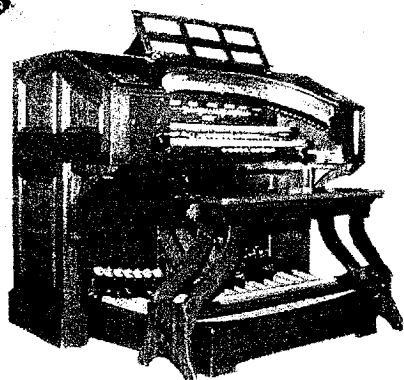


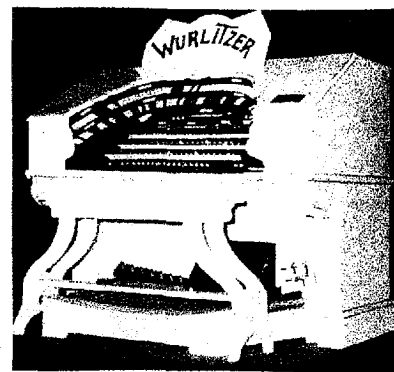
AUGUST, 2001



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

TOSA

NEWS



3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

BRETT VALLIANT

Like the chivalrous Prince Valiant, this talented young American has come to our rescue to replace Dave Wickerham who had to cancel after breaking his leg last month!



Orion Centre Campsie

Sunday, 19th August, at 2pm

Volume 40
Issue 7
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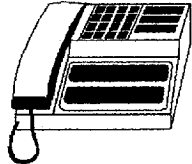
AUGUST, 2001

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

AUGUST

Monday 6 at 7.30pm Committee Meeting
Thursday 9 at 2.00pm Members' Playing Day
Orion Centre Campsie
Important : Phone on the day to confirm 9716 0151
Sunday 19 at 2.00pm Brett Valliant Concert
Orion Centre Campsie
Thursday 23 at 7.30pm Members' Playing Night
Marrickville Town Hall
Important : Phone to confirm 9798 6742

SEPTEMBER

Monday 3 at 7.30pm Committee Meeting
Thursday 13 at 2.00pm Members' Playing Day
Orion Centre Campsie
Important: Phone on the day to confirm 9716 0151
Thursday 27 at 7.30pm Members' Playing Night
Marrickville Town Hall
Important: Phone 9798 6742 to confirm

OCTOBER

Monday 8 at 7.30pm Committee Meeting
Thursday 11 at 2.00pm Members' Playing Day
Orion Centre Campsie
Important: Phone on the day to confirm 9716 0151
Sunday 21 at 2.00pm Concert - Exciting artist
soon to be contracted
Marrickville Town Hall
Thursday 25 at 7.30pm Members' Playing Night
Marrickville Town Hall
Important: Phone 9798 6742 to confirm

From The President

Hi there!

Thank you, all those who have renewed their TOSA membership already.

If the postal label on this edition of *TOSA News* indicates that your subscription has expired, please put your payment in the mail this week! That way you won't miss even one issue. There was a renewal form folded into your July copy.

About a hundred members came along to the Members' "EVENT" at Epping on 24th June and they all seemed to have fun. Community singing went well, and there was some delightful music - including a Violin and Viola duet from Tim and James Robertson! What's more, Debra won a gold (coloured) watch which is still going well over a month later! Thank you especially, Margaret and Dr Greg, Wendy, Bill, and John for giving your services freely. Much appreciated. It's the kind of afternoon that keeps members in touch. Who wrote those words to the tune of "Daisy"?

I'm sorry to report that David Wickerham (USA) will not be able to do the August Orion concert next month. He broke his leg (yes, the TIBIA!) a few weeks ago, and it is not due to come out of plaster until the day before he was booked to leave for Australia. That's cutting it a bit fine, you will agree - and we can hardly ask him to perform with a fresh-out-of-plaster leg, nor sit through a DVT-inducing flight.

But don't miss the concert (19th August). Young Brett Valliant is coming to do the job - Ken Double says he is well worth hearing. What's more we need to encourage the up and coming young organists, don't we?



If you read the fine print on the back page of this *TOSA News* you will find that we have had a breakthrough with the ANZ bank. Previously we were only able to take credit card payments for concert tickets if a signed form was received from you in the post. But now Kath has the go-ahead to take the number over the phone. So, make use of this service if it helps. There will be a small surcharge to cover our envelope and stamp, and your tickets will be sent to you. (Sorry, but this service is not yet available for membership payments.)

For now, that's all. Watch this space.

Walter Pearce

Welcome To New Members

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

Jean Murray - Bankstown
John Mackey - Killara
Peter Tomlins - Toongabbie

Editorial

You will notice that there has been a change of artist for our 19th August concert at the Orion, sadly due to Dave Wickerham breaking his leg. This is more than unfortunate for him and for us, as he is a wonderful artist. We wish him a speedy recovery and hope to see him in Sydney at a future date.

However, an excellent young replacement, Brett Valliant, has been signed, and he comes highly recommended by those who have heard him, including our July organist Ken Double.

Brett is at the start of a promising career and is considered a future star of the theatre organ. Come and hear what this young man has to offer - you are sure to like what you hear!

Best Wishes,
Colin Groves



There was a good turnout of members at the Orion on Thursday 12th July. We'd been knocked back the last two turns, so it was good to get the *Wurlitzer* up and blow out the cobwebs.

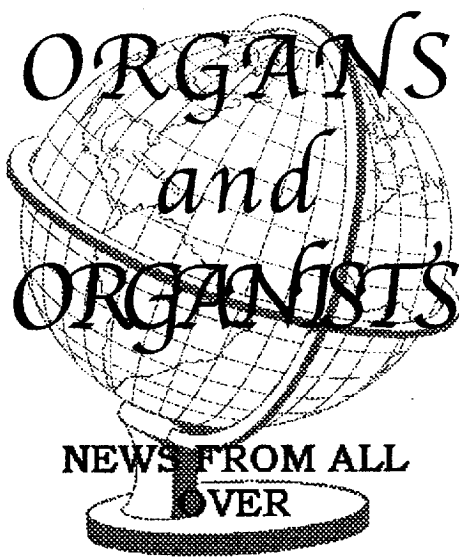
It was great to have Paul Luci back - he's had a tough time at the chicken farm - but he was smiling again. We gave him his old job of operating the hoist, so Walter could impress his grand-children by playing the console down.

Listeners were: John Atkins, Ray and Edna Hambly, Colin Groves, Elaine Birkett, and David James.

Players: Bruce Bisby, Ron Ivin, Tom Barber, Roger Dornan, Paul Luci, Walter Pearce, Wendy Hambly, Simon Ellis, Jack MacDonald, John Batts, and Jim Birkett.

