



TOSA

SEPTEMBER 2004

volume 43 number 8

news

Price \$ 2.00

Southern Highlands Home Party

Saturday 25th September

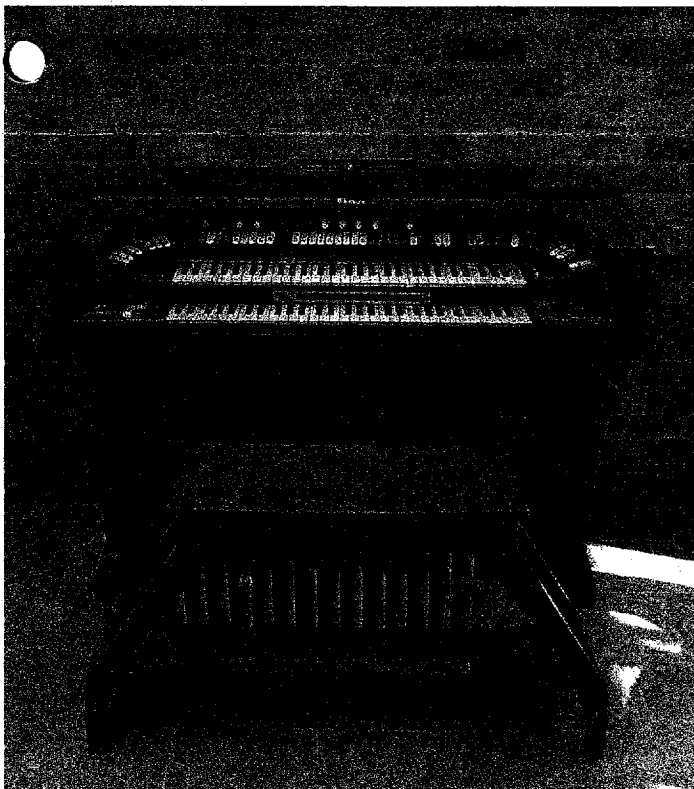
McMullan Residence Mittagong

11am to 5pm - BBQ and Playing

See Page 8 for Full Details

Deirdre's Fabulous Organs :

Thomas Celebrity 821 Thomas Trianon 6820



TOSA NEWS

SEPTEMBER, 2004

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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TOSA NEWS Items, Advertisements - EDITOR
All numbers use the prefix 02 from outside NSW



**COMING
EVENTS**

SEPTEMBER

Monday 6 at 7.30pm Committee Meeting
Thursday 9 at 1.30pm Members' Playing Afternoon
Orion Centre Campsie
Phone 9716 0151 to confirm
Sunday 19 at 10am Marrickville Festival
Thursday 23 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm

Southern Highlands Home Party
25th September - See page 8

OCTOBER

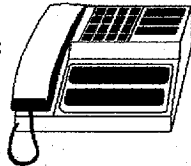
Monday 11 at 7.30pm Committee Meeting
Thursday 14 at 1.30pm Members' Playing Afternoon
Orion Centre Campsie
Phone 9716 0151 to confirm
Sunday 17 at 2.00pm Len Rawle Concert
Marrickville Town Hall
Thursday 28 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm

NOVEMBER

Monday 1 at 7.30pm Committee Meeting
Thursday 11 at 1.30pm Members' Playing Afternoon
Orion Centre Campsie
Phone 9716 0151 to confirm
Sunday 14 at 2.00pm Annual General Meeting
Woodstock, Burwood
Sunday 21 at 2.00pm Dennis James Concert
Orion Centre Campsie
Thursday 25 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm

2MBS-FM102.5 on Tuesday 14th September at 12.30pm
For "THEATRE PIPE ORGAN - SERIOUSLY"
and on Saturday 11th September at 6.00pm
For "COLOURS OF THE KING",
Both presented by Andrew Grahame
FM 90.3 or FM 88.7 on Sunday 5th September at 2pm
or Tuesday 7th September at 9am
For *Theatre Organ Magic* - presented by Jim Coupland

* DIRECTORY *



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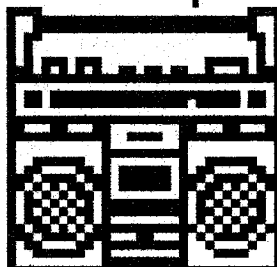
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TOSA WEBSITE

<http://www.tosa.net.au>



From The President

Greetings !

At the time of writing this piece, your Committee is about to meet and put together a plan for TOSA concerts and activities in 2005. Already we have had word of two top overseas artists who are interested in an Australian tour. In addition we have a more than adequate list of Australian organists and associate artists. So 2005 looks like being a good year.

If only we could find the right place to wake our sleeping *Cristie!* It would be great to have unrestricted right of entry to a building where we could do a "hands-on" restoration and installation and create a TOSA Club/Concert atmosphere.

Included in this edition of *TOSA News* you should find a Nomination Form. It is there for all who wish to nominate TOSA Office-bearers and Committee Members. If your magazine does not have this insert, please phone me or our Secretary, Debra, and we will send you a copy urgently. Deadline for entry, by post, is 1st October.

If you wish to give notice of a Motion to be put to the AGM (14th November) please send it to our Secretary before 12th October. Remember that other than routine motions and expressions of opinion, the AGM cannot deal with motions that have not been lodged in advance.

Please put the AGM date in your diary, as we have some quite serious matters to deal with on that day.

An interesting and useful date



to put in your diary is Sunday 19th September. It's "Marrickville Festival" day. Stalls and music and dancing in the streets - all that stuff - organised by the Marrickville Council. And TOSA is part of it all ! We are on the official program, and all our TOSA members are invited to come and meet the locals. The Town Hall will be open all day; the organ will be playing; there will be TOSA literature and invitations to our concerts; there will be a Theatre Organ Video in the lobby.

This is a great opportunity to advertise our wares - please come any time between 10am and 5pm and join in!

For now - Walter Pearce

PS: I'm looking forward to Tony Fenelon's concert at the Orion on 29th August, and to seeing you there. It will be over by the time you read this.

Welcome To New Members

TOSA (NSW) is happy to welcome the following new members to our ranks. May your membership bring entertainment and satisfaction :

Reg Clissold - Kirrawee

Sandra MacQueen - Spring Hill

Editorial

No concert in September, but an interesting Home Party instead. Please note that the advertised "Southern Highlands Weekend" has had to be cut back to a single event, to become a "Southern Highlands House Party" at Deirdre McMullan's, just out of Mittagong (a little over an hour from Sydney on the Expressway). Sincere apologies if any inconvenience has been caused, but this will allow Sydney participants to easily travel there and back in the one day (Saturday, 25th September). See page 8 for full directions and details of how to reserve a place for this fabulous, musical day out in the country. See you there !!

