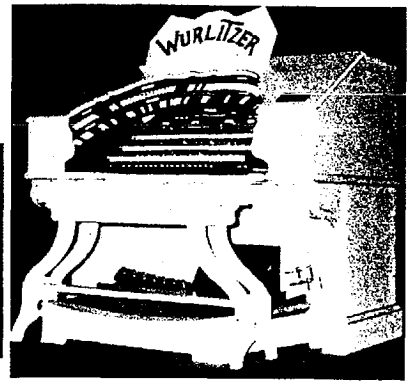


JUNE, 2000

TOSA

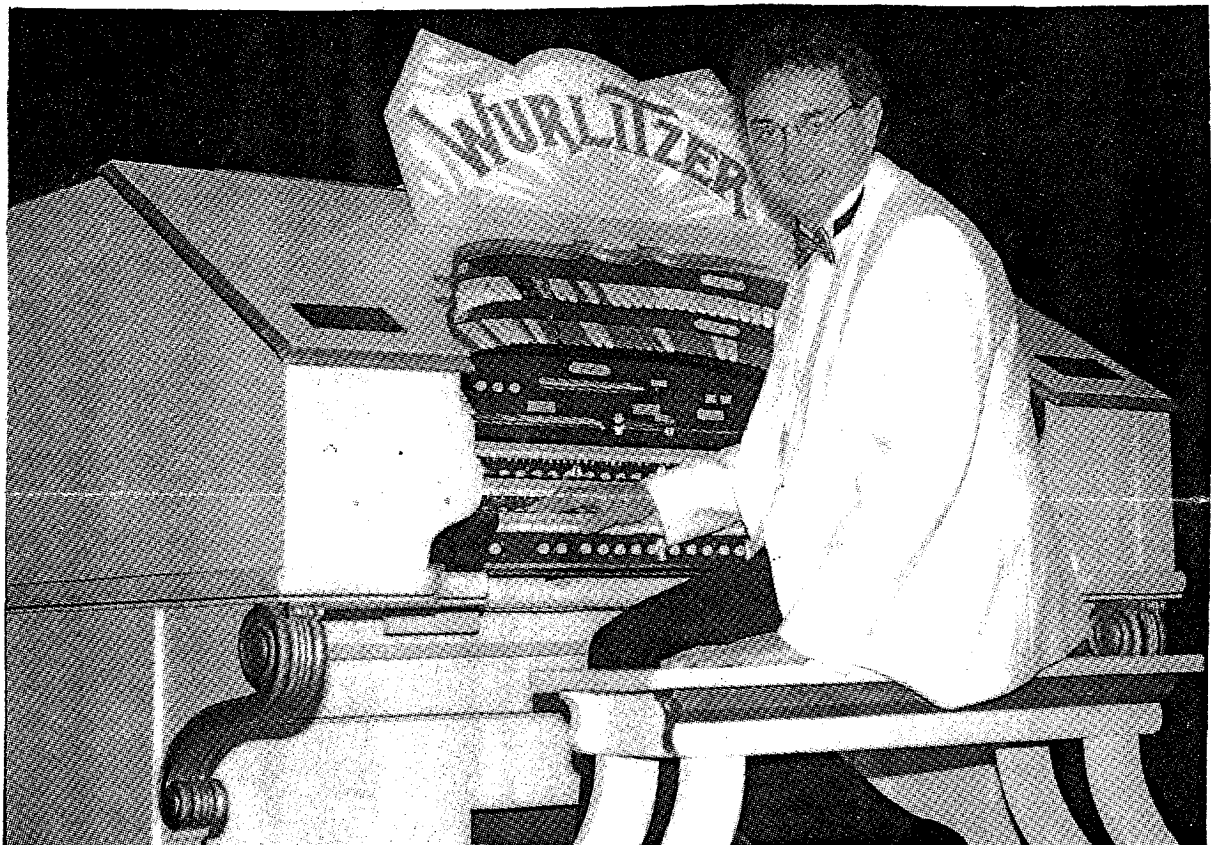


2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

*The Welcome Return of One of
Melbourne's Best Theatre Organists*

JOHN ATWELL



Sunday, 18th June at 2.00pm
Orion Centre Campsie

Volume 39
Issue 5
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TOSA NEWS

JUNE, 2000

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

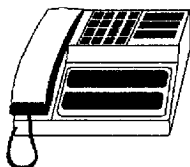
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MEMBERSHIP SECRETARY
TOSA News Items, Advertisements - EDITOR