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



Encyclopedia of Organ Stops

The Encyclopedia of Organ Stops website, which was recommended by a member in last month's TOSA News, is moving!

The new URL is:

<http://www.organstops.org>.

The site is up and working now.

The old URL given last month was: <http://www.mewsic.com>, but this is no longer the appropriate address.

Musical Terms

Humorous musical terms (from the Internet), as created by San Francisco trumpeter, Al Molina:

p - piano — the neighbours have complained

f - forte — the neighbours are out

ff - fortissimo — forget the neighbours

pp - pianissimo — the neighbours and the police are at the door

Obbligato — being forced to practice

Rit/Rall — coming to the part you haven't practised

Con Moto — yeah baby, I have a car

Allegro — It's a little car

Metronome — short, urban musician who can fit into a *Honda Civic*

Lento — the days leading up to Easto

Largo — beer brewed in Germany or the Florida Keys

Piu Animato — clean out the cat's little box or it goes

Interval — time to meet the other players at the bar

Perfect Interval — when the drinks are on the house

Cantabile — singing while drunk

Con Spirito — drunk again

Chords — things organists play with one finger

Dischords — things that organists play with two fingers

Suspended Chords — things to lynch the vocalist

Subdominant — "I can't play unless I've asked my wife."

Syncopation — condition brought on by an overdose of jazz

Quaver — the feeling brought on when you haven't practised

Key Signatures — silly things put in music to frighten you (ignore and they will go away — along with your audience)

Colla Voce — this shirt is so tight I can't sing

Professional — anyone who can't hold down a steady job

Flats — English apartments

A tempo de cafe — Ah, coffee time!

Improvisation — what you do when the music falls down

Fugue — clever stuff

Prelude — warm-up before the clever stuff

Acciaccatura/appoggiatura — insects

Opus — exclamation made when the cat "decorates" the new rug

Virtuoso — a person who can work wonders with easy-play music

Melody — an ancient, now-extinct art in songwriting

Music — happiness

*This item comes from
the Pipechat discussion
list on the Net*

FOR SALE

Deceased Estate — Must be sold

Technics SXEA3
full featured modern spinet,
As new, lovely unmarked
cabinet,

Great sound

Cost over \$8,000.

Must clear - \$2500 ono

Hammond M102

Tonewheel spinet,
Unrivalled classic sound,

Excellent condition,

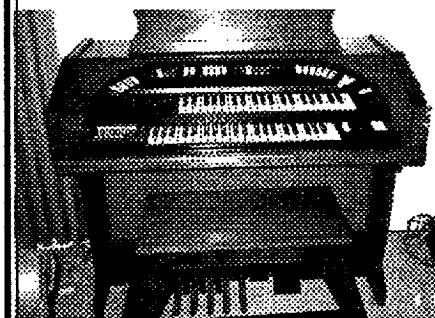
Beautiful oak cabinet.

Must clear \$950 ono.

Enquiries: 0419 017 527

FOR SALE

Conn Theatrette 552



Horseshoe Console

2 manuals, 1 octave Pedals

Owner's Manual, Sheet Music

Home Organ Course

With Bench

Excellent Condition

Price Negotiable

Phone: 9523 3648

FOR SALE

Rodgers "Trio"