Great Len Rawle and Dennis James concerts coming up soon!

Best Wishes,
Colin Groves

Annual General Meeting

14 November 2004

"Woodstock"

Burwood Community Centre, Burwood

Please forward any Notice of Motion to:

THE SECRETARY

PO Box 6170

South Penrith DC, NSW 2750

Notice of Motion **MUST** be received
no later than 12 October 2004.

Full details in November *TOSA News*.

To contact the *Promotions Team* with your ideas and support :

Tom Barber 9629 3105 tbarber@dodo.com.au

OR John Batts 9389 8659 js_batts@hotmail.com

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

TOSA Publicity Officer and Vice-President managed to get valuable publicity items about our Jim Riggs concert into the local newspapers *St George Leader*, *Western Suburbs Courier* and the following one from *The Torch* on Wednesday, 7th July :

Riggs in concert

THE American 'Wizard of the Wurlitzer', Jim Riggs, will perform at the Orion Centre in Campsie on Sunday, July 11 from 2pm.

Mr Riggs, from San Francisco, has appeared at every major Bay Area movie house and is the resident organist at the famous Paramount Theatre in Oakland.

His program includes the great tunes of George Gershwin, Cole Porter and Irving Berlin.

The appearance is being organised by Roselands resident John Shaw from the Theatre Organ Society.

"There aren't many places left where you can hear the theatre organ played anymore," Mr Shaw said.

The Orion Centre is at 155 Beamish Street.

Tickets are \$25, with discounts available to society members, pensioners and children. Details, 9629 2257.



Barbi Osborn of Monash, ACT, writes 'enthusiastically' about Richard Marschall's July article:

30 July 2004

I would like to thank you for printing the article "Evaluating Used Electronic Organs - A sanity check for buyers" written by Rich Marschall in the July 2004 edition of *TOSA News*.

Thanks to Mr Marschall and his article, I now wonder if I will ever be able to sell my *Yamaha FX-20*. After all, it is electronic and it is more than ten years old.

I would hate the idea of foisting my old electronic *Yammie* onto some poor organ lover, so perhaps I should just take it to the tip and foist it onto the environment to deal with as rubbish. With a bit of luck it may break down in twenty years or so.

If it weren't for Mr Marschall's article, it could spend the next twenty years being played and enjoyed in somebody's lounge room instead.

Barbi Osborn

••••• Radio Programmes •••••

The Theatre Pipe Organ - Seriously

Tuesday September 14, at 12.30 pm, on 2MBS-FM 102.5 with Andrew Grahame: - A programme of march music:

Coates - *March "Oxford Street"* (Joseph Seal)
Bagley - *National Emblem March* (Russell Holmes)

Belton - *Down the Mall* (Sandy McPherson)
Johnson - *The Waterloo March* (Nigel Ogden)
Sousa - *Medley of marches* (Reginald Dixon)
Strauss - *Radetzky March* (Tony Fenelon)
Teike - *March "Old Comrades"* (Joseph Seal)

Colours of the King

Saturday September 11, at 6.00 pm, on 2MBS-FM 102.5 with Andrew Grahame: *Tribute to Australian organist Michael Dudman, who died 10 years ago :*

Mendelssohn *Organ Sonatas 1, 2, 5 and 6*, recorded on historic Sydney organs in 1983.

Longtime TOSA member, Heather Finch, writes with an invitation to a musical event in which she is taking part:

I belong to a Sweet Adelines chorus, called Circular Keys Chorus, a group of about 60 women who sing four-part close harmony, in a capella style. In the recent competition for the Southern Cross Region we were awarded 3rd place in the medium chorus section, and fourth in Australia, in the open competition.

Accolade, a quartet, all of whose members belong to Circular Keys, won first place in the quartet section, and the right to compete in the world championships in the United States later in the year.

In order to assist *Accolade* to compete, the Chorus is having a concert in September. *FREEFALL*, Australia's winning men's quartet, will appear on the bill, along with singer Larry Stellar, and television personality, Glenn T.

Some TOSA people came to our last concert, and I'm sure others would also enjoy the music.

Kind regards,
Heather Finch

Details of the concert are as follows

CIRCULAR KEYS CHORUS proudly presents an Orange Blossom Festival event :

Flying High on Harmony

2pm Sunday 12th September 2004

Hills Centre for the Performing Arts - Carrington Road, Castle Hill

Come fly with us and hear Australia's finest A Capella Barbershop Quartets

Featuring:

- * ACCOLADE - Australian Champion Sweet Adelines Quartet
- * FREEFALL - Australian Champion Men's Quartet
- * Circular Keys Chorus - The Hills' Own Award Winning Chorus
- * Larry Stellar - Multi-talented International Vocal Artist
- * Hosted by Glenn T - from Channel 9's Changing Rooms

Tickets available from the Hills Centre Box Office 02 9899 3433 Adult tickets \$25.00. Concession and Group bookings \$20.00

For further information please e-mail show@circularkeys.org or visit www.circularkeys.org/show

Opera House Organ Free Concert

On Sunday 5th September 2 free Silver Anniversary Grand Organ Concerts will be held, at 4pm and 8pm. Featured organists include Cliff Bingham, John Atwell, David Drury, Robert Ampt, Amy Johansen, Sarah Kim, and Warwick Dunham.

Bookings are essential - either on-line at <sydneyoperahouse.com> or Sydney Opera House Box Office on 9250 7777

Organ Music Society of Sydney

Each quarter the Organ Music Society of Sydney publishes a guide to all the organ events of the next 3 months (including our TOSA concerts) in their excellent magazine, *The Sydney Organ Journal*.

These events include concerts at St Andrew's Cathedral, Sydney Town Hall, Great Hall of Sydney University, and the Sydney Conservatorium of Music, etc.

This information, and lots more as well, can also be found on their website: <http://welcome.to/sydneyorgan>

Members' Playing Sessions

There was no July "Players'" at either venue, and we almost missed the Orion in August. At short notice we had the option of canceling or changing to the next day - Friday 13th. Fortunately everyone involved phoned to double check and got the message we were going ahead with the Friday. I hope no-one turned up on the Thursday!

Players were Jenny Pearce, Jack Rose, Wendy Hambly, Tom Barber, Walter Pearce, Frank Lewis. Everyone had two turns. Listeners were Betty Rose, Lorrie Snowdon, John Atkins, Edna and Ray Hambly. The listening ladies seemed to be buried in bags of wool and knitting, meanwhile having a good chat as well as listening to the music - what multi-tasking skills they have!

