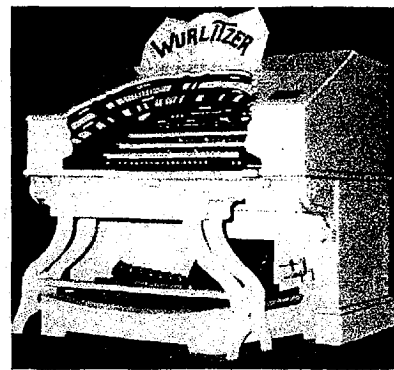


JANUARY/FEBRUARY
2001

TOSA



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

Welcome Back to One of Australia's
Most Popular Theatre Organists

Ray Thornley



TOSA's First Concert For 2001
SUNDAY 18th FEBRUARY at 2pm
Orion Centre Campsie

Volume 40
Issue 1
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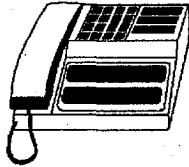
JANUARY/FEBRUARY, 2001

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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TOSA NEWS Items, Advertisements - EDITOR

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World Wide Web Home Page - TOSA (NSW)

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



COMING EVENTS

HAPPY NEW YEAR!!

FEBRUARY

Monday 5 at 7.30pm Committee Meeting
Thursday 8 at 2.00pm Members' Playing Afternoon
Orion Centre Campsie
Important : Phone on the day to confirm 9716 0151
Sunday 18 at 2.00pm Ray Thornley Concert
Orion Centre Campsie
Thursday 22 at 7.30pm Members' Playing Night
Marrickville Town Hall
Important : Phone to confirm 9798 6742

MARCH

Monday 5 at 7.30pm Committee Meeting
Thursday 8 at 2.00pm Members' Playing Afternoon
Orion Centre Campsie
Important : Phone on the day to confirm 9716 0151
Thursday 22 at 7.30pm Members' Playing Night
Marrickville Town Hall
Important : Phone to confirm 9798 6742
Saturday 24 at 1.00pm Ian Davies and Friends
Bondi Junction-Waverley RSL

APRIL

Monday 2 at 7.30pm Committee Meeting
Thursday 12 at 2.00pm Members' Playing Afternoon
Orion Centre Campsie
Important : Phone on the day to confirm 9716 0151
Friday 13 to Monday 16 National TOSA Festival
Brisbane
Thursday 26 at 7.30pm Members' Playing Night
Marrickville Town Hall
Important : Phone to confirm 9798 6742

From The President

On behalf of your Committee, I wish you all a Happy New Year! Thank you for your support through 2000, but be warned, we will be asking more of you in 2001.

Well, that was a great concert in December. Thank you, Tony and John. That was the best attendance we've seen for some time. Thank you also Jack Rose for your Santa Claus. You really did seem to enjoy riding the console up and scattering all those chokies - all to pre-recorded Tony Fenelon. Wow!

There are top concerts planned for this year, together with some fascinating special events. Keep watch on these pages.

You will recall we were able to absorb the GST on concert ticket prices for the second half of 2000. So now, in 2001, you will notice the prices have gone up about 10%. But don't forget, you get real value and real entertainment at TOSA concerts.

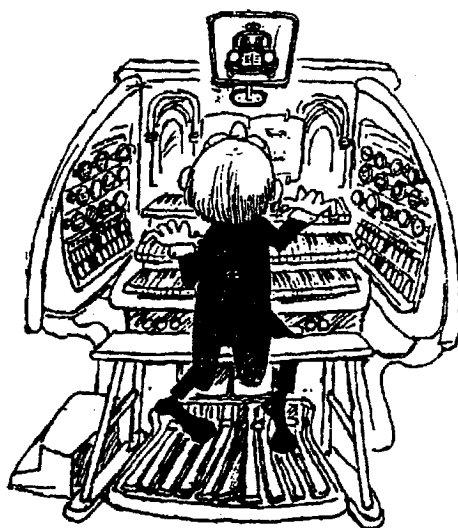
Concert prices are now :

Non-members \$18,

Non-member Pensioner/
Concession \$16.50

Members \$15.

I want to thank those concert goers who



volunteered to help TOSA. Please note the advert in this edition of *TOSA News* asking for more. Would you kindly give it some serious thought. YOU can make a difference.

For those members who come to the **PLAYERS' Afternoons and Evenings**, please note two things. Firstly, the **Orion** is available in the daytime again, so we will be using Thursday afternoons. Therefore the previously listed date and time for February has been changed - but please always phone to confirm.

Secondly, subsequent to some electrical work being done on the Marrickville Town Hall, the organ blower will not blow, due to a faulty electrical relay. A co-incidence? So - please check with Neil before taking anything for granted there. But we hope to have the problem fixed soon.

That will do for now.