Theatre Organ

3 x 61 Manuals

32-note Pedalboard

Genuine metal Glockenspiel

External Speaker Cabinet

with Leslie

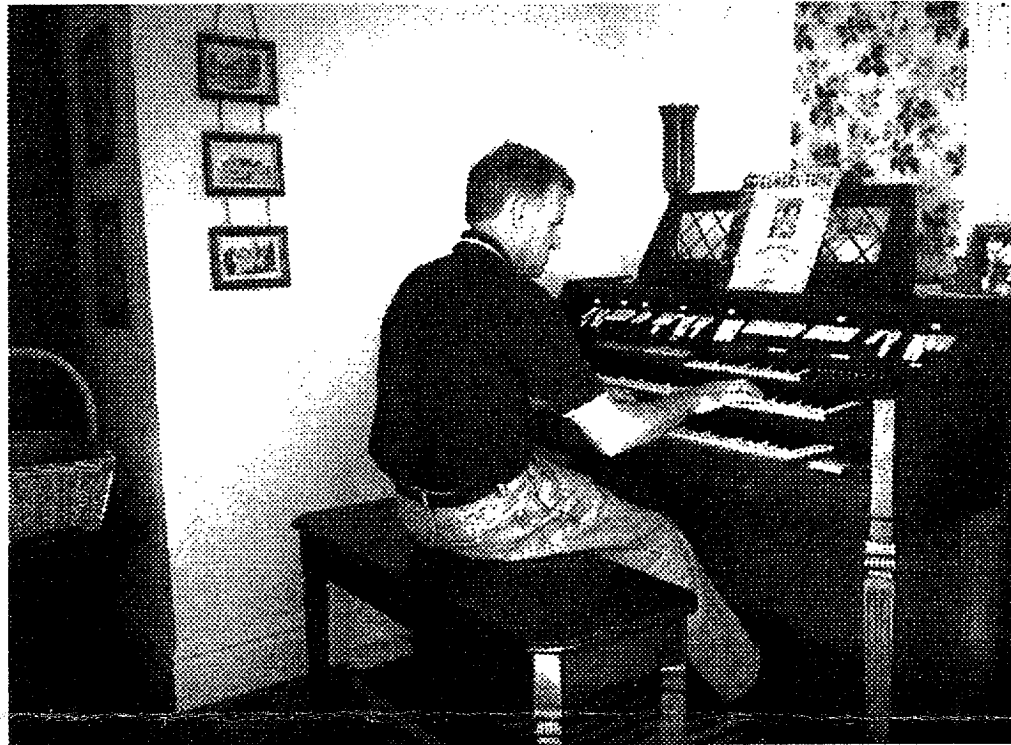
Price: \$5,800.00

Phone: 02 9584 2353

TOSA's Southern Highlands Weekend

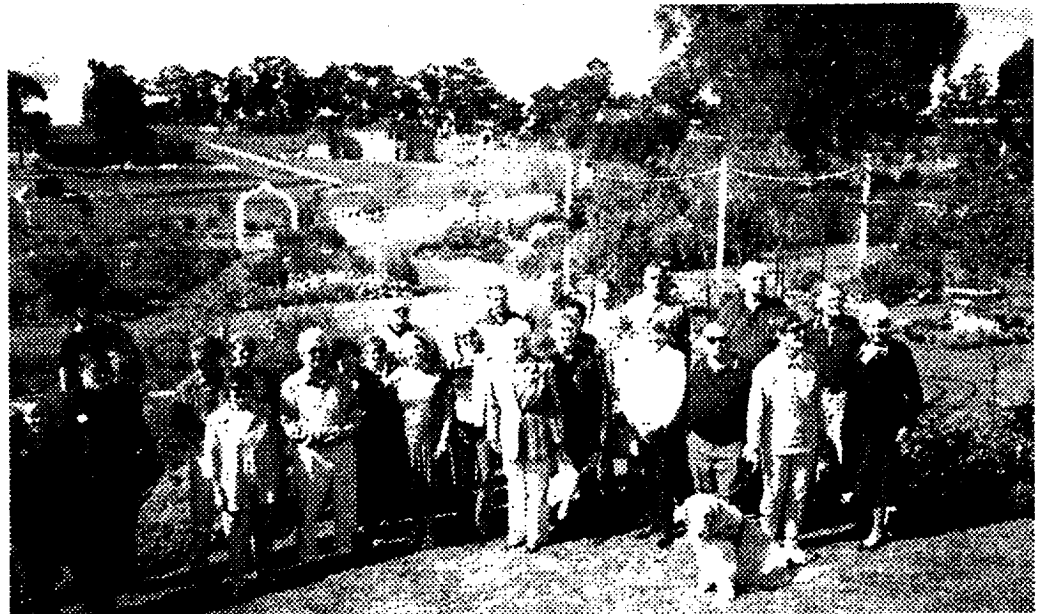
Deirdre McMullen has kindly sent in 3 photos of TOSA's special April weekend in Moss Vale and Mittagong

Margaret Hall-Nelson entertains in the Denham's Music Room



Chris Styles at the console of his own Wurlitzer

The TOSA group in Chris and Dominic's fabulous garden





Record Bar News

by Neil Palmer

Limited stocks of the following **KEN DOUBLE** compact discs are available from the Record Bar :

YOU WILL BE MY MUSIC

WurliTzer Pipe Organ, Long Centre, Lafayette, Indiana.

Tracks: *With a Song in My Heart; Take Me to the World; When I Take My Sugar to Tea; When My Sugar Walks Down the Street; That Old Feeling; My Ideal; Medley from Finian's Rainbow; If I Had a Talking Picture of You; You'll Never Know; You Must Have Been a Beautiful Baby; Oh! Look at Me Now; It Had to Be You; You Will Be My Music.*
 COMPACT DISC \$25.00

20 LONG YEARS

WurliTzer Pipe Organ, Long

Centre, Lafayette, Indiana.

Tracks: *On a Wonderful Day Like Today; I Thought About You; Them There Eyes; I Only Have Eyes for You; A Portrait of My Love; Voices of Spring; My Silent Love; Medley from The Music Man; A Walk in the Black Forest; It's Been a Long, Long Time; When You're Smiling; Probably; Alabama Bound; Golden Days.*
 COMPACT DISC \$25.00

PRELUDE TO THE PAGE

3/12 Grande Page Theatre Pipe Organ, Paramount Theatre, Anderson, Indiana.

Tracks: *Back Home Again in Indiana; Don't Get Around Much Any More; To the Land of My Own Romance; Amor; Here's That Rainy Day; Come Rain or Come Shine; New Moon Medley; Spring Fever; Always; I Had the Craziest Dream; Hardhearted Hannah; When You're Away; Rock-a-bye with a Dixie Melody; That's Entertainment.*

COMPACT DISC \$25.00

Also available:

RADIO DAYS

George Wright at the Vollum Studio WurliTzer Pipe Organ, Portland, Oregon.

Tracks: *Introduction - George Wright; From This Moment On; Someone to Watch Over Me; Pavane; I*

Wanna be Loved by You; La plus que leats; What Are You Doing the Rest of Your Life; One Fine Day; Piccalino; Jealousy; Stars in My Eyes; I Get a Kick Out of You; To a Water Lily; Falling in Love with Love; White Christmas; I'll See You Again.
 COMPACT DISC \$ 28.00

A TRIBUTE TO JESSE CRAWFORD

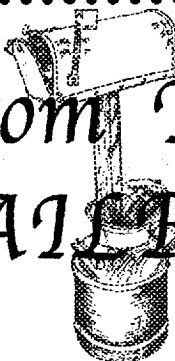
George Wright at his Pasadena Studio WurliTzer Pipe Organ.

Tracks: *I'm Confessin' (That I Love You); Pale Moon; What Are You Waiting for Mary? So Beats My Heart for You; Moonlight on the River; I Love to Hear You Singing; High Hat; Hawaiian Sandman; Tiptoe Through the Tulips with Me; How Am I to Know; The Perfect Song; When the Organ Played at Twilight.*

COMPACT DISC \$28.00

Available at TOSA Concerts, or by Mail Order from :
TOSA (NSW Division) Inc.
 c/- 304 Parramatta Rd
 ASHFIELD NSW 2131

Postage: single CD - \$1.95;
 2CDs - \$3.70; 3-4 CDs - \$4.70
 Phone enquires after 7pm:
 02 9798 6742



From The MAILBOX

John Batts has a little story to relate about the "joys" of a genuine theatre organist :

Vox Humana

or Before the Prelude

by John S. Batts

Most of us like to think that what we are doing is valuable, and trying to play music thoughtfully is for me an exciting

challenge. However, one reality-check on my idealism some years ago still lingers in the memory.

Without much advanced notice the manager of an English Thames-side cinema invited me to play its theatre organ as a prelude to a Disney-film matinee during the school holidays. Having prepared a programme of what I thought would be children's favourites - a lively set of noisy items including the march *Blaze Away*, *The Teddy Bears' Picnic*, songs from Disney films - I had arrived at the theatre two hours in advance to rehearse the required twenty minutes of theatre-organ music in the spotlight - no place for fumbling before an audience of the young!

When I had just about convinced myself that twenty minutes was going to be an eternity, a rasping voice disturbed my brooding. Fred, the no-

nonsense factotum of the place, had come to the front of the centre aisle:

" 'Ere! I got a message from the chief for you, 'E's about to open the doors on that lot out there in the rain an' wants you to start now."

I went limp with stage fright, managing only a feeble protest: "But, Fred, I've been trying to get twenty minutes' worth right, not forty."

"Right then, ... all you got to do is to play that stuff at 'arf the speed, then you'll be just right!"

And he had not done. Savouring his triumph, and with a timing that had obviously served him well during his war-time service in the artillery, he half-turned before adding:

"I always thought you b----s played too fast anyway!"

It was time for *Blaze Away* !!

Review of "XANADU"

John Giacchi at the 5/80 Sanfilippo Wurlitzer Pipe Organ
by Brian Pearson

I have often wondered what qualifies me to comment upon the work of an artist like John Giacchi.