David Parsons

Sydney Theatre Organist David Parsons, OAM, presents his thirteenth annual Springtime Concerts on the pipe organ of the Church of the Good Shepherd, Bexhill near Lismore on Tuesday 14th and Wednesday 15th September, 2004, at 1.00pm. Admission by program: \$12.00; Student \$6.00; Family \$30.00, and includes a splendid afternoon tea or light lunch for coach travellers.

Bookings are essential. Phone Grant Virtue on (02) 6628 4 225.

FOR SALE

Thomas Celebrity Royale
871 Console Organ, and
Genuine Leslie 705 Tone
Cabinet Speaker

Both items are in Excellent Condition.

The Organ and Leslie are both
Beautiful Pieces of Furniture
in Walnut Finish Timber

Price : \$500.00 o.n.o.

Will sell separately, if necessary.

Contact John Emery on
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Organ Pipes - 10 Different
Ranks, plus extensions -
metal & wood - 4', 8', 16'

3 x 61-note Ivory-covered
Manuals with Key Switches

32-note A.G.O. Pedalboard

Blower & Starter also available

Inspection & Offers invited

Phone : (02) 4651 2359

FOR SALE

Beale Pianola (restored)
with Stool and hundreds of Rolls

Lovely Tone Price : \$4995
Delivery can be arranged

Reply to P. Andersen
PO Box 35, Deepwater, 2371

Marrickville Access

*Marrickville Practice Convenor,
Neil Palmer, advises the following*

Members who use a rostered time to play at Marrickville or who attend the Players' Evenings on the 4th Thursday of the month, please note that the small access door at the back of the Town Hall has been damaged by vandals, making it difficult to gain entry.

Furthermore, council is soon going to replace the entire door with a security door which cannot be opened from the outside.

So, for the present, all rostered playing is cancelled. We will let you know as soon as this problem has been resolved. Either keep in touch with me by phone, or watch for a notice in *TOSA News*.

It is likely that we can arrange to have the Players' Evenings on 26th August and 23rd September - but do not go without having confirmation by phoning me on the day.

*Rich Marschall replies to the
comments on his recent article :*

6th August, 2004

With respect to Jim Clinch's letter about my article on *Allen* organs (*TOSA News*, June 2004), I stand by my original statement, "... *Allen* was among the first musical instrument companies to move to digital tone generation in the early 1970s."

The moment that fast enough digital-to-analog converters became available, several companies moved simultaneously to commercialize the application of these devices to musical instruments. It is by no means clear who was "the first". The first digital, organ-like keyboard instruments were built by research institutions. These included the Dartmouth College (New Hampshire, USA) Digital Synthesizer. This device was the predecessor to the New England Digital Synclavier (1971). Another was the Bell Laboratories GDS/Synergy (late 1960s), which had many derivatives at larger universities around the world. One of these was the Australian Quasar M8 (1970) that led to the Fairlight CMI (1975) and possibly the Australian Maplin (1973). In Germany, the Buchla 500 came out in 1971.

The first *Allen* digital organ was released in 1971 as a joint venture between the Allen Organ Company and the North American Rockwell Company. It was called the Allen/Rockwell Organ and consisted of a full AGO console of two manuals and pedal. No doubt it was the first digital instrument to look like an organ and play like an organ. It was installed in St. Andrews Evangelical Lutheran Church of Easton, Pennsylvania. After over twenty years of service, it was re-acquired by *Allen* for display in their museum. Rockwell used very similar technology (single board computers with digital to analog converters) in its GBU-8 HOBOS (Glide Bomb Unit 8, Homing Bomb System) which materialized in combat over southeast Asia in 1969. The Allen/Rockwell joint venture was consistent with the American tradition of "praise the Lord and pass the ammunition".

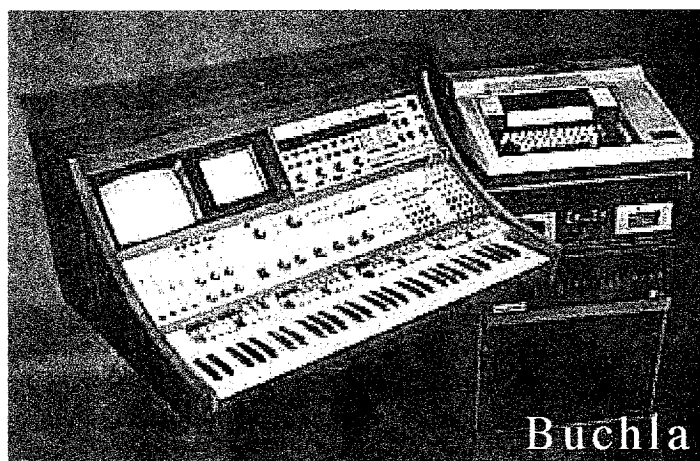
Allen's CEO and founder, Jerome Markowitz, really bet the farm on this newly emerging digital technology. At the time, it was an enormous risk and you really have to admire his moxie in aggressively commercializing the technology, not to mention his chutzpah in selling the first unit to a church.

Jim's final comment does not make sense to me. I said, "The newer *Allen* organs make fine general purpose MIDI controllers ...", "... they are revoiceable and almost infinitely adjustable ..." Is he suggesting otherwise? I don't think so. Although I have not had the opportunity to examine the latest *Allen* organs in detail, I have had a close look at the MIDI implementation in some relatively recent models. They mate just fine with my company's Digital Audio Workstation and Pipe Organ Simulator.

With respect to Ian McLean's letter about my article in the July 2004 issue of *TOSA News*, I am glad he enjoyed it, but concerning my phrase about "old analogue *Rogers*" the operative words are "some" and "often". Mr. McLean is indeed correct about the *Rogers 340* becoming a valuable collectors item. This is true for a number of other older analog *Rogers* models as well. A future article may delve into why, but suffice it to

say such fine analog instruments are unlikely to be produced ever again and are worthy of preservation.

Although even the finest analog



electronic organs did not really sound like a pipe organ, they did make quite beautiful, musically-interesting sounds. Like the theatre pipe organs, they should be appreciated for their unique capabilities and styles.

As a fan of analog electronic music synthesis and a director of a company that manufactures some of the largest digital pipe organ simulators available, I have mixed emotions about digital tone generation. First of all, it is unfair to compare legacy analog systems, that (when new) cost as much as an estate home, to a modern digital system costing (only) as much as a luxury automobile. Second, in both analog and



digital worlds, there are better and worse designs. Actually, they range from outstanding to horrible! We tend to remember the outstanding examples and suppress the memories of the really bad ones.

