Son of the Sheik will screen tomorrow at the Valhalla Cinema at 1 pm.

GRETCHEN MILLER

SMH 3 METRO FRIDAY 15 JULY 1994

Valentino at the Valhalla

ON Saturday, July 16 the Valhalla Cinema in Glebe Point Road, Glebe, will screen the silent film classic *The Son of The Sheik* starring Rudolph Valentino.

A feature of the screening is that it will be accompanied on the theatre organ by Ron West who now runs Australia's longest operating theatre, the Majestic Theatre at Pomona in Queensland.

Mr West's own involvement in film goes back to his father who saw the beginnings of cinema back in 1896.

He now regularly runs silent classics at the Majestic and is a dab hand at matching the music to the action.

Mr West volunteered the film and his services to the Valhalla, which will soon become a twin cinema.



Strong, silent type: Rudolph Valentino strikes a pose.

The article above appeared in the **Sydney Morning Herald** on Friday, 15th July, 1994, and the article to the left was in the **Inner Western Suburbs Courier** on Tuesday, 12th July, 1994.

THE ARCADIA WURLITZER

A report by Colin Tringham on the long-awaited re-opening

Following the closure of the **Arcadia Theatre** in **Chatswood** in 1961, the **Wurlitzer** organ (which is a close cousin to the **Marrickville** organ) was donated by the trustees to **Willoughby Council**. Over time, the organ had deteriorated with moths, mice and fungus growths making quite a mess of the various organ ranks and chests.

The initial installation in the beautiful **Council Concert Hall** about 20 years ago was a decided disaster. The openings for the swell shutters were far too small and the organ sounded very restricted. **Harold Duffell**, who has done much of the work in re-installing the organ, has lifted the pipe chests so that the pipes now speak directly to the swell shutter openings. This has dramatically improved the sound.

The (re-)opening concert took place on Sunday, 31st July, 1994, with just about everything you can think of conspiring to spoil the afternoon. There were no trains on the North Shore line

(due to track maintenance), the temperature was very low, and the wind seemed to come straight from the snowfields. There had been virtually NO publicity about the concert (if you discount 3 lines in the middle of a **Willoughby Council** notice). Despite this, the hall was about 2/3rds full, which says a lot about **David Parsons'** following and playing.

The concert programme was quite varied, with novelty items such as *The Clock Store*, classical pieces such as the *Toccata in F* by **Widor**, several brackets of show tunes, and 2 marches, *Blaze Away* and the *Old Comrades March*. I rather enjoyed the dances from *The Nutcracker Suite*, which gave the organist the chance to show off the many percussions on the organ.

David was a little nervous initially, but soon settled down and he played the entire programme from memory - no mean feat!

The instrument behaved itself

perfectly but there is one aspect of the installation that needs to be clarified. Is the organ going to be a "Concert" organ or a "Theatre" organ? The Tibia tremulants were just about non-existent and certainly need work if theatre organ music is going to be played on this lovely instrument.

The only "gripe" I have is that the Devtronix System can take care of such things as the re-iteration of the Marimba, etc. This apparently has not been done, as the repeats on the Marimba sounded very uneven.

With an extra organ now open in **Sydney**, we have a lovely choice of "our kind" of music. I hope someone from **Willoughby Council** will be able to liaise with **TOSA** and the **Cremorne Orpheum**, so that the concerts do not clash. It will be interesting to see just how often the organ will be played. I noticed several possible Concert Artists in the audience and look forward to hearing them all on this instrument in time.