I am not a musician, though I love music, with a strong bias towards what may be termed the lollipop classics and classical popular music such as was written by Cole Porter, Jerome Kern, Richard Rodgers, Burton Lane, Jerry Herman and many others when the lyrics were literate and the melodies and harmonies had form and beauty. I cannot even tell if an instrument is slightly out of tune, though I may detect a sourness which isn't quite right. With these disabilities, it would seem to be hubris of the worst kind for me to presume to criticize, or even to praise, the performance and musical merit of a musician's efforts.

What then gives me the right to write this review? Paradoxically, it is BECAUSE I am musically virtually illiterate. I know what I like, and I am, like most of my readers, an ordinary person. There is one other qualification. I am hopelessly in love with the magnificence of the pipe organ - its huge dynamic range, its exquisite voices, and its thrilling ensemble. It can, and does, move me to uncontrollable tears of pure joy. In particular, I love the orchestral voices which reach their apotheosis in the theatre organ.

In this compact disc, the organ concerned is the eighty rank masterpiece so lovingly assembled by Jasper and Marian Sanfilippo in a specially built music hall in their home not far from Chicago. This organ, like a very few others of similar size, is as comprehensive in its range of tonal effects as can be found in the entire panoply of musical instruments. It is literally a one-person symphony orchestra, with far more variety and depth than even the largest ensemble. So far from being elephantine like many of its traditional cousins, it can dance joyously, and sink to an almost inaudible whisper. It can thunder and it can sing with one lovely, lone voice. For me, there is no other musical experience that begins to match it.

I first became aware of John Giacchi at the 24th annual Easter Convention of the Theatre Organ Society of Australia held in Sydney in 1996. I was particularly impressed then by his superb rendition of *THE DANCE OF THE HOURS*. I still think that he is one of the most accomplished exponents of this kind of light classical music which I enjoy very much, so I find his rendition of Rossini's *THE BARBER OF SEVILLE* on this disc satisfying indeed.

Then there is Wagner's *PILGRIMS' CHORUS*, played with all the dignity and religious fervour which this wonderful music demands, and Malotte's 23rd *PSALM*. It seems strange, then, that I should now mention *THE WIZARD OF OZ*, but I can only describe this long selection as a symphonic suite. Even *OVER THE RAINBOW*, which for me has become hackneyed in the extreme through over-exposure in multiple concerts, becomes just one movement and is merely referred to for a few bars in the finale, which is most pleasing.

The use of the symphonic form is true also of Rodger's *SLAUGHTER ON TENTH AVENUE*, which opens the CD. The yearning love theme is contrasted with the sleazy atmosphere of the speakeasy and the drama of the murders. It is little short of miraculous that all the nuances and multiple instrumental parts of a full orchestral performance are conveyed with phenomenal digital dexterity in these items.

ONE FINE DAY conveys all the heart-broken wistfulness and despair of a betrayed woman, and in the selections from *ROSALIE* the score by Cole Porter is done full justice. He was said not to have liked the title tune very much, but I thrill whenever I hear it, and I consider it to be one of the most pleasing tunes that this master musician ever wrote.

JALOUSIE is quoted at the beginning and several times in Mr. Giacchi's orchestration of *THE CONTINENTAL*, which like *THE*

WALTZ IN SWINGTIME brings back memories of Fred and Ginger.

There may be no stand-alone rendition of a ballad to be found in this album (though the Crawford-like treatment of *CUDDLE UP A LITTLE CLOSER* comes close), but there are many fine ones embedded in the longer selections, which are given full and pleasing treatment. *IN THE STILL OF THE NIGHT* in *ROSALIE* is just one example of this. In addition quotations from many others can be heard interwoven with the main themes.

MOORISH IDOL, *MARAHUANA* and the jaunty *SPRING FEVER* fill the rest of an eclectic programme which avoids the too often played, and therefore boring, staple diet of far too many concerts and recordings.

Mr. Giacchi's aim, to take the listener to far away magic realms of bliss, as exemplified in his choice of *XANADU* as the title and theme of the disc has, I believe, been triumphantly achieved.

You will have noted by now that I have made no mention of the many changes of registration and the detailed orchestration to be found in each selection. Suffice it to say that I have found every piece in this 74 minute disc pleasing in this regard, and that Mr. Giacchi has written a most comprehensive description of his ideas and the means of communicating them in one of the most informative illustrated cover booklets that I have seen.

All in all, anyone seeking to know why the myriad voices of the theatre organ are without doubt the most wonderful of musical experiences, and why for those decades when good popular music was the norm rather than the exception it was avidly listened to and enjoyed by millions, will do well to buy this disc.

Copies can be obtained by sending a cheque made out to "John Giacchi" for \$25.00 postpaid to:

P.O. Box 2188
Prahran, 3181

The Sanfilippo Mega-Theatre Organ

In reply to a seemingly innocent Internet question asking why people build huge theatre organs, a lot of unpleasant comments were made about these organs and even about the people who can afford to create and pay for these giants. To set the record straight, the curator of the 5/80 Sanfilippo theatre organ, which is featured on John Giacchi's new CD, gave the history of the organ and then an outline of John's new CD.

Date: Mon, 9th July, 2001
From: Robert Ridgeway
Subject: Sanfilippo Curator Responds to "mega-organ" debate

Dear fellow Theatre Organ List Readers:

I feel that I should respond to some of these postings regarding the "mega-organ" syndrome and try to clear the air on some misunderstood points. Gene Stroble and Jack Moellman, among others, were very accurate and gracious in their responses but I thought I would just make a few more comments.

Jasper Sanfilippo was born during the depression of Italian immigrants. He was NOT born into wealth or comfort. He took over the very small family nut shelling business upon the death of his father in 1963. Through years of hard work, mechanical engineering inventiveness (he has an office wall full of patents), and superb business acumen, he transformed what was a moribund food processing activity into the second largest nut processing company in the world.

It was only on a chance vacation in the mid-70's with his wife and five children to California with trips to *Disneyland* and *Knott's Berry Farm* that he became exposed to automatic musical instruments such as nickelodeons, orchestrions, and band organs. He began to collect them and soon discovered that he required more room in which to display them. He met the late David Junchen in 1983, after his new (and far too narrow) instrument display room was already constructed.

He asked David to find him a theatre organ and to install it in this less-than-ideal setting. David and his crew did so and the result was a fine initial instrument (formerly of the Tucson Organ Stop Pizza, and already a conglomeration of other instruments) captured on CD on Ron Rhode's *COLLAGE* album.

Jasper discovered that he derived greater pleasure from this *Wurlitzer* theatre organ than any other items he

owned and likewise saw how thoroughly visitors enjoyed it, too. As early as 1987 Jasper and David Junchen began formulating the ideas of a new music room and, to quote David: "build the greatest theatre organ that there ever was."

Jasper gave David free rein (and to quote one wag, "a water-cooled checkbook!") to fulfil this dream and Tom Hazleton and David prepared the specifications, as we now know them.