The issues involved in digital audio designs go way beyond sample rates,

sample lengths, and numbers of bits. If there is enough interest within *TOSA*, I'll write an article about this, but be forewarned — it would be highly technical. A quick summary would be: Ever wonder why professional gear with modest specifications is so expensive, while consumer equipment with amazing specs is so cheap? Well, there are several good reasons for this. In the context of consumer gear, a word with the prefix "bull" comes to mind. Are consumer specifications even relevant? For organs and music, what are the technical/mathematical assumptions behind the choice of synthesis method(s)? Are these true? To what extent?

Mr. McLean is also a bit hard on *Allen*. After all, *Allen* is still a business, while *Rogers* is now mostly just a "brand" within *Roland*. (*Roland* makes solid musical gear at affordable price points, but today's *Rogers* is mostly *Roland*, in much the same way that today's *Jaguar* is mostly a *Ford* — functional and reliable, but somehow missing the original "magic".)

Finally, a comment on duplicating pipe organs with electronic organs in reasonably large halls — it can be done, but for halls that hold over 300 people, it starts to become uneconomic. Larger halls (with audiences over 600 people or so) are better served with a genuine pipe organ. Pipe organs, electronic amplification, and loudspeaker systems are mature technologies so the physics is plain. No miracles are available at present. The required organ acoustic output scales as the cube of the room dimension (becomes really big fast!), so the power requirement of electronic sound reinforcement systems becomes staggering (e.g. many tens of thousands of watts), particularly in the bass. Direct pneumatic sound generation (i.e. real pipes) is considerably more efficient, and past a certain size, cheaper than electronics.

Pipe organ aficionados don't have to worry about electronic organs replacing genuine pipe organs in halls larger than the Marrickville Town Hall. The economics and physics favour the pipe organ and, as we all know, "The laws of physics are strictly enforced".

Best regards,
Dr. Richard A. Marschall

Tony Fenelon at El Capitan

One of the highlights of Tony's year was undoubtedly his invitation to play the ex-San Francisco Fox's Wurlitzer in Disney's fully restored El Capitan Theatre in Hollywood.

In this article from the May/June 04 issue of ATOS's Theatre Organ, well-known US organist, John Ledwon, writes about this event, which was part of a Wurlitzer Weekend presented by the Los Angeles Theatre Organ Society in January 2004:

The El Capitan Theatre in Hollywood rang with the sounds of superb musicianship Saturday morning, January 17, with the highlight of *Wurlitzer Weekend V* featuring Tony Fenelon at the console of one of the United States' premier theatre pipe organs, the 4/37 Wurlitzer organ that is originally installed in the fabled San Francisco Fox Theatre in 1929. Called the "Mightiest of the Mighty Wurlitzers" by no less than the famed George Wright, it was installed five years ago in this magnificently restored Disney flagship house.

The morning began at the concession counter with complimentary hot beverages and fresh pastries. The festivities began in the auditorium with theatre general manager, Ed Collins, paying tribute to Gordon C. Beebe, a nationally recognized Southern California organist, who provided the artistic leadership and developed the specification for the organ. House organist, Rob Richards, then introduced Tony Fenelon. The lights dimmed, the contour curtain rose, revealing the El Capitan's jewelled "Hollywood Romance" curtain and the console arose as Tony began the concert with a clever mixture of Disney and Australian tunes. His mastery of the classics was evident in his presentations of a classical medley, with selections by Rossini, Fritz Kreisler, Liszt and Chopin. These selections were registered so that one could almost visualize an orchestra behind the ornate

organ grills. Individual solo voices were punctuated by brassy answers, with full orchestra responses in a display of the incredible resources of the Wurlitzer.

ensembles while playing exquisite music from the motion picture *Ice Castles*. All good things must come to an end, and Tony reluctantly closed his program with a medley of American patriotic tunes. A well-deserved standing ovation followed. Backstage, Disney Vice President of Show Production and Talent, Kevin Frawley and guest Mickey Mouse personally thanked Tony. The audience was then invited to greet the artist in the lobby, and to return to the auditorium to hear Rob's organ interlude, enjoy the stage show, and the newest Disney animated movie *Teacher's Pet*.



Tony Fenelon at El Capitan Theatre.

Dennis Houlihan of *Roland USA* facilitated Tony Fenelon's premiere solo organ concert at the El Capitan Theatre. All in all, a fabulous morning orchestrated to the nines by

Buena Vista Special Events, the El Capitan Theatre staff and, of course, Mr Tony Fenelon. BRAVO!

John Ledwon, Staff Organist
El Capitan Theatre

Tributes to George Wright, Buddy Cole, and Jesse Crawford followed, with Tony doing several selections arranged by each and playing note-perfect from the original. Next, Tony charmed his audience with beautiful solo voices and lush

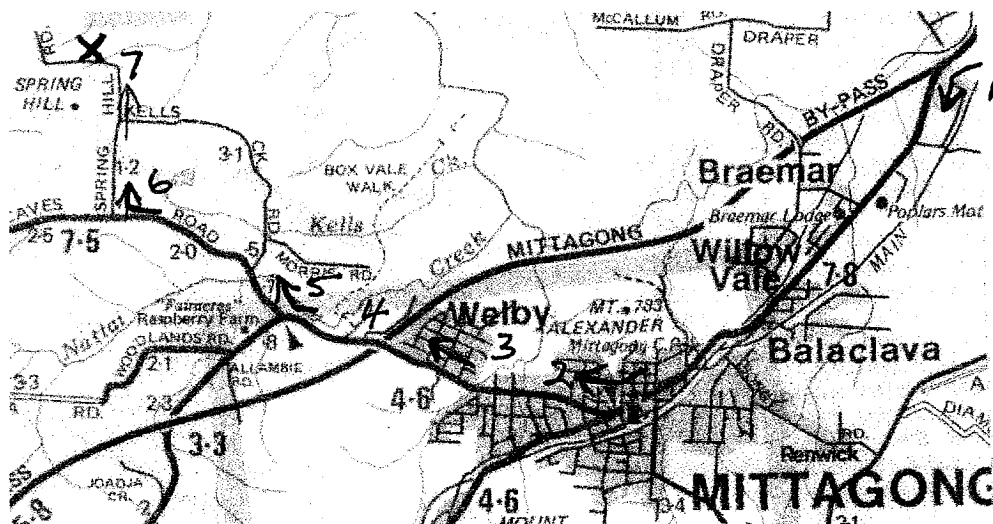


From left, Rob Richards, El Capitan Theatre Manager Ed Collins, Mickey Mouse, Tony Fenelon, and Kevin Frawley, Disney VP.