Next TOSA Event

MEMBERS' PLAYING

NIGHT

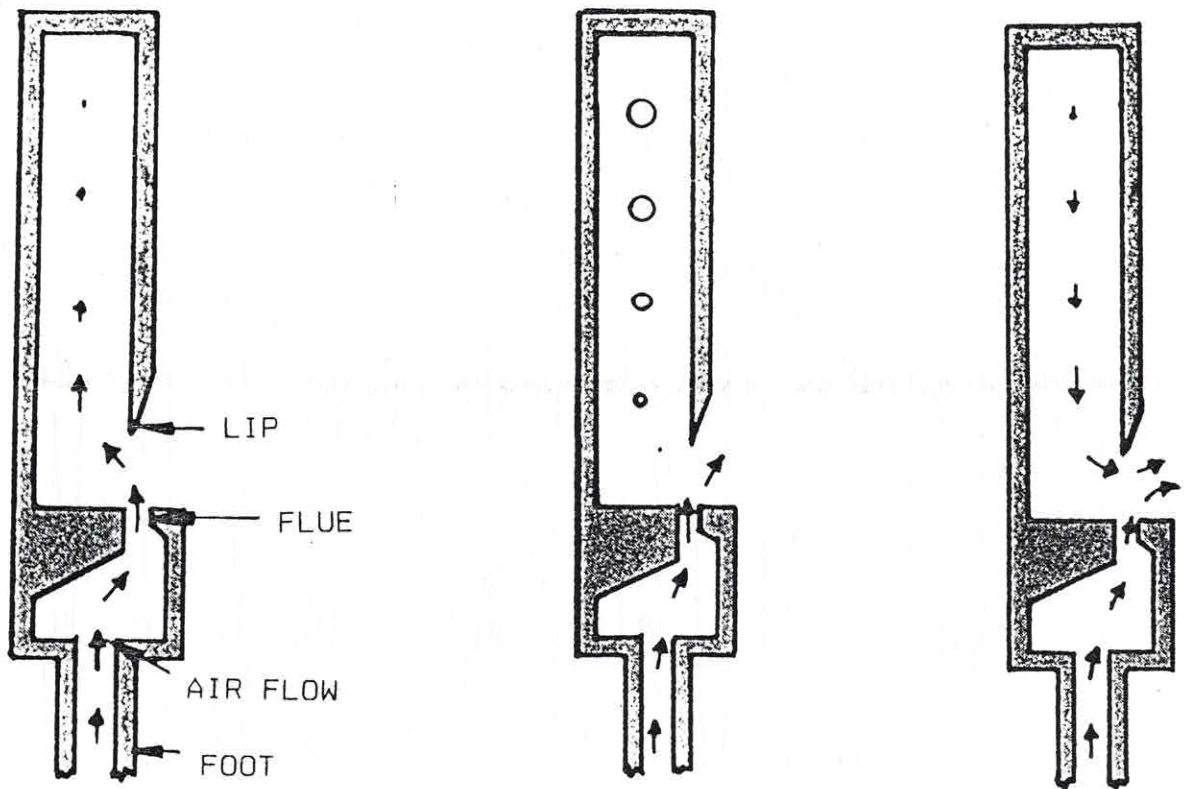
Orion Centre Wurlitzer

Wednesday, 14th September

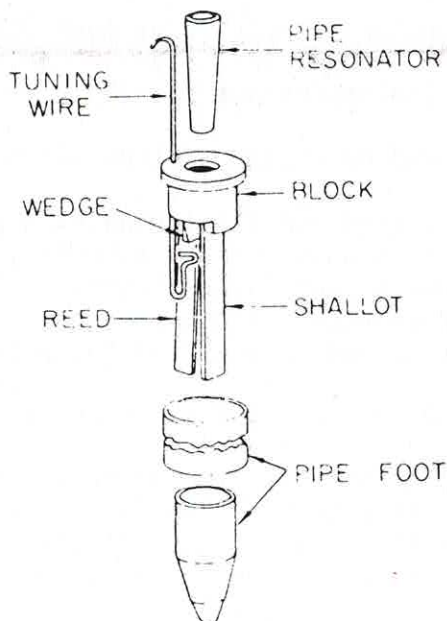
at 7.30pm

GETTING ORGANISED - 1

Under this title, *Colin Tringham* wrote about the sounds of a pipe organ for the *North Shore Organ Society*. On this page, which he has kindly allowed us to reprint, he explains how an organ pipe is can produce such a wide range of sounds.



The drawings above show how a pipe makes a sound. In the first sketch air is forced into the pipe as shown by the arrows. Eventually the pressure in the pipe builds up so that no more wind can enter and some of the air is forced out of the front of the pipe. The wind rushing out of the pipe mouth sucks out the air in the pipe leaving it with a partial vacuum which encourages the wind to go back up into the pipe once more. This cycle is repeated many times each second and you can see how a long pipe will take more time to fill and empty than will a short one giving the larger pipe a deeper sound.