Over the next few years David acquired chests and pipework for this project from all over the country. None of this was in the form of smaller, individual organs "absorbed" into this new "mega-organ." David would find a chest here and a rank there until he had amassed, at the beginning of the installation, approximately 98 ranks of pipework and chests.

There was a strange quirk about David (and I knew him for 30 years), he loved challenges - the harder the better. Certainly many of the chests in the present organ were in relatively fine shape when acquired, but a huge number of them were really in rough shape, and required excessive work to make them acceptable.

There is no part of this instrument that was not refurbished, releathered, refinished, etc., but all of us who were involved with its restoration and installation felt that a few less "dogs" would have been fine with us.

All regulators (there are 53) were recovered and their valves restored. All tremulants (there are 41) were recovered and refinished. Where certain stops were unavailable, David had them made new by Meyer and Austin and Schopp, among others. He was able to borrow exquisite and rare E.M. Skinner ranks and have them duplicated. No detail was too small to attend to.

Unfortunately, as most of you know, David died just as the foundation of the new music room addition (27,000 sq. ft.) was being constructed, and so he was deprived of ever hearing this

magnificent creation he designed. Using the copious notes he left behind, our crew of top-flight professional organ men went ahead and installed the entire organ just as he designed it.

Fortunately, Lyn Larsen came on board to provide the crucial ingredient of tonal finisher. His masterful ear is what contributes so well to this smooth, terraced sound. David did not want just a loud organ with duplicates of many of the same ranks - he wanted accompanimental variety, colour, and tonal richness.

Yes, there are, in fact, 4 distinctly different Tibias - from the haunting redwood Murray Harris in the Main to the 25" Solo Tibia in the Orchestral. There are nine different Vox Humana ranks. Virtually every one is different in colour and intensity and when used in the right combinations can make even the statues in the music room weep.

The theatre organ is not just about accompanying silent films any more, it is about making MUSIC - all kinds of MUSIC, whether it is the Crawford-style ballads of the 20s and 30s, or the latest tunes from Mel Brooks' *THE PRODUCERS*. It also can create, with its almost unlimited tonal palate, the most thrilling and sumptuous transcriptions imaginable.

Every percussion, every trap, and every rank in the organ is there for a specific purpose and that is to give the organist the widest possible canvas upon which to create exciting musical possibilities and not, as some have suggested, ego.

Jasper Sanfilippo has amassed the largest collection of restored automatic musical instruments in the world. He has dozens of steam engines and hundreds of phonographs. He has done this because he loves all these things and feels fortunate to be able to rescue many of these items from the landfills of the world. He has put his money where his passions are - note I said HIS money.

He has spent incomprehensible sums in the pursuit of this restoration and exhibition dream. I cannot even begin

to enumerate how many items have been restored to a degree finer than when new and for a cost far in excess of their value. He did this because he felt that, since he had been so blessed with good fortune in business, it was his responsibility to save these mechanical and musical treasures for future generations.

It the course of any given year the Sanfilippo Estate is host to literally dozens of charity events. One year we hosted 30 of them! Several million dollars have been raised for a myriad of worthy causes because of their generosity.

Remember, this is still their home and they, like the rest of us, like a little peace and quiet by themselves once in a while. Would any of the rest of you want to have some function in your home nearly every weekend for hundreds of people?

The Sanfilippo's earnestly try to accommodate as many functions and concerts as the calendar will permit. Sometimes there are scheduling conflicts and so it is not always possible to grant the wish of every group or visitor passing through.

There are organ concerts throughout the year to which as many people as possible may attend. There have been eight CD's recorded on this instrument, five of which have already been released (*PARADISE, PARADISE REVISITED, DEEP IN MY HEART, CAROUSEL*, and *SIMPLE GIFTS*) to great acclaim and a sixth one (*XANADU* by John Giacchi) to be released later this month. There are two others in the can and pending release. This is hardly a "closed shop" environment.

I am sorry to have taken up so much bandwidth in my response but I felt the need to clarify that this endeavour was not the ego-trip of some megalomaniac, nor the result of the defilement and bastardization of numerous smaller organs to create this over-arching monster.

Everything that was acquired was from already broken up organs and further, we list on the wall outside each and every chamber the origin of all the pipework so that those who would accuse us of perhaps acquiring items from the fabled "midnight organ supply" can be silenced.

Instead of insinuating through vitriol

that Jasper Sanfilippo has done a "bad thing" and does not deserve this musical richness, we should celebrate the reality that he enjoys sharing this treasure with the rest of the world. We all know far too many people for whom this generous "sharing" is a foreign concept. The next time any of you are present for an event at the Sanfilippo home, thank Jasper and Marian Sanfilippo for making all this possible for the rest of us.

I am going to take the liberty of posting the announcement of the release of this latest CD by John Giacchi. For those of you who may not have heard this fabulous instrument, this will be the CD to have.

Included with the disc is a 28 page, full-colour booklet showing photos all through the organ and giving stoplist/specifications/wind pressures, and other technical information you might like to know.

After you listen to all of John's offerings on this disc, you will understand what David Junchen had in mind when he designed this "mega-organ."

Sincerely,

Robert Ridgeway

Curator Sanfilippo Collection

Press Release :

New Sanfilippo Organ CD Release

For all you fellow organ lovers, as well as stereophiles, I am pleased to announce the release of a new CD by the talented John Giacchi of Australia made on the Sanfilippo 5/80 Wurlitzer.

This album was recorded in 24 bit digital using 8 microphones for the greatest sonic pickup of this enormous instrument in its large music room.

For those of you who may have CD's of this instrument which have been previously released (Lyn Larsen's *Paradise* and *Paradise Revisited*, Ron Rhode's *Deep In My Heart*, Simon Gledhill's *Carousel*, and the Hopeful Heart Charity's best seller *Simple Gifts*) and have been thrilled with the sound, this album will be another "must-have" with even

greater definition and dynamic range.

In order to capture this album adequately, with the latest technology, two of the leading organ recording engineers combined forces and equipment. Jim Stemke of *Digital Sonics* and Robert Ridgeway of *Magnetic Lab* have been professionally recording pipe organs for over 30 years each. This represents the first joint recording effort by these two experts and the results are sure to please even the most critical listeners.

The title of the album is "*Xanadu*" after the poem *Kublai Khan* by Samuel Taylor Coleridge, ("*In Xanadu did Kublai Khan a stately pleasure-dome decree.....*"). The "stately" Sanfilippo "pleasure-dome" certainly qualifies for the title of this new CD.

The album comes with a 20 page, full-color booklet, giving details of the music and the installation.