Photos by John Ledwon

Southern Highlands House Party

***Saturday, 25th September
at Deirdre Mc Mullan's Residence
Lot 1, Springhill Road, Mittagong***



DIRECTIONS to the September Home Party

1. Take the Mittagong turn off coming from Sydney.
2. Keep in outside RHS lane coming closer to Mittagong Town Centre and take the right hand fork at the Mittagong Clock Tower.
3. Continue through the town of Welby.
4. Keep in RHS lane and cross over the F5 Freeway.
5. Turn right into Wombeyan Caves Road.
6. Spring Hill Rd is the second road on the RHS.
7. Proceed 2.4 kilometres and property on the RHS, on a rise, with House name WAHROONGA and MCMULLAN on the mail box. Parking available inside and to the rear of property.

If lost, phone Deirdre on 4878 5179.

**11am for BBQ lunch, followed by Open
Console until 5pm on Deirdre's
Thomas Trianon and Celebrity Organs**

**For further details or to book (essential)
phone : Tom Barber on 9629 3105
or Deirdre McMullan on 4878 5179**

Practice Technique

Advice, from the Internet, on what practice technique to use to learn and practise your organ techniques, by Dr Charles Brown

After teaching for so long, I have decided that for the novice or learning organist strong discussion is needed on practice technique.

So, with everyone's indulgence, I am going to attempt to offer an internet mini-course in practice technique.

The single most important tool in studying the organ, or any instrument for that matter, is the metronome. When I studied with Fox he had a disciplined and rigorous practice technique employing the metronome.

The newer digital metronomes allow user greater portability (most are the size of a credit card) as well as steadier time at slower speeds.

When I practise a work such as the *Tocatta* from Bach's *Tocatta Adagio - Fugue in C major*, I might begin with the metronome as slow as 30 to the eight note (or slower if necessary). In some pieces I have even gone as slow as 30 to the sixteenth. At this speed, even more difficult compositions are within the shot of less experienced students.

At this speed I even practise non-keyboard movements such as stop changes and movement of the feet on the swell pedals.

The challenge, at this speed, is to make it musical. **DO NOT JUST PLAY THE NOTES!!!!**

When you encounter a problem, correct it immediately.

When you can play the composition or section through twice without mistakes, advance the metronome to 32 and begin the process again.

Continue this process consistently until full tempo is achieved. This process may take several weeks.

Pianist Vladimir Horowitz use to say "Slower is Faster." Most great musicians adhered to this practice technique.

There seems to be a feeling on the part of some people that the stops and mechanicals of the organ are something to be worried about after the fact.

Let's address this issue!

Why do we practise?

At first blush this seems like an absurd question. However, on closer examination, it is ripe with possibilities.

Imagine for a moment that you are a painter. You are standing before your white, blank canvas with brushes and colour pallet in hand. Now what???? Do we just start painting haphazardly hoping something decent may come out on the other side of the process?? Of course not!!!

In order to proceed you must see the finished product, in your mind, on that canvas. You are only bringing out what your mind is seeing already.

Psychologists call this process visualization. In its psychological definition, it is the process of seeing the finished product, or goal, before the process begins.

We practise just to develop the technical tools necessary to bring out our vision of sound. It distresses me no end when I hear someone make technique the goal. Technique is not the end but only the means to the end!!!!

What should that end be???

A good friend of mine is the NY Philharmonic conductor Kurt Massur. Many people do not know that his instrumental background is one of an organist. Sadly, an accident damaged his hand precluding him from playing any longer. He draws the analogy to the organ and an orchestral score.

As organists, we have a virtual orchestra at our command. This is true whether one is playing the classical or theatre organ. As musicians, we have the considerations of rhythm, articulation, phrasing, etc. However, we also have all this colour to set it in. All these elements are interrelated!!!

We must start off our practice clearly away from the instrument. We must study the score, analyse the tempo and rhythms, the structures, the accents, the colours, etc.

As an example, the famous Bach "Gigue" fugue in G-major. Where do you want to put the accents or stresses?

What stop changes do you want? What colours do you want where? Do you want to bring out a voice on a solo stop at some point? What manual changes do you want?

All this must take place BEFORE practice begins. You MUST have this mapped out carefully in your mind as the product you are hoping to produce. Your statement about this work!

We then go to work, using tools such as slow practice, to develop the necessary technical tools to bring out our vision. Franz Liszt said that technique should never get into the way of vision. **NEVER LET TECHNIQUE BE THE GOVERNING FACTOR!! YOU GOVERN TECHNIQUE!!!**

In many instances, you may need to develop unique technical tools in order to bring out your vision. That is where creativity comes into play. This is the difference between an artist and someone who plays an instrument.

Once we have this picture or goal internalized and part of us, we then go to work laying out the fingerings, pedalings, stop changes, manual changes, swell pedal manipulations, etc. All are equally important to the finished product and all must be practised with equal weight. Without that, we are just playing notes on a keyboard.

This concept of realizing your vision brings some interesting questions.

First of all, from a practice standpoint, what happens if the fingerings learned at tempo A do not work at tempo B?

Practising is not a linear process but, in many instances, highly regressive. In the process of increasing tempo, if something breaks down then we did not have the proper fingerings to begin with and we need to go back to tempo A and revise it.

Also, with MUSICAL slow practice (not just going through the mechanics of playing the notes) we may develop new ideas that may necessitate our going back and rethinking the performance. Visualization and artistic growth is an organic process that is

constantly changing - read the biography of any great artist and you will see this as a common denominator.

There have been many instances in which I have scrubbed days of work and started back on square one because things have broken down. That is why we slow practice! To ferret out the flaws and clean them up.

The next question is: What happens if we have to perform on an organ that does not lend itself to the vision we have in mind?

As a recitalist, I run into this problem often. Do I govern the organ to bring out my vision, or does the organ govern me?

This is where careful program building comes into play. We have to know the instruments we are performing on and only play compositions on those instruments that will allow for artistic integrity. On occasion, I have changed recital programs at the last minute because I felt it was not a good marriage of organ-organist-composition. If I don't hear what I want to hear, I will not play the work on that instrument. Fortunately, this rarely happens.

When I am on a new instrument, I spend a minimum of 12 - 15 hours

working out the registrations necessary for me to realise my intent.