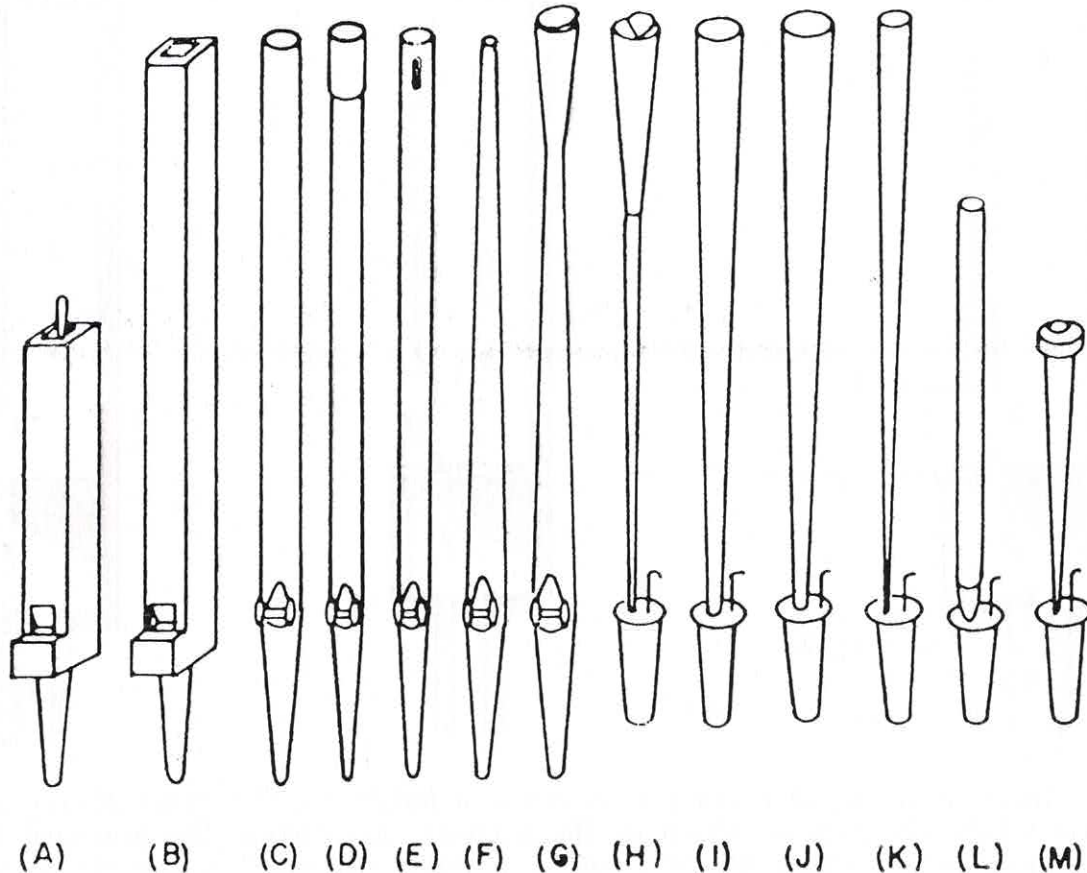
The construction of a reed pipe. The length and shape of the pipe resonator determines the quality of sound we will get from the pipe. These pipes are virtually tuned twice, once by the free length of the reed and the second time by the length of the resonator. Typical reed pipes are Brass trumpets, Oboe and Oboe-Horn, Kinura (a very fluttery reed) Krumet, Clarinet, Vox Humana, Tuba and the piercing Post Horn.

The internal construction of a reed pipe.

GETTING ORGANISED - 2

Colin explains why so many different pipes produce such widely differing sounds.

If you look at the pictures of some organ pipes (below), you will notice that the 7 pipes on the left are all **flue** pipes, while the remainder are **reed** pipes - you can see the reed-tuning wire sticking out of the large base (more properly called a "boot").



A number of different Organ pipes, note the shapes of the resonators. (A) bourdon, (B) flute and diapason, (C) open diapason, (D) string diapason, (E) dulciana, (F) viola celeste, (G) bell gamba, (H) oboe, (I) trumpet, (J) tuba, (K) cornopean, (L) clarinet, (M) vox humana.

The tuning and voicing of reed pipes is a work of art requiring much skill and dedication. Getting just the right amount of bend in a reed determines if the pipes will sound promptly and without any unpleasant squeaks.