The musical selections are as follows:

Slaughter on 10th Avenue (from "*On Your Toes*") Rodgers

One Fine Day (from "*Madame Butterfly*") Puccini

Marahuana (from "*Murder at the Vanities*") Coslow

"Rosalie" Remembered ("*Who Knows?*", "*Close*", "*Rosalie*", "*I've A Strange New Rhythm in my Heart*", "*In the Still of the Night*", and "*Rosalie*" reprise) Porter

Moorish Idol (2nd Mvt. from "*Aquarium Suite*") Mayerl

The Pilgrim's Chorus (from "*Tannhauser*") Wagner

The Continental (from the "*Gay Divorcee*") Conrad

The Waltz in Swingtime (from "*Swingtime*") Kern

The 23rd Psalm Malotte

"Wizard of Oz" Fantasia ("*Ding Dong the Witch is Dead*", "*If I Only Had A Brain*", "*Somewhere Over the Rainbow*", "*We're Off to See the Wizard*") Arlen

Spring Fever Bloom

"Barber of Seville" Overture Rossini

Cuddle Up a Little Closer Hoschna
(See page 7 for ordering details)

Death of Herbert Norman (1903-2001)

by Stephen Bicknell

In June, Stephen Bicknell, of the UK, published on the Internet the following tribute to the famous organ-builder, Herbert Norman, a last link with an era when the famous Christie cinema organs were manufactured, and were so widely popular

With the death of Herbert Norman at the age of 97 a few weeks ago we lost one of the last living participants in the golden age of the British organ-building.

Such were the changes wrought by the effects of two World Wars and the intervening period of depression that it is now very difficult for us to imagine organ building on an industrial scale as it existed until 1914. Those of us brought up in a new atmosphere of back-to-basics craft organ building may even view the organ factory with some suspicion.

The importance of Herbert Norman's early experience was brought home to me when he contributed an article to the annual *Journal of the British Institute of Organ Studies* (Volume 10, 1986), entitled *The Normans 1860*

1920.

He opened with a characteristically direct and challenging statement:

"There are writers who like to imply that artistic endeavour in British organ-building died in the 1880s, and that witless commercial production largely replaced the art of organ-building; that musicians were deprived and denied musical instruments. I deny it was like that."

In the remainder of his article he described his early experiences in the Norwich factory of Norman Brothers & Beard Ltd. These were the most extensive and advanced organ workshops of their day, with space for three hundred men, a railway siding and a telephone.

He went on to tell how the loss of young staff at the beginning of the war of 1914-1918 forced a merger with William Hill & Sons (whose order book had dried up but whose experienced staff were too old to be called up to the front), described the closure of the Norwich works (where 1,000 new organs had been built in seventeen years), and the move into the

Hill factory just to the north of Kings Cross in London.

The new company (its full title was William Hill Sons and Norman & Beard Ltd) now occupied another great building, purpose-designed by Dr. Arthur Hill, with a building room in the form of a perfect double cube, one hundred feet long, fifty feet wide and fifty feet high. In this workshop the giant five-manual organ for Sydney Town Hall was built, erected and played in 1888-9 - a small pit in the floor showed where the famous 64' reed had stood, until this workshop was destroyed in a bombing raid during the Second World War.

Having only met Herbert Norman in his retirement, I knew him rather slightly and I am indebted to his son John Norman for the following details of his life.

Born in Norwich in 1903, he attended the City of Norwich School and saw a good deal of the Norwich works of Norman & Beard until its closure in 1916.

He learnt to draw at his father's knee - he later described it as "copying the drawing as I saw it, upside down". On leaving school he attended art school and toyed with the idea of becoming an architect. However he assisted his father one summer holiday and became hooked on organ-building.

He joined Hill Norman & Beard in late 1920, and started as Dr Hill's tracer on the final stages of the Beverley Minster case, learning case design in general and gothic tracery in particular from him. By 1923 he had established a proper drawing office to replace the full-size, chalked pine panels previously used.

After John Christie purchased Dr Hill's controlling interest and pushed the firm into cinema organs, he designed all the *Christie* organs, developing a standard electro-pneumatic action after ten minutes inside a *Wurlitzer* and slightly longer in a *Votey* house organ. This work culminated in the Regal,

Marble Arch, the largest theatre organ in Europe.

He worked alongside Philip Selfe (ex Forster & Andrews) who did all the church jobs, taking over responsibility in that area also after Philip Selfe retired in 1936 (the year his father died). The Norwich Cathedral organ, apart from Stephen Dykes-Bower's case, was solely his responsibility (including the stop-list).

After the old Hill works at York Road works was bombed in the war, he organised a war-work factory in Kilburn, where the prime activity was making mine-detector cases out of laminated plastic (the forerunner of Formica).

At the end of the war they designed and made the high security cases with transparent tops for the weighing of the *Aga Khan* in diamonds, a job of which he was very proud.

During the war he became an air-raid warden and this led to him to be appointed to Hornsey Borough Council. He was Chairman of the Town Planning Committee and then Alderman and Mayor in 1955-6. He became a Governor and later Chairman of the Hornsey College of Art, also a Trustee of the Alexandra Palace. On all these bodies his pen and ink doodles were well known. He was a Rotarian from the 1950s until his death.

He was a Founder Fellow and later President of the Incorporated Society of Organ Builders, President of the International Society of Organ Builders and President of the Institute of Musical Instrument Technology (whose logo of a tuning fork within a lyre he designed).

Through his design and management skills he upheld and renewed the reputation of Hill, Norman & Beard after the war. He was sympathetic to the classical revival both tonally and mechanically. As a young voicer he had vied with his colleagues in the

production of experimental 'Father Smith' style, stopped flute pipes with minimal nicking.

In 1936 Hill Norman & Beard built a mechanical-action house organ for Lady Susi Jeans. The stop-list was devised in collaboration with Johann Nepomuk David and the pipework was made and entirely voiced by Herman Eule.

After the war Herbert Norman developed a distinctive personal style in the design of the cabinetwork of detached consoles. These were sumptuous pieces of furniture, by far the most elegant consoles of their period. Later, when the fashion for proper organ cases returned, he was proud to be able to contribute designs such as the 'Quintet' one-manual tracker and the Italianate case at St Benet's, Paul's Wharf.

He was elected an Honorary Member of the Royal College of Organists in 1980. He was also a Liveryman of the Musician's

Company.

He retired from full-time work at the end of 1970, and almost completely at the end of 1973. After this, he spent much time sketching local buildings, and an exhibition of his work was held at Church Farm House Museum, Hendon, in 1984. Many of his drawings were given to the London Borough of Barnet after that exhibition, although the Finchley Society also has some, which they still publish as notelets. Other drawings, made on holiday in Soller, Majorca, are exhibited there.

Herbert Norman was a good-looking man. His Huguenot ancestry had surfaced in a handsome face and fine black hair, somewhat reminiscent of Marcello Mastroanni, to which a pair of black-framed spectacles added a serious look. Even in recent years it was impossible to believe that he was quite as old as he claimed!