However, in all instances, because of slow practice, building a solid technique and a detailed familiarisation of the composition, adjustments usually do not pose a major problem

To discuss articulation is going to be a tough one to do on the internet.

I have rarely come across a topic so mis-taught as legato vs. staccato. Sadly, the adherence to a misunderstood legato technique usually results in performances where any sense of structure is lost and most is reduced to an incoherent cacophony of sound.

Let us start by playing a simple C-major scale. Only this time, just use the second or third finger of each hand. Try, within this parameter, to play it smoothly. The result will be something that is not quite a pure legato but also not a pure staccato. This sound is what I would call articulated.

Between the concepts of legato and staccato there are an infinite number of points or spaces one can put between the notes. It is within that concept we will work.

When one is slow practising, and a line is moving from point A to point B,

put a slight spacing between the notes. If multiple lines are moving, lift all the moving notes at precisely the same time and attack the next notes at precisely the same time. DO NOT, AT THIS POINT, PLAY WITH A PURE LEGATO!

At this point I can hear the gasping and people passing out from shock. I know this runs counter to any organ teaching today. But, in my experience, as tempo starts to build with the increasing speed of the metronome, a natural legato will develop on its own, while still retaining a sense of structure, rhythm, and integrity.

In many instances, the acoustics of the church or concert hall will fill in the slight gaps also. If you are at a phrasing point you make the distance a bit larger between notes and, should the score call for a legato, larger still.

This will require your using your ear. In many ways, this is also a good technique to rehearse your choir with for a nicely articulated sound. As an organist this practice technique will also have the extra, added benefit of sharper cutoffs and attacks of notes.

Be careful, when I talk about this spacing, I am not encouraging sloppy fingering.

Dr. Charles Brown

UK Legend, Ena Baga, Dies

Ena Baga, probably the last of the great pre-war star organists, when organists were real stars, died on 15th July at the incredible age of 98.

Ena's professional career spanned over 80 years from the days of silent films to entertaining at the Plough Great Munden on the *Compton* organ until the age of 93.

One of four musical sisters (Florence and Celeste were also cinema organists and Beatrice was an accomplished violinist), her father was the leader of a much respected cinema orchestra, so it was inevitable that Ena would follow the family tradition.

She played in the West End of London at the New Gallery and Tivoli Theatres and remained with Gaumont British until 1941, when she was bombed out of the Gaumont Camden Town. Offered the job of principal organist at the Tower Ballroom Blackpool during Reginald Dixon's wartime absence, she became extremely popular and anyone who has

heard her 'Popular Hits Medley' dating from June 1941 will know why. When Reginald Dixon returned Ena was asked to stay on, but declined the offer. She did however stay in Blackpool for a while, guesting at the Odeon. She



played before royalty, in 1932 at Balmoral for the silent movie 'The Gold Rush' and whilst at the Palladium Copenhagen for the Danish royal family.

Ena spent many years demonstrating with *Hammond* organs, but always found

time to play the theatre organ whenever asked, which was frequently.

She was also associated with the National Film Theatre on London South Bank, where her expertise at the art of silent movie accompaniment was second to none. This skill was demonstrated on television when she appeared with Oscar Peterson. She also appeared in Richard Attenborough's epic movie 'Chaplin' as a silent movie pianist.

Ena also had a long radio career, and was advised not to broadcast on the day the BBC's *Compton* theatre organ was destroyed in 1940 (she did of course broadcast) and continued to be heard on the air regularly, and when the solo organ broadcasts were discontinued she immediately became one of the most popular contributors to Radio 2's 'The Organist Entertains'.

She had many friends and admirers and was highly respected as one of this country's finest theatre organists.

Article and photo by Wayne Ivany

Report on the *Jim Riggs* Concert

Orion Centre Campsie

by John Shaw

Sunday 11th July

A reasonably fine day and the fact that TOSA had not presented a concert at the Orion since March, may have been the reason for a healthy sized audience attending, plus the fact that this was JIM RIGGS' third visit to Sydney although the last was 10 years ago.

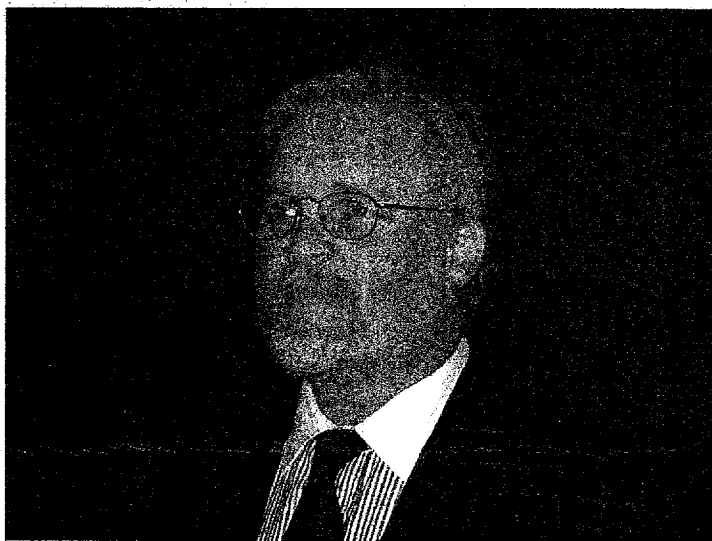
It was not surprising that in view of his residency at the San Francisco Paramount the organ arose from the depths to the Fox fanfare, *Paramount on Parade*. This

number segued into *Let's Get Happy*, which was played in a bouncy, snappy tempo with the tap cymbal punctuating the rhythm. After a few tags and changes of key, the pace built to a frantic finish.

Mr Riggs announced at this point that he would not be playing any relatively modern music and would concentrate on toe-tapping tunes. A rather unusual comment I would have thought. *Bugle Call Rag* was played in a style reminiscent of *Sidney Torch* with a snippet of *Yankee Doodle Dandy*. Jim recalled that this tune was somehow sung by Sophie Tucker. *Sleepy Time Down South* opened rather wistfully, featuring tibias and crashed on flutes and diapasons.

A trio of compositions by Duke Ellington followed, opening with a *Caravan* statement. Next came the tune *I Got it Bad and That ain't Good*. A bluesy feel was created with a vox and tibia mixture and occasional tuba, with cymbal on the pedal most of the time. This number segued into *Mood Indigo* with some untremmed voices to create a mystical middle eastern flavour, then straight into *Caravan* with similar registrations and a post horn accentuating the accompaniment. A descending scale on the 32 foot pedal concluded this piece admirably.