Watch this space

Walter Pearce

Editorial

This issue has on its front page "Volume 40, Issue 1" which means that this the beginning of *TOSA News'* 40th year of publication. A really impressively long record for a specialist publication designed for a relatively small audience of theatre organ fans - especially impressive when you think of all the work and effort that has been put into its preparation over all those years by the contributors and the editors. May there be many more years of TOSA and *TOSA News!*

In December last year I went, for the first time, to a presentation at the Selwyn Theatre to hear David Parsons play. What a great little organisation with a friendly and professional atmosphere! If you get a chance to attend one of these events presented by TOSA members Ritchie Willis and Norm Read you will certainly enjoy yourself. However, bookings are always heavy and some concerts for this year are already booked out.

Apologies for his issue coming out a little later than usual, but this was due my computer crashing and totally wiping out the hard disk, and my being overseas for 5 weeks. But still, we've managed to get it out eventually.

Best Wishes,
Colin Groves

Welcome To New Members

TOSA (NSW) is pleased to welcome the following new members this month and wish them a long and entertaining stay in our TOSA ranks :

Graham Glendenning -
Castle Hill
Sue Butcher - Ashbury

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

A Tribute to Jack Williams - A Musical Life

11th June 1925 - 14th January 2001

TOSA member Gilbert John Williams - known to everyone as "Jack" - passed away peacefully at his home with family around in the early evening of Sunday 14th January 2001.

Jack, who was rarely ill, was diagnosed with cancer about a year ago, although he had started to feel poorly about 6 months earlier. Since his operation last January he was basically bed ridden, with his loving wife, Peggy, nursing him in the comfort of his home until his passing. Jack and Peggy were married in 1948 establishing the family home in Miranda and bringing up four children: Toni, Mark, Linda and Vanessa.

This brief tribute concentrating on Jack's interesting musical life is compiled from Jack's eulogy given by his son Mark,

Jack grew up in the inner city of Sydney during the Great Depression. His loving, widowed mother encouraged his interest in music which became evident at an early age. On his request she bought him a banjo and paid for some lessons, unaware that this was to be the beginning of not only a wonderful career but a life-long passion.

Jack was always keen to visit his uncles in Newcastle in order to hear them play in the local Steelworks Brass Band. Inspired by this, the youthful Jack joined the Glebe Silver Band where he learnt and played Euphonium.

Jack's musical career really got going when he joined the Police Military Band at age 28. He took his music seriously and complemented his band experience with private tuition in saxophone, flute and clarinet. He was also the first member of the band to receive a scholarship to the Conservatorium of Music where

he studied clarinet.

Jack's love for music developed further and he played nights and weekends in several local theatre orchestras. Together with 2 good friends from the Police Band, Lindsay Chate on drums, and Bill Lewis on keys, he also formed a small jazz combo playing alto, tenor and baritone saxes for the dubiously named "Temperance Trio".

As woodwind tutor and bandmaster for Glebe, Leichhardt and Belmore suburban Police Boys Clubs, Jack poured back into society his growing talent as a musician. Later when he moved to the Sutherland Shire he was instrumental in creating the award winning Sutherland Police Youth Club Concert Band. Jack's dedication to and patience for his many students was rewarded again and again with much tribute and praise from them in later life. Many have gone on to a distinguished career in music performance or teaching.

A real highlight in Jack's playing career came just prior to his retirement when in addition to his day job, he joined several friends and leading musicians in the formation of the Bob White Big Band. This 16 piece orchestra punched out big band swing and cool jazz stylings reminiscent of Jack's favourite artists: Glen Miller, Count Basie and Duke Ellington.

As Police Band Sergeant, Jack was the senior officer in the Police Military Band for several years before retiring from the service at the age of 59. This marked the end of Jack's professional playing career. It was not however the end of his musical career, but the start of a final chapter in which he directed his musical ambitions to the keyboard. Jack purchased a

small electronic organ and found he could be a one-man-band!

At age 65 after attending a concert with some friends, Jack ignited a musical passion for the "theatre organ." Jack joined TOSA NSW and regularly enjoyed concerts at the Marrickville Town Hall and the Orion Centre, Campsie. On several occasions he enjoyed playing these and other theatre pipe organs. With a wealth of musicianship behind him he took lessons with Margaret Hall whom he held in high esteem. Jack continued with lessons right up until his illness late 1999.

Jack just loved to play and in the late 1990's he responded to calls for organists to entertain residents in local retirement villages. He also enjoyed an occasional lunchtime gig playing his portable keyboard for community groups like the Senior Citizens.

Jack's son Mark shared his father's passion for organ (albeit jazz & gospel) and over the last few years they had some great times together attending concerts and chasing all over Sydney checking out old Hammond organs for sale.

Whether listening to other musicians or just playing for his family and friends, Jack was in his element, and his gentleness, dry wit and passion for life was infectious to all around.