I am told that he would always make a good impression with customers

through his excellent manners and general good bearing, perhaps especially if they were ladies...

I will remember him as a kind and distinguished gentleman who found no difficulty at all in communicating with someone less than half his age, and who had a succinct understanding of which of his many experiences would be of interest to his listener.

I remember he once remarked on my handwriting (I am left-handed but still manage a kind of free italic with a fountain pen) and he told me how he had come to write with his own distinctive italic hand. His writing had become notorious in the factory for its illegibility. He was so abashed that he bought himself a good fountain pen on a trip away and practised all the way home in the train until he had mastered the art of using it.

Until the end of his life this smart, bold hand in black ink announced every letter from him, even before the recipient had opened it.

A Brief Report on the entertaining TOSA Members' Event at Epping Baptist on Sunday afternoon 24th June, 2001

The afternoon got off to a lively and good-humoured start at 2pm when TOSA President, Walter Pearce, commenced proceedings on a warm Winter's afternoon by heartily welcoming us all to this Special Members' Event in the Epping Baptist Church. He then moved to the console of the *Christie* and led a chorus of the ancient song *Daisy, Daisy*, adding a verse with new, special TOSA words which were screened on the overhead projector, enabling everybody to join in.

Margaret Hall at the *Christie* and Greg Cunningham at an interesting, large electronic keyboard together played 2 appropriate, contemporary hymn tunes - *How Majestic Is Your Name* and *Majesty*.

Margaret then continued solo on the *Christie* with Leroy Anderson's *Belle of the Ball*; a novelty number by Sidney Torch, *On a Spring Note*; and Eric Coates' rousing *Dambusters' March*.

Walter then tested our brain power amusingly with a word-guessing competition, based on the first letters of "Christie Theatre Organ". Some of the clues were easy, but some were, to say the least, a little obscure! - but everyone had fun trying to work out the answers.

Greg Cunningham and Margaret returned to play special versions of *Silent Night* and *Crown him with Many Crowns*.

The special treat of the afternoon was the 2 young violin playing brothers, Tim and James Robertson, who had been recommended by Epping Baptist's Director of Music. They played beautifully the 3rd (slow) Movement from Mozart's *Viola and Violin Concerto in Eb*.

John Batts brought us the 100 year old march, *Blaze Away*; 1933's *Everything I have Is Yours*; and a 1920s Dance Medley, including *Pasadena*, *You're The Cream In My Coffee*, and *Yes Sir, That's My Baby*. He also played for us *The Moon Is Yellow* and, most appropriately given his background, *Canadian Capers*.

There was a short break for everyone to enjoy some afternoon tea, before Walter came back to lead a Singalong segment - Walter at the *Christie*, ably assisted by Jennie Pearce at the overhead projector!

Wendy Hambly was next to delight us with her playing - *White Dove*; *Amazing Grace* (with an amazing, bagpipe-like intro.); *The Way You Look*

Tonight, from the film *Swing Time*; *Old Father Thames*; and *A Nightingale Sang In Berkley Square*, the last one accompanied by Walter on the electronic piano.

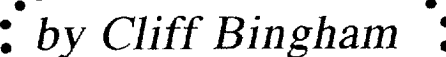
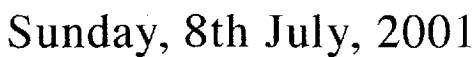
Then it was time for another word-guessing competition, this time based on the letters of Bill Schumacher's name, which cleverly introduced him as the next artist to feature on the *Christie*.

Bill played a medley of popular standards for us to sing along to - *Apple Blossom Time*; *Chasing Rainbows*; *I'm Just Wild About Harry*, *In The Shade Of The Old Apple Tree*; *I Only Have Eyes For You*; *It All Depends On You*; *It Had To Be You*; *A Great Day For The Irish*; and *A Most Unusual Day*. He followed this segment with *On The Sunnyside Of The Street*, *I Have Dreamed* from *The King And I*, Artie Shaw's *Frenesi* and finished with the ever-popular *Over The Rainbow*.

To conclude, we sang a special, closing verse of *Daisy*, with Walter on the *Christie* and Bill now playing the electronic piano.

A wonderful afternoon of entertainment from such talented and generous people!

Report on Ken Double's Concert.

Marrickville Town Hall  by Cliff Bingham  Sunday, 8th July, 2001

During Ken Double's previous visit to Sydney, this writer was struck down by the "dreaded lurgi", thus missing his Orion concert. So it was with a great deal of anticipation that I attended the Marrickville concert presented by this very friendly and extremely personable American.

The program opened with, appropriately, *Another Opening, Another Show*, with a strong first chorus, quiet middle section using Glockenspiel with second-touch accents, and a big finish.

An unfamiliar number (to this writer anyway) was *I Thought About You*. In the jazz-swing style, Ken made effective use of the Chrysoglott with Tuba melody, moving to a soft Tibia/Vox Humana combination, and rounding out with full chords accented with pedal Tap Cymbal.

Because, the old wedding war-horse, can sometimes be an object of ridicule. Ken rose above any suggestion of parody in this song, with good use of a solid "trems-off" chord registration, interspersed with Tibia/Vox Humana sounds, rising to a full theatre-style finish.

Strauss' *Voices of Spring* featured a light treatment with Glockenspiel in the opening section and moving on to a fuller ensemble sound, alternating with softer stops. A truly beautiful rendition.

You Gotta See Mama Every Night or You Can't See Mama At All! With a title like that, this number had to be a novelty and such was the case, with some novelty registrations and a four-in-the-bar "dirty" treatment - very George Wright.

A medley of numbers from *Oklahoma* included, along with the title song, *Oh What a Beautiful Morning, Surrey With The Fringe on Top and People Will Say We're In Love*, and ended with a short reprise of the title to conclude a well-registered, well-played selection.

A good theatre organist stands or falls on his/her ballads and Ken was not about to fall. The Bread composition *If* featured restrained

Strings, Tibia solo and added Vox Humana. This piece was incorporated into a medley with *Portrait Of My Love* with a restrained rhythmic lilt - beautifully done.

As the program progressed, it was obvious that Ken likes playing medleys - something to be applauded (more notes per dollar!) A Cole Porter selection opened with what Ken announced as a George Wright version of *Begin The Beguine*. Methinks he is a touch modest, as it was more Double than Wright - and an excellent arrangement. *You Do Something To Me*, again with a soft lilt, was followed by *I've Got You Under My Skin* in a steady swing tempo up to a big finish.

Sigmund Romberg's *Golden Days* was not familiar to this writer, but it is now, thanks to Ken. A beautiful flowing waltz featuring Tibia and Tuba in the first chorus, Tibia and Vox Humana for the verse, final chorus with increasing registrations and some excellent second-touch work in the left hand to a full organ finale brought us to interval.