Taking a Chance on Love followed with a full big band



sound with piano on vamp and cymbal on pedal, and finishing on an auxiliary chord. *What Goes Up Must Come Down* was next and was also played in a bright and snappy style.

When I Fall in Love was the first slow ballad and featured shimmering strings, 2' and 2 1/3' tibias, then a 4' and 8' added, creating a romantic sound, then a subtle change into *Where or When* also played down-tempo with melody on vox and a 2 2/3' tibia with the overall sound cascading upwards with the

melody. The result was most stunning. Jim joked that this sound was a sensual delight and I must admit that musically it came close to being R-rated. Did you know that in

Debussy's day some critics claimed that some of his composition were too sensuous and should be banned?! Perhaps if we banned a few numbers our audiences may increase trifold - what do you think???

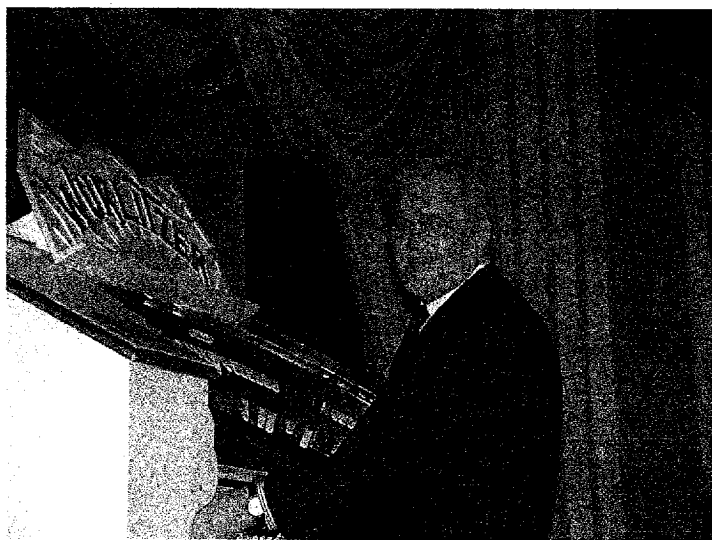
Next was the novelty number, *Toy Trumpet*, complete with a drum solo and also featuring a 16' diapason and bourdon.

Jim explained that his next number, *Power House*, was often used by the film studios as cartoon music. The

wandering melody included some interesting figures swapping between Great and Ensemble. I had clear visions of Tom and Jerry in my mind with the post horn providing

the melody on 2nd touch in the left hand. An Oriental trio followed with *Swing Oriental*, then *Hindustan*, using exotic sounds of sleighbells and orchestra bells which sounded like kitchen utensils rattling together. Finally, *Japanese Sandman* in swingtime with a walking bass, tremmed and untremmed voices, marimba and finishing with a final crash cymbal.

Interval was next on the agenda with the reviewer playing the Yamaha Grand Piano in the foyer.



The second half opened with *El Capitan* (Sousa) and *I Love to Hear You Singing*.

Broken Rosary followed (irreverently called *Busted Beads* by musicians) which included chimes of course, and untremmed, chromatic passages and played in a sombre style.

Three of Hoagy Carmichael's greats followed *Rockin' Chair*, played with a bluesy sound with a piano vamp, drums and cymbal. No 2 - *Stardust* featuring strings and a most appropriate lighting effect (good work, lighting guys) No.3 - *Georgia on My Mind*, a tribute to the late great Ray Charles - it featured appropriate, developed chord progressions.

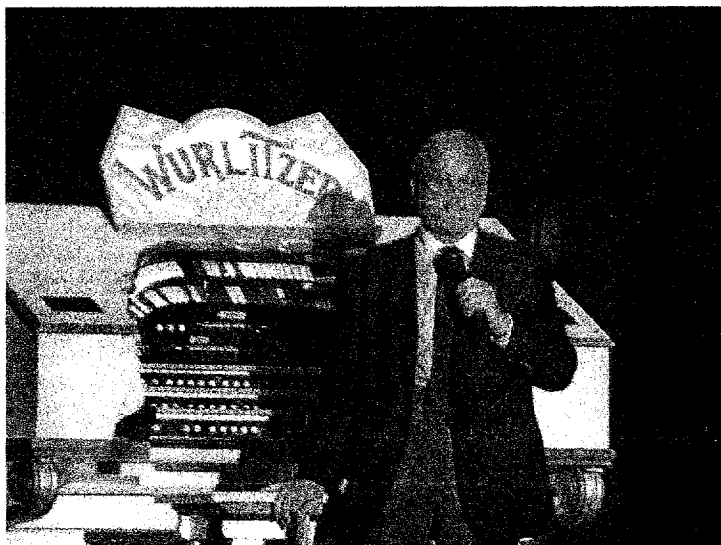
Then came a popular *Singin' in the Rain* selection (Freed/Brown) 1929; *Broadway Melody/Broadway Rhythm* with xylophone snippets; *You are My Lucky Star*; *You Were Meant for Me*; *Would You?* The audience obviously appreciated this selection.

Next, *One for My Baby, One More for the Road* - another swing number accompanied by the drums to give a jazzy rhythm.

The almost obligatory Cole Porter followed with *Let's Do It* played in a snappy tempo featuring xylophone. *So Easy to Love* and *What is This Thing Called Love?* and *You Do Something to Me* which featured tuba on second touch and a glissando on the wood harp. Finally, that lovely song,

All through the Night, written on the chromatic scale and played in a melancholy manner and sounding so distinguished. *It's All Right With Me* completed the Porter bracket.

A Sidney Torch version of *Twelfth Street Rag* had the joint jumpin'.



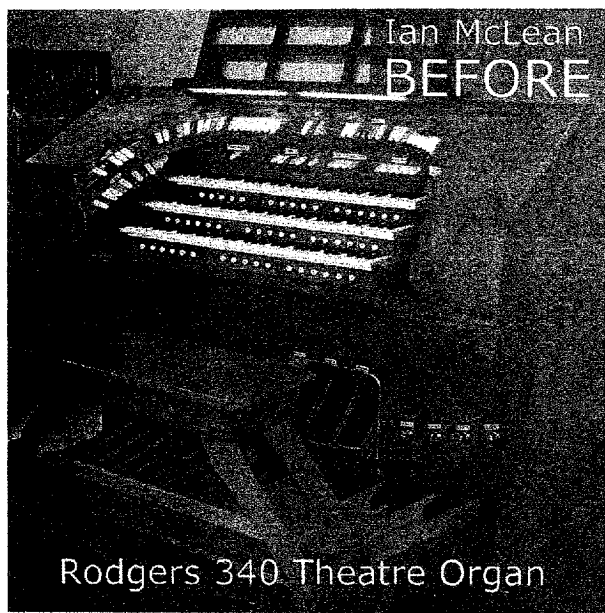
The final bracket was music written by Schwartz and Dietz for the revue *The Bandwagon* (and other shows) starring, on Broadway, Fred and Adele Astaire. Songs included *New Sun in the Sky*, *By Myself*, *I Guess I'll Have to Change My Plan*, *That's Entertainment* and perhaps the most popular, *Dancing in the Dark*. This tune featured a left-hand counter melody played on the tuba and also featured the melody in glockenspiel and chrysoglott

combination.