Jack's other main interests were lapidary (he became an expert faceter and competition judge), jewellery making, golf, reading and travel - especially caravanning throughout Australia.

Jack is survived by his wife Peggy, son Mark and daughters Linda and Vanessa.

"The song has ended but the melody lingers on."

WANTED.... ALIVE !!

Wanted - ten TOSA triers to do some PUBLIC RELATIONS work.

At the last concert we asked for volunteers to help TOSA in a variety of ways. And there were quite a few starters! Several are willing to help publicise TOSA to other organisations - like schools, music societies, drama groups, bus tours. But we need more! We don't ask a LOT of your time - just do a bit in your local area when you are able.

.....ALTHOUGH if there is a retired PR person out there who would like to oversee this work PLEASE make yourself known.

If you are able and willing to do any or all of this, please phone me sometime on 9716 0151 - I'd like to discuss it with you. And if you need it, we have a whole list of likely prospects just waiting for someone to offer them TOSA entertainment. We are offering special prices to groups who come.

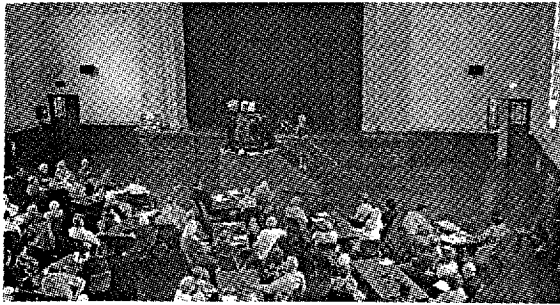
The future of TOSA depends a lot on people like you!

Walter Pearce - President

Memories of the Members' EVENT

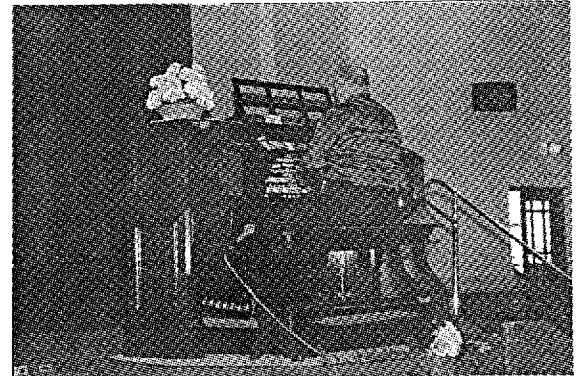
Marrickville Town Hall

Photos by Barry Tooker Sunday, 5th November, 2000



Hall on the organ, Jan Pringle sang two George Gershwin numbers, *Someone to Watch Over Me* and *The Man I Love*.

Margaret, also in period costume,



TOSA (NSW) President **Walter Pearce** welcomed the assembled throng seated cabaret-style in the auditorium, and introduced **Elizabeth Cerda-Pavia** who read a poem, dressed in very sophisticated 1920s gear. **John Gorrie** then took over as Master of Ceremonies for the afternoon.

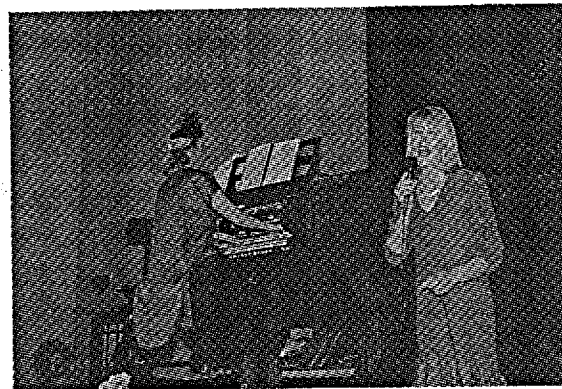
First organist was **Wendy Hambly** who played *The Best*



Things in Life Are Free, *Waltz of My Heart* by **Ivor Novello**, *Serenade* from *The Student Prince* and *Cheek to Cheek*.

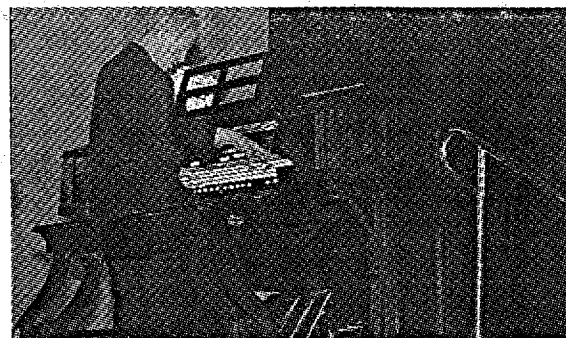
Walter returned with a general quiz based on the letters of the magic word "**WurliTzer**".

Accompanied by **Margaret**



played *Louise*, long associated with **Maurice Chevalier**, and *El Relicario*.