On A Wonderful Day Like Today signalled the start of the second half and was played in typical console-raising style.

Marrickville organ curator, Neil Palmer, requested the next number, having heard Ken play it 3 years ago at the Orion - a rip-roaring *Pass Me By*.

The South Side of Chicago was recorded in the 60s by Vic Damone. Ken's interpretation was in a lazy swing style with solid, driving pedal line, some Tap Cymbal, and a melody line using Tibia mutation registration, interspersed with a full ensemble sound.

The late Buddy Nolan was an institution at *Page Organ* in the Embassy Theatre, Fort Wayne, Indiana, in the 1960s and 70s. He also wrote some fine music and one of his lovely ballads, entitled *Spring Fever*, was no exception. In the style of *Kitten On The Keys*, Ken used Krumet/Post Horn combinations, rounding out with a full organ finish.

Big Band music is eminently suited

to the theatre organ and Ken delighted his audience with a selection of 3 songs associated with Harry James - *Kiss Me Once* in slow swing style; *I Had The Craziest Dream Last Night* in similar vein; and *I Heard That Song Before*, all superbly styled and played.

Tiger Rag, another finger-buster, gave us breakneck speed, novelty Reed sounds, "tiger" Post Horns, and a rollicking, full final chorus, all under full control.

The final ballad of the concert, *My Foolish Heart*, was introduced on solo Tuba, with the verse using Tibia/String ensembles, and ending with a lush Tibia chorus and second-touch Tuba counter-melody.

A final medley from Meredith Wilson's *The Music Man* concluded the afternoon's scheduled program. *Seventy-Six Trombones*, *'Til There Was You*, *Wells Fargo Wagon*, *Lida Rosa*, *Gary Indiana* and a reprise of *Seventy-Six Trombones* were the tunes included. Space and time preclude a detailed analysis - sufficient to say that all numbers were given the full theatre organ treatment, with excellent and appropriate arrangements.

Prolonged applause brought a boisterous and thoroughly suitable encore - *Is It True What They Say About Dixie?*

I feel that I cannot let the opportunity to pass without saying a respectful word to you once-a-year concert-goers who only go to Tony Fenelon's concerts (and please continue to do so!), "YOU ARE MISSING OUT!"

Ken played one of the most entertaining and musical concerts I have heard in a long time - a personality that leapt from the console, an excellent technique, a genuine feel for the type of program loved by audiences, and an amazing memory. What else can I say but "You missed out!"

Please, please consider coming to a TOSA concert more than once a year.

**YOU WILL NOT BE
DISAPPOINTED!**

OUR NEXT ARTIST: *Brett Valliant*

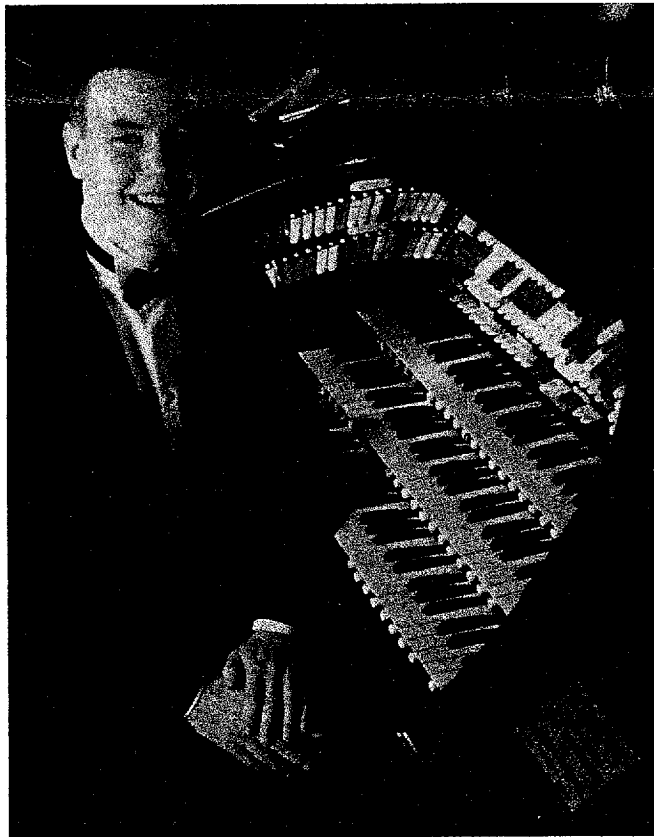
Born in 1981, Brett Valliant showed interest in the organ at the tender age of 3 years. He had the ability to hear music and play it back on the piano.

While taking piano lessons, he persuaded his parents to allow him also to study the organ. By the time he was 10 he was playing for a church and continuing classical organ study.

At 15, he had played a few classical concerts and still played for church. A friend convinced him, somewhat against his will, to attend a Wichita *Wurlitzer* concert, and he was immediately taken by the theatre organ - it wasn't at all what other classical organists had led him to believe it would be. Since that night Brett has been closely connected with the theatre organ.

In the last two years, Brett has remained busy performing on

theatre organs accompanying silent films. Brett maintains a busy schedule in Wichita,



Kansas, where he plays the former New York Paramount *Wurlitzer* organ for Wichita Theatre Organ Society and is

senior organist for First United Methodist Church. He has turned down prestigious classical organ positions to stay in Wichita and pursue his theatre organ interest. In the classical field he is a fan and exponent of French Romantic Organ music.

He attends the Butler Community College, and was recently elected President of his local area Chapter of the American Theatre Organ Society.

In March this year, he won rave reviews for his Wichita *Wurlitzer* concert.

He has just recorded a new CD called *Lyric Wurlitzer* on the Little River Studio 3/19 Miller *Wurlitzer*. This CD is expected to be released in time for his Australian and New Zealand tour.

Orion Centre Campsie

Sunday, 19th August, 2001

Booking Form -> next page

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Seats cannot be reserved unless payment is received in advance. If your booking and payment are received too late for tickets to be posted, they will be held at the Box Office - but we ask your help in booking early

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ORION CENTRE CAMPSIE
Sunday, 19th August, 2001, at 2.00pm

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Mrs Kath Harding : (02) 9629 2257

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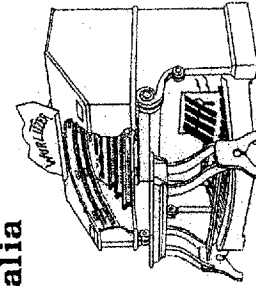
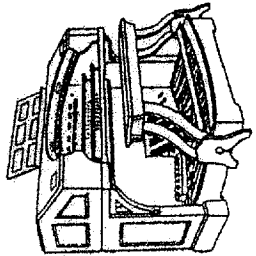
TOSA NEWS

AUGUST, 2001

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