The following are some of the designations found on Organs - often for very similar sounds:

Bourdon - the low register of the flute stops, loud and all-pervading bass.

Flute - used for a wide variety of smooth flute sounds in many pitches.

Dulciana - a quiet stop with a few more harmonics than a pure flute.

Quintadena - a fluted-stringy sound with a pronounced fifth harmonic.

Solo string - as its name suggests a stringy sound more shrill but softer than a Salicional

Salicional - a full string sound - not at all like a violin string, but a very harmonic sound

Clarinet - at the name suggests somewhat like an orchestral clarinet.

Tuba - use this one with care - it is usually the loudest stop on an Organ

Diapason - the typical Sunday morning church service sound. It comes in various versions, differing in loudness and harmonic content, however all Diapasons have a pronounced second harmonic.

OUR NEXT ARTIST :

WALT STRONY

Sunday 9th October - Orion Centre

Walt Strony is one of only a few **American** organists who have established themselves in the worlds of both classical and theatre organ music. He made his public debut at the age of 18 and has since won a tremendous following throughout the **USA** and the world. He has appeared in programmes from coast to coast in the **United States** and has performed extensively in **Japan, England, Canada** and **Australia**, and he has undertaken all kinds of theatre organ duties, for example, he was featured for 3 months at **Expo '75** in **Japan**.

Walt has been invited to perform on numerous occasions for the Conventions of the **American Theatre Organ Society** and for the **American Guild of Organists**. He has made many highly acclaimed recordings and was the first ever to release a video of a live organ concert.

Walt Strony was born in 1955 in **Chicago, Illinois** and grew up in the **Chicago** area. He began his music studies at the age of 7 and was soon making minor concert and television appearances. His first and only theatre organ teacher was **Al Melgard**, who for 45 years was the master of the giant 6-manual, 62-rank **Barton** organ in the **Chicago Stadium** (often claimed to be the largest theatre organ in

the world), and a foremost theatre organist during the golden era of theatre organs. It was **Melgard** who sparked **Walt's** interest in the theatre organ by allowing him to try his hand at this huge instrument. Subsequently he studied classical organ with **Herbert L. White** at the **Sherwood Music School** in **Chicago** and with **Karel Paukert** at **Northwest University** in **Evanston**. He also studied piano with **Giulio Favario**, associate conductor of the **Lyric Opera of Chicago** and who held the post of principal viola in several community symphony orchestras.

Following the restoration of the **Chicago Theatre's WurliTzer**, once played by the immortal **Jesse Crawford**, **Walt** has been closely associated with that instrument. In fact, he has frequently been on the payroll of that theatre, the first organist to be hired there in 25 years.

Walt was the highly-acclaimed featured organist at **Pipe Organ Pizza** in **Milwaukee, Wisconsin**, but he is remembered by many **Americans** for his 10 year engagement at the **Organ Stop Pizza Restaurant** in **Phoenix, Arizona**, where he performed nightly on the 4-manual **WurliTzer** theatre pipe organ. This famous restaurant was

considered by many to be the flagship of this distinctly **American** institution. Only the best artists were asked to play at this venue, where the organist had to play the full range of music from today's electronic sounds to the great orchestral classics and beyond - quite a demanding task!

In between his hectic concert, recording and composing schedule, he is organist at **Augustana Lutheran Church** in **Phoenix**, and is consultant for **Arizona Organ Associates**, the **Arizona** representatives for the **Allen Digital Computer Organ**. He also teaches advanced organ on a limited basis. In his spare time, he has restored a rare Art Deco house in a historic **Phoenix** neighbourhood.

Walt Strony has become one of the rare breed of today's theatre organists to have developed a style of playing uniquely his own. While looking back respectfully to the masters of theatre organ tradition, he manages to look forward with a refreshing approach in all his musical arrangements. It is style that is inventive, harmonically interesting and, above all, right for today.

We are proud to welcome back to **Australia** this brilliant and world-famous artist.

BOOKING FORM on Page 14.

Book Early !!!

Charlie Balogh's Concert

A Report by Ron Ivin

Sunday, 24th July couldn't have been a more glorious winter's day on which to welcome our special **American** artist, **Charlie Balogh**, to **Australia** for the first time. I am pleased that he took the opportunity whilst here to see as much as he could of our wonderful country. I for one sincerely hope he will find time in his busy schedule to visit us many times again. I do not need to reiterate **Charlie's** notable achievements as these were well presented in the July **TOSA News**.