David Smith played *Come Fly With Me*, *Beyond the Reef*



(inspired by **Buddy Cole's** version), a 12-bar blues number, and *Surrey With the Fringe On Top* from *Oklahoma*.

Peter Seward, who we are told does not read a note of music

played *Look For the Silver Lining*, *I'll String Along With You*, *Bewitched*, *Bothered and Bewildered*, *One Day When We Were Young* and *Beyond the Blue Horizon*.

After an interval of about 20 minutes, **Bill Schumacher** played a medley of lots of the songs



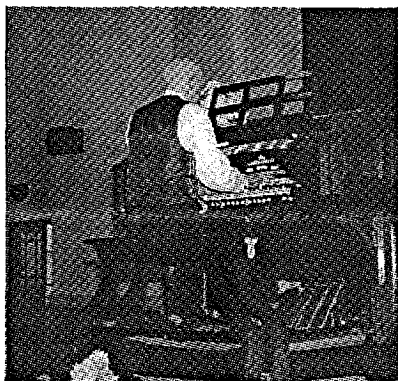
from *Showboat*, and then accompanied **Jan Pringle** as she sang *It's Only Make Believe* from the same show.

Elizabeth returned



with a recitation of *The Boss' Wife*, followed by another quiz from **Walter**, based this time on rhyming words with frequently occurring membership names.

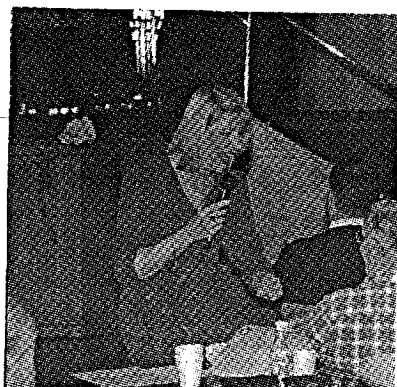
Cliff Bingham played *The Stein Song*, *The Let-Her-Go March*, *Elizabethan Serenade*



and the *Radetsky March*.

Jan, moving down into the audience this time and singing very personally to some lucky members, gave us *Somebody*

Loves Me and *Embraceable You*. Having accompanied **Jan**, **Margaret** then led a lusty



singalong of such well-known favourites as *Let Me Call You Sweetheart*, *Daisy*, *Shine On Harvest Moon*, *Oh! You Beautiful Doll*, *Pack Up Your Troubles*, *Carolina in The Morning*, *By The Light of The Silvery Moon*, *California Here I Come* and *Roll Out The Barrel*.

John Gorrie closed by thanking the members-artists who generously donated their valuable time and wonderful performing skills, and the other members who came to listen and to support **TOSA's Members' EVENT** which was thoroughly enjoyed by all present. Something a little different, more sociable and relaxed than a formal concert, but also so entertaining due the talents of our members! A very successful afternoon in every way.



While you were at the Easter Convention...(3)

Heather Finch's travels take her to Scotland and another organ adventure.

The Scottish Theatre Organ Preservation Society, (S.T.O.P.S.), has its home in Greenlaw, near Coldstream, in the Scottish Borders.

Early this year, I discovered their website while surfing the net. I corresponded with **Larry McGuire** who is their resident organist. They have a number of organs * (more details at end of article) from all over Scotland, and some mechanical instruments, all housed in a building to which they have unlimited access.

The basis for their largest instrument is a *HiLSDON* organ, built in Glasgow in 1927 and once housed in the Playhouse Theatre in Edinburgh, a cinema which seated 3,300 people. The organ was originally 28 ranks, and continued to be used until 1948.

In 1969, it was restored by S.T.O.P.S. and enlarged to 35 ranks, remaining in use until 1986, when its new owners refused access. However, it was subject to a preservation order, so the owners subsequently donated it to S.T.O.P.S. in 1994. It has been joined by the *HiLSDON* chests and pipes of the former Palace Cinema, also in Edinburgh. With

other additions it is now the largest organ in Britain, soon to be the largest in Europe.

There are sad stories about consoles being destroyed during rock concerts, and other deliberate destruction. There are also inspiring stories of extensive rebuilding, and additions, including the recent installation of a solid state relay system., and the ongoing installation of digital features.

I believe much of the work has been financed from the proceeds of visiting coach tours. Once again, there is a great advantage in having unlimited access to a building which is not under the control of another organisation.

In my correspondence with Larry McGuire, I discovered that there was to be a concert on May Bank Holiday, as part of the BBC Music LIVE 2000 Festival. The artist was to be a young Geordie organist named Colin Brewster, and the concert was billed as "Youth at the Console".

By re-planning our entire itinerary, we were able to attend. We farewelled our lovely cousins in Edinburgh .

One of the expressions I had learnt from them was, "Aye, it's bonnie the day," and it certainly was a beautiful sunny day, as we took the hour's drive south to Greenlaw.