Sustained applause brought the artist back to give an encore which, unlike the usual up-tempo number, was none other than Irving Berlin's *Always*, which Berlin wrote for his first bride. This rendition featured the tuba, one octave lower than written, and had sustained chords underneath.

Certainly, after so many swing numbers, toe-tapping tunes and ragtime everyone seemed very happy. However he did keep to his word and chose to play only numbers that were 50-80 years old.

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OUR NEXT ARTIST : **LEN RAWLE**

With a family name that is synonymous with the very heart of the organ scene in the UK and overseas, Len Rawle has the benefit of a family steeped in the tradition of theatre organ preservation. More than 40 theatre organs have passed through the 'saving' hands of the Rawles! He is currently refurbishing the *Wurlitzer* in the Granada, Harrow.

Born in Tonypanyd, South Wales, in 1938 Len's classical training, starting at age 4, came from the London College of Music in Cardiff. Later, when his parents moved to London, he studied piano under concert artist Martin David of the Guildhall School of Music and organ under George Metzler at St. Stephen's, Walbrook. Len developed his own style of playing entertainment music, first during National Service, at the small *Wurlitzer* in the Ritz, Aldershot, then at the larger *Wurlitzers* in Ritz, Richmond and Regal, Kingston upon Thames. This was aided by close contact with several notable theatre organists, in particular George Blackmore, Joseph Seal, Gerald Shaw and Vic Hammett. He was also fortunate in having the UK's first residence *Wurlitzer*, in the family home.

Eventually he purchased the famous 4-manual *Wurlitzer* of the Empire Theatre, Leicester Square, which became the centre piece of his self-built home at Chorleywood. Described by many, as the finest residence *Wurlitzer* in the world, he has savoured its rich golden tones for over thirty years. "To this day it remains a privilege to play," he says. He has recorded, broadcast and televised this, the largest *Wurlitzer* in Europe, many times. Two particular highlights were: appearing on the very first the 'Organist Entertains' programme (plus many subsequent ones), also in the much celebrated and often repeated Sir John Betjamen BBC TV documentary 'Metroland'. He also appeared in Carlton TV's 'The Mighty Organ'.

Len was Musical Director for Yamaha UK for 17 years. As 'Mr Yamaha' he helped establish the UK electronic organ market. He also structured a network of over 190 music schools, trained 400 teachers which in turn led to over 11,000 students being taught on a weekly basis! Among others, he coaches Catherine Drummond the recent outright Winner (in both the UK and America) of the 'ATOS International Young Organist of the Year' competition.

His skills at teaching, lecturing and writing, in addition to his concert schedule on both pipe and electronic instruments, keep him at the forefront of the organ scene. In the UK he has been described as 'The Rembrandt of the Organ' and in Holland 'The Sound Magician' as he invariably produces a wide variety of new sounds from the instrument at hand. Len's musicality is called upon from time to time when theatre organs are transplanted or upgraded. He has a passion for organ tone and has acted as consultant for pipe and electronic installations both here, on the Continent and even in Australia and the USA. He is proud of having been invited to help inaugurate several re-installations of theatre organs, in particular, the *Wurlitzer* in Hobart, Tasmania, the LTOT Granada Studio Tours *Wurlitzer*, Manchester, the famous 'Torch' *Christie* at Barry, the Sheffield *Compton*, the St Alban's organ museum *Wurlitzer*, the Ashorne Hall *Wurlitzer* and the new Woking *Wurlitzer*. He is currently refurbishing the Granada Harrow *Wurlitzer*, one of the handful of theatre organs still in their original venue.

Len has given numerous concerts and 'workshop sessions' in the USA, Australia and Europe. One rather special 'Educational programme' for children in Buffalo, USA, saw no less than 69 bus-loads arrive at the spectacular Shea's Theatre. 'Len's finest hour' comprised more than 2,500 youngsters, all of whom were absorbed in a one-of-a-kind presentation which

introduced 10-15 year olds to the organ for the first time.

Over 30 recordings illustrate his ability to change his style to suite a very diverse range of recording organs. His latest CD/cassette, 'Magic Melodies', is the first to be made on one of the few theatre organs in Germany. 'At Sundown', recorded on his much travelled *Yamaha HS-8* is a big seller alongside two albums on *Wurlitzer*, 'Riverside' and 'One More Time'.

Happily married with three children and two grandchildren, he has an interest in full-size and large model aviation and has obtained his private pilot's licence. Len is keen on swimming and to "get away from it all" he simply hitches up his touring caravan.

Len has been honoured by a number of organ societies. He is a Past Patron of the Theatre Organ Club and is a Vice President of the Lancastrian Theatre Organ Trust. He is also President of several other societies, including the Windsor Organ Society, the Ipswich Organ Music Society, the Dunbar Electronic and Theatre Organ Society, the Pinner Organ Society and the Theatre Organ Society of Australia (W.A. Division). He also aided the setting up of the Aylesbury Organ Society and the Netherlands Organ Federation. Len enjoys his role as a trustee of a number of Organ Trusts. He is also Musical Adviser of the American Theatre Organ Society in the UK, and is author of a widely-read and long-running column 'Len's Notes' in the monthly 'Organ and Keyboard Cavalcade' magazine. When his fingers are free, he edits the UK's *ATOS Newsletter*, just for the fun of it!

Len is one of those much sought after specialist artists who enjoys playing for the love of making live music in general and the many sounds of the Theatre Organ in particular. Each concert he has but one aim before going on stage as he says to himself, "Tonight will be my finest performance ever".

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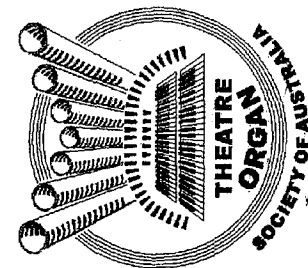
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SEPTEMBER 2004^o



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