What a thrill it was to hear the rousing *Strike Up The Band* as the **Wurly** rose from its resting place after an introduction by our highly-esteemed compere, **Frank Ellis**. It is a certainty that we all look forward to our concerts with great anticipation, and how we were entertained was no disappointment. As **Frank** predicted, we were "knocked out of our seats".

Charlie in his next piece hinted that maybe it was written for him - a light and delightful *Clap Your Hands, Here Comes Charlie*. The whole programme, as **Charlie** promised, was varied to suit a wide range of tastes.

Although **Charlie's** rhythmic playing was "tops", he still gave credit to his little box called a **Digital Rhythm Programmer**.

Next came a beautiful melody composed by **Billy Rose**, *More Than You Know*.

Surprised by a little trivia to find that the **Scott Joplin** number, *Maple Leaf Rag*, was written in "honour" of a brothel and NOT **Canada**, I also wondered where the unknown middle part came from. Then came **Richard Rodgers' Lover** ("It's a waltz, you know"), with such excellent improvisation. An emotional rendition of *Somewhere Out There* followed.

The **Jolson** medley turned out to be an organ spectacular. Personally, I was intrigued by the intricate fills.

A good waltz lends itself to the organ and *Valse Triste* was no exception, with its haunting tones. Did you notice the counter melodies in *The Man I Love*?

Who doesn't have **George Wright** as an idol? **Charlie** gave credit to a similarity in his performance of the *G.W.Boogie*. For a curtain-drop, we were stimulated for the afternoon tea by the ever-popular *Under The Double Eagle*, with a key change! (What next!!)

I would be pleased if anyone could tell me the item that brought the organ back after interval. However **Vanessa** was heard. I think **Charlie** must love to play a waltz, because the next piece was an enchanting number from the film *Sweethearts*, written by **Jerome Kern**. It is called *Waltz in Springtime*, a piece not often heard.

As if we were not by now aware, **Charlie Balogh** is a fan of the Big Band Era, so his next offering was a tribute to those days, with *Getting Sentimental Over You* and **Tommy Dorsey's** own *Boogie*. This took me back to my old Air Force days when I used to attempt to do justice to the latter on the pianos of service canteens.

Another haunting refrain with sad reflections was *When Your Lover Has Gone*. So to take us out of our melancholy mood, we were treated to a dazzling display of fleet fingers in **Zef Confry's** *Dizzy Fingers*. I ask you, how can anyone play this fast?

In introducing his Gypsy bracket, **Charlie** made reference to his **Hungarian** ancestry. Maybe it was in his blood to give us a wonderful pot-pourri of these favourites; *Golden Earrings*, *Play, Gypsy, Play* and the gymnastic *Czardas*.

Well, I had never known the title of the next piece, but I have always admired its melodic flow. It is called *Gianina Mia*. I thought of it as something like "Oh I Adore," etc.

Walt Disney's Beauty and The Beast was given a good run out when **Charlie** played some of the tunes from this production, giving a display of musical feeling.

Next came *I Got Rhythm* which, to me, was the highlight of the performance. It has never been played like this! The audience must have agreed because the applause just fell short of a standing ovation. From wherever he might be, I feel sure, **George Gershwin** wouldn't know what he was in for if he heard what **Charlie** did to his tune. Did I hear a bit of *Liza Jane* and *Fascinating Rhythm*?

For his finale, **Charlie** gave us the lot of *Poet and Peasant (Suppé)*, a "war-horse" agreed, but always a good end-piece. **Charlie** was not going to get away without an encore. I guess he would say that he cannot do it but he sure can play it! - *The Can Can*, that is.

Might I say in conclusion that I refrained from commenting on the various voices used in this performance, but I think he used just about everything available on the organ and in the right places!

As an old boss mine used to say, "Well, if it sounds good, it is good". Well done, **Charlie!**

Footnote to the review

I would like to add that the workshop conducted by **Charlie Balogh** on the following Wednesday evening was very informative and, I feel, of great help to the few who attended. How can an opportunity like this, given by such an authoritative player, be passed up by so many. How disappointing!

Manning Organ Society

Organs - Buying and Selling

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