The first impression of the New Palace Theatre was that the building was very tiny, but the welcome was very warm. On entering the theatre, I was stunned to see just how tiny it was, and wondered at the effect on my eardrums of a huge organ in such a small space. I need not have worried.

We were told that we were the first Australians to visit the theatre. Feeling like royalty, we took our places in the "box" section of the tiny gallery, and for the next couple of hours we were treated to a very enjoyable concert.

The president of S.T.O.P.S., Gordon Lucas, introduced the artist with the remarks that the organists of old had the opportunity to play such instruments every day, and developed their expertise as they worked. Today there are few instruments available for the development of young talent.

Colin's selection of music began with his theme of *I Want to be Happy*. He had chosen a programme of old favourites, particularly those of the 1940s and 50s. There was a Latin American selection, and a singalong which left me struggling a little as the songs were those my parents sang. However, the rest of the audience knew all the words to such numbers as *Peggy O'Neill* and *All the Nice Girls Love a Sailor*.

One bracket of numbers took us on a trip around the world. Imagine our delight to hear *Waltzing Matilda*, beautifully played, so far from home. Apparently this was included after Colin learned that we were to be present. A lovely compliment.

He concluded the concert with *The Skye Boat Song* and a Scottish reel, a tribute to his hosts.

We were interested to see that they used video cameras to enhance the view of the organist's hands and feet. Very useful, especially if 6'2" is sitting in front of you!

Afternoon tea was served in a room which housed yet another organ, this time a *Christie*, with a leaded glass stool. Sadly, the original glass console had been deliberately smashed, but the silver-painted timber case is in keeping with the stool's design. This organ is also in the process of being restored.

The concert over, some people lingered. Perhaps they had heard that something was afoot! The President, Gordon Lucas, announced that, when a particular artist is invited to give a concert, the Society does not permit other organists to play.

However, because of the "very special Australian visitors", Colin Brewster had kindly allowed Larry McGuire, as the more experienced Resident Organist, to demonstrate even more of the organ's wide capabilities.

Larry, who started playing theatre pipe organ as a teenager, had been the resident organist when the organ was in its original home in Edinburgh.

We were then treated to another 40 minutes of wonderful music.

Larry selected music ranging from Glenn Miller and Sigmund Romberg to a Blackpool selection of strict tempo dance music and concluding with a bouncing version of *When I'm Cleaning Windows*.

While Ray was very moved by his playing of *Jean*, I had a trip down memory lane via the Romberg selection. As the strains of *Serenade* drifted by, I remembered my first trip to The Theatre Beautiful, our Prince Edward, to see *The Student Prince*, when I was 10 years old.

What a feast! I was delighted when I found that Ray had bought a CD of Larry's music.

It would be lovely to hear him play here one day, should he find himself in need of warmer climes.

We had taken one of our TOSA bags with some TOSA goodies, so we were able to present these as thanks from Oz.

Should you plan a visit to this part of Scotland, I can assure you that you will receive a very warm welcome.

PS. I had a play on this instrument, and our visit was the subject of an article in Greenlaw's newspaper.

* The Unique HiLSDON organ comprises the 3/35 HiLSDON from Playhouse Edinburgh; combined with 2/8 HiLSDON from Palace Picture House Edinburgh; 2/4 Blacket & Howden (Christie components) from a Berwick church forming the basis of the echo organ; selected Hope-Jones and Willis high pressure pipework from the old organ of St Giles Cathedral Edinburgh.

In the Green Room - The 3/7 Christie ex-Embassy Waltham Cross, for which the remains of the Regal, Eastleigh 3/9 Christie have been used as spares.

The electronic instruments are a Wurlitzer 4575 with external Leslie, a Hammond X66, a Compton Melotone, a Gulbransen President, an Eminent 227 Theatre, and a Gem portable.

There is a very comprehensive website at www.stops.org, should you wish to learn more.

From The MAILBOX

TOSA Member, Stephen Bosanquet of Pennant Hills, writes :

10/12/00

I would like to take the opportunity to express my pleasure that TOSA and the Sydney Music Society (SOMS) get on well with each other. In *TOSA News* we see a bit on classic organs, including the article I wrote on the St Andrew's Cathedral organ launch in the October 1998 issue. Also, some SOMS's activities get a mention in *TOSA News*.

I've been a TOSA member about 23 years and I joined SOMS just over a year ago. I was pleased to see that in some of their journals they give TOSA a mention.

The December magazine of SOMS had nearly a page on the Sydney State Theatre *Wurlitzer*. Perhaps after the State is up and running we might be able to have a combined recital with SOMS and TOSA involved.

I am writing to SOMS too, about how I am impressed by their willingness to include TOSA information in their journal.

Yours truly,
Stephen Bosanquet



The Members' Evening on 23rd November was the last at Marrickville Town Hall for

2000. So, when Walter played Christmas music, in romped Santa! Lollies and Ho-Ho's for all! But, sad to say, Jack Rose missed Santa again! Jack never seems to be in the room at the right time. Same thing happened at the Orion Christmas concert on 10th December.

Listeners were Betty Rose, Edna and Ray Hambly, Jenny Pearce. Players were David James, Jack Rose, Bruce Bisby, Ron Ivin, Wendy Hambly, Walter Pearce, Simon Ellis, Frank Lewis, and Jack MacDonald.

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Date: Saturday 24th February 2001

Time: 10.00am - 12.00noon

Venue: *Margaret's Music Room*, Punchbowl Industrial Complex
18/59 Moxon Road Punchbowl

Following the presentation, a light lunch will be provided and you will be welcome to play the instruments. For catering and seating purposes, please register your attendance by Friday 23rd February.

Contact Margaret Hall-Nelson (All Organs Australia NSW Representative)

Phone/Fax: 02 9584 2353

or

Email: nelson-hall@bigpond.com

advising your name and a contact phone number.

Bettine Vallance has once again sent in her poetic thoughts on TOSA's Christmas Concert :

The Wonderful Music From Tony and John

What a packed house we saw to-day,
All there to hear Tony and John play.
And wasn't it a magical afternoon for us all?
Their superb presentation was music to
enthrall.

The program from beginning to end,
Was a delightful choice from them, and could
not fail to, please.

They both portrayed their musical touch with
their superb playing on the keys.
It was so uplifting in every way,
Giving us all a wonderful and memorable,
musical day.

A Review of Christmas 2000 Duo Concert with Tony Fenelon and John Atwell

Orion Centre Campsie

by Ron Ivin

Sunday, 10th December

Tony Fenelon and John Atwell are developing a reputation equal to the legendary duo, "Ivor Mortein and Dave Spray" * as they were colloquially known. Their performance was flawless. What endless hours they must have spent practising together to produce the polish they achieved! We could not have asked for a more pleasant day to welcome an audience of close to seven hundred.

The concert began with the well-known *Jingle Bells* as the organ rose (excuse the pun) seemingly played by Santa Claus but in the style of Tony Fenelon. But who is this mysterious Santa Claus? This time it is one of his helpers, Jack Rose, who incidentally is a very talented artist who produces some fine paintings with wax. Tony and John appeared on stage amid tumultuous applause looking rather dapper dressed in Mafia style suits. I trust you read the program notes about them.

Their first offering was a medley of familiar tunes heard at this time of year such as *Jingle Bells* and *We Wish You a Merry Christmas*, delightfully arranged.

The next piece, unknown to me, I think by Docker, was a rather flighty one which I would like to hear again sometime.

The Boston Pops have an arrangement of the haunting melody, *Through the Eyes of Love*, which Tony and John adapted to the organ with some interesting key changes. Apparently the applause was good enough for Tony to whimsically infer that this was the end of the recital by saying, "That's it, is it? Well thank you for coming. We will see you next year." We would have hated that to be the case, as we were just getting started on the 'meal'.

There was a lot of comment on the organ not rising for the next item. The reason was a disconnected safety switch.

Next we had a musical tribute to

Ray Noble, orchestra leader and arranger extraordinaire. "*Noble in Song*" featured such numbers as *The Touch of Your Hand*, then with a Red Indian flavour, *Cherokee*, concluding with *Keep Young and Beautiful*, all blended into an enjoyable arrangement

George Gershwin always seems to raise his head during an organ recital. The piece chosen, and not heard very often, *I've Got a Crush on You*, was recorded by Linda Ronstadt with the Nelson Riddle Orchestra in the 1980's.

Tony then paid a tribute to Frank Rohanek who, before his passing was a dedicated supporter of T.O.S.A. He always requested *Moonlight and Roses*. His wife, Edith, was in the audience and Tony played *Radetsky March* by Strauss Jr especially for her, to end his solo segment.

He then welcomed back his 'associate in crime' which meant re-adjusting the bench to John's longer legs, much to the amusement of the audience. This time they presented a rather robust and well-improvised treatment of an old favourite, still popular after fifty years - *Music, Music, Music*.

John revels in the styling he gives to melodious music such as *Vienna, City of My Dreams* which was nicely executed.

Next John chose to bring Wendy Hambly, also a talented organist, into the limelight by playing one of her compositions. I personally think it should creep into the hit parade. Does it have lyrics, Wendy? John made a slight mistake by announcing it as *I'm Pretending* instead of *I'm Just Pretending*. There is quite a difference in the meaning, isn't there? Congratulations, Wendy, and keep on composing. Incidentally Wendy tells me that she appreciated John's added counter-melodies.

John Atwell has a new CD out called *Here's Malvern* which can be purchased through T.O.S.A.

Most of us like marches and John satisfied us with the *Florentine*, a popular brass band piece, played with much gusto and heavy brass bass passages.

A word of praise should be inserted here regarding all the conscientious workers that we could not do without - the organizers, the ushers, the coffee staff, the confectioners, the record sellers, the recorder of the concert, Bill Schumacher, who is also the artist liaison officer, the lighting effects man, and the committee members. If I have omitted others then please accept that you are included too.

As they went back to the duets, with another adjustment of the bench, Tony went to the organ and John to the piano. *I'll Take Romance* was their selection.

A tactful appeal was made by our president, Walter Pearce, concerning the need for volunteers to help with the many tasks that make T.O.S.A. run smoothly. Hopefully there will be a good response.

Tony and John then performed a beautiful arrangement of Jerome Kern's *The Song is You*. Much of this was played as a conversation between piano and organ. Well done!

We began to suspect that an Italian theme was creeping into the concert and Tony confirmed this by commenting that "it is all Italian except the 'concrete boots'". Following on from the *Florentine* we had *Finiculi, Finicula* to lead into interval and a strange announcement about a lost pair of sunglasses in a mobile phone case.

After interval the raffle was drawn by none other than Santa Claus who 'rose' to the occasion. (Oh dear!) I didn't win any of the prizes.

Well, we must hear *Sleigh Ride* by Leroy Anderson, played by both gentlemen in their aforementioned, immaculate suits. It was very bright, Christmassy and enjoyable. A more reverent atmosphere prevailed as Tony and John played *O Holy Night*,

emphasising what Christmas is really about.

To open his solo segment on the organ, John's excellent choice was a Richard Rodgers and Lorenz Hart medley which included *The Lady is a Tramp*, *Babes in Arms*, *I Think I'll Fall in Love Again*, *My Funny Valentine* and *Where or When*. It was only proper now for John to get classical with a piece from the Anna Magdalena Bach Notebook.

Tony then returned to delight us with a group of well-known pieces. First he played *Fiddle Faddle*, another

Leroy Anderson composition. Second came De Falla's *Ritual Fire Dance* and he finished with *The Holy City*.

Moving to his favourite instrument, Tony was then joined by John at the organ to play a superb rendition of Franz Liszt's difficult work *Un Sospiro*.

Their final selection was *London Fantasia* by Richard Adinsell. We heard the full works including alerts, bombs and all clear which all sounded very realistic and left us wondering how it was done.

Now these 'Mafia' men were not going to go off without an encore, so they came back with a small piece by one of my favourite composers, Mozart's *Rondo Alla Turca*. What a splendid and florid conclusion to a magnificent concert! Although we went away wanting more, we'd had a great feast of wonderful fare from both Tony and John. Our appetites are whetted for their next concert.

* Footnote: In case you are wondering, or too young to know, the piano duo was Ivor Mortimer and Dave Kaye.

FREE TICKET OFFER !!!

Do you have a friend (or two) who has never been to a TOSA Concert?

This invitation is for them :

Invitation

If you have never been to a TOSA Theatre Organ Concert before, here is your chance to hear one of Australia's finest Theatre Organists,

Ray Thornley.

The time: 2pm on Sunday 18th February The place: Orion Centre Campsie

Fill in this form, cut it out (or copy it) and post it, enclosing a self-addressed envelope, to :-

The TOSA Ticket Secretary,
18 Dudley Street
PUNCHBOWL NSW 2196

An official numbered ticket must be obtained from our Ticket Secretary by mail in advance. This invitation will not be accepted to gain entry at the door of the concert.

I/we (one or two people only) have not been to a TOSA concert before:

Name : _____ Phone : _____

Name : _____ Phone : _____

FESTIVAL 2001

An ORGAN ODYSSEY

Details released regarding Festival 2001 - An Organ Odyssey. This information is an outline of the programme and what you can expect for your registration fee. At this stage we are not able to confirm all artists at all venues but we can assure that the performers will be local, interstate and international artists of the First Water.

We are also taking this opportunity to announce the Fee structure and offer a very special Early-Bird Rate as well as the regular registration prices.

If booked and paid by 1st March the fee will be \$250.00 and after this date the fee will be \$275.00.

Remember this is inclusive of Meals, Smoko's and venue transport from Kelvin Grove and city accommodation where transport is required. The After Glow is an extra charge. Some concerts will be sold individually as will extra tickets for the dinner, but some features are for Festival participants only.

Cheques and Money Orders made payable to "Theatre Organ Society of Qld". Send us your Name, Address, and we will do the rest.

The Programme:

Friday 13th April

Registration at Kelvin Grove from 1.00 pm onwards
Introductory Entertainment
Welcome Dinner
Opening Concert

Saturday 14th April

Early Start in City Hall Morning Tea
St. John's Cathedral Lunch
Afternoon Concert at Kelvin Grove with John Giacchi
Festival Dinner at Centra Roma St
(formerly Travelodge)

Tuesday 17th April

AfterGlow to Sunshine Coast including a visit to Ron West at the Pomona Theatre for a Silent Film with Organ and followed by a visit to various attractions. Includes Lunch. Cost for this day is just \$50.00 if booked in conjunction with Early-Bird registration (March). \$55.00 if booked late or separately.

There will be all the usual Festival activities including the chance to purchase CD's etc., from various artists that are not readily available as well as the chance to renew old friendships and acquaintances and build new lifelong friends.

The Committee of the Festival 2001 - An Organ Odyssey look forward to seeing you in Brisbane in Easter 2001. Come early or stay late, Brisbane is a great place for a holiday.

For further details

Contact:

The Festival Secretary
10 Eucalyptus St
Boondall 4034

Phone : 07 3265 4050

Fax : 07 38654361

e-mail:tosa2001@telstra.com

OUR NEXT ARTIST: ONE OF AUSTRALIA'S MOST POPULAR THEATRE ORGANISTS

Ray Thornley

Ray Thornley is one of those incredibly talented musicians who have led many hundreds of Australians into playing their own keyboard instruments. Ray has travelled extensively around **Australia to Yamaha Living Music Centres** playing the **Yamaha Electone**. He has played for product releases, concerts for **Yamaha** dealers and has conducted clinics for music teachers.

Although **Ray** has been mainly known for his activity in the electronic organ field for many years, early in his musical career he was resident organist at the **Victory Theatre** in **Kogarah** for several years at the time when the theatre boasted a **2/7 Christie**.

In 1972 **Ray** was awarded the first place in the **City of Sydney Eisteddfod** in the **Open Electronic Organ** section and was invited to play at an exhibition concert. Since 1976 **Ray** has been giving recitals throughout **Australasia**, with concert performances in **Japan, USA, New Zealand** and **Singapore**. He has given solo television performances in **Hobart, Brisbane, Adelaide** and on regional stations.

Ray has performed on many occasions with his long-time friend and fellow musician, **Tony Fenelon**, as half of their duo which plays concerts on electronic

organ and piano. On these occasions **Ray** proves the versatility of the modern-day keyboard as an orchestrating instrument and, as those who have had the good fortune to attend his concerts will attest, displays his exceptional dexterity. They have performed at many venues throughout **Australia** including the **Newcastle Conservatorium of Music**, the **Adelaide** and **Brisbane Town Halls** and a live broadcast from the **Sydney Opera House**.

Ray's credentials include a **Bachelor of Science (Eng.)** from the **University of NSW** (1975), a **Licentiate of the Yamaha Music Foundation** (1983) and studies in electronic music, acoustics and solid-state physics.

He has conducted seminars for the **Yamaha Music Foundation** in **Japan, Singapore** and **Australia**, was a guest lecturer at the **Yamaha Music Foundation (Aust.) Teacher Conventions** of 1990 and 1991. He has been an adjudicator for the **City of Sydney Eisteddfod, Dandenong** and other regional eisteddfods, including the **1993 Royal South Street Eisteddfod** in **Ballarat**.

With his vast knowledge of computer-assisted music which he has accumulated in more recent years through the changing

technology inherent in today's keyboard instruments, **Ray** has been internationally recognised in his close association with the **Yamaha** new-product design department.

Ray has released 8 solo recordings, one of which won "**Most Popular Electronic Organ Record in Australia**" (**Keyboard World**, 1980) and he was voted "**Most Popular Electronic Organist**" in 1978, 1979 and 1980, and on this last occasion also picked up the "**Overall Best Australian Organist**" award. As well as taking part in its Inaugural Concert, he was a featured organist on the well-known recording of **Adelaide's Capri Theatre Organ, "Five Alive"**, along with **Neil Jensen, John Atwell, David Johnston** and **Tony Fenelon**.

One of the primary reasons **Ray** has received enthusiastic receptions wherever he has performed is his styling. His up-to-date, yet easy-on-the-ear arrangements are widely acclaimed. As audiences in both **Australia** and **America** will bear out, **Ray's** popularity results from the fact that he is first and foremost an entertainer - one of the best!

Ray Thornley is a keyboard artist with a difference. His music and his concerts are most definitely not to be missed by anyone who enjoys music.

FIRST TOSA CONCERT FOR 2001
SUNDAY 18th FEBRUARY
Orion Centre Campsie
Booking Form Next Page

BOOKING FORM

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ORION CENTRE CAMPSIE
SUNDAY, 18th February, 2001, at 2.00pm

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Mrs Jean Newell : (02) 9750 0362

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- Adult non-member tickets @ \$18-00 Total \$ _____
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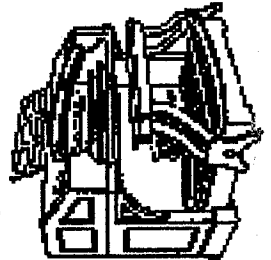
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