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WORLD WIDE WEB HOME PAGE - TOSA (NSW)

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

JUNE

Monday	5	at 7.30pm	Committee Meeting
Thursday	8	at 1.30pm	Members' Playing Day Orion Centre Campsie Phone Thursday morning to confirm 9716 0151
Sunday	18	at 2.00pm	John Atwell Concert Orion Centre Campsie
Thursday	22	at 7.30pm	Members' Playing Night Marrickville Town Hall Phone to confirm 9798 6742

JULY

Monday	3	at 7.30pm	Committee Meeting
Thursday	13	at 1.30pm	Members' Playing Day Orion Centre Campsie Phone Thursday morning to confirm 9716 0151
Thursday	27	at 7.30pm	Members' Playing Night Marrickville Town Hall Phone to confirm 9798 6742

AUGUST

Monday	7	at 7.30pm	Committee Meeting
Sunday	20	at 2.00pm	Chris Powell Concert Marrickville Town Hall
Thursday	24	at 7.30pm	Members' Playing Night Marrickville Town Hall Phone to confirm 9798 6742

From The President

As the last **TOSA News** went to press we were within a couple of days of the **Convention** - called "**Festival 2000**", expecting the best, but trying to cover all possible problems.

Thanks to a LOT of pre-planning and a LOT of helpers, the event went off with scarcely a wrinkle. All the people I met said they absolutely enjoyed the whole show. All the artists excelled themselves - and hey wasn't that a trick to have a ballet dancer materialise at the **Orion** during **David Peckham's** offering of *Sugar Plum Fairy*. You'll read more about the events in other pages of this and the next edition.

If you asked me to pick the highlight of it all, I wouldn't. Everyone did their best, and some of top performers were unseen and didn't play a note. It's not a competition, it's an enjoyment.

At the **Festival** a meeting of delegates discussed a number of ideas - I'll share some of those with you another time. But the unanimous view is that in future we call our **Conventions "Festivals"**. So, be it known that "**Festival 2001**" is in the works, to be held in **Queensland**.

Thank you all those members who have already sent in their renewals - it really helps to have them early. There's another reminder in this edition, so do it now!

Some interesting events coming up for the rest of 2000 - keep watching. And, with a little bit of luck, the **Orion Players' Afternoons** will continue. But please note there will be **NO TOSA ACTIVITIES AT ALL** in September - we think there will be enough traffic in **Sydney** without us coming and going to **TOSA** concerts!

For now - Watch this space,
Walter Pearce



From The Vice President

A couple of minor housekeeping matters from one of TOSA's Vice Presidents, **John Shaw**:

1. Some months ago a member of a TOSA audience left behind a mauve umbrella which was found and handed to **John**. The owner phoned **John** about the umbrella which he has dutifully taken to each concert ever since, but the owner has failed to contact him there. Do you own the umbrella?

2. At the **Neil Jensen** concert at **Marrickville** last month the winner of the first prize forgot to claim the prize. If you have the red ticket, number 3847980, would you please contact **John Shaw** on 9759 5825 with a view to collecting of your prize.

*Articles in this journal
do not necessarily
represent the views of
the committee, nor those
of the editor*

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

Editorial

The **Festival of Theatre Organ 2000** was certainly a triumph for all concerned. Thanks go to all the helpers and participants for the smooth-running of the events, and especially to the Convenor **Margaret Hall-Nelson** who put so much effort and attention into it.

The **Festival** is over but the reports linger on! This issue contains the first few reports in chronological order. Once again thanks is due to our superbly organised Convenor, **Margaret**, who even suggested the names of the report writing "volunteers".

Many thanks to all the **Festival** report writers who so willingly and promptly provided the great accounts of the various events. In this issue we have reports from **Chris Styles**, **Kingsley Herbert** and **Maureen Cross** and, as usual, thanks to **Barry Tooker** for taking and having processed the accompanying photos. I hope you all our writers get to see the final results of their much appreciated efforts. More reports and photos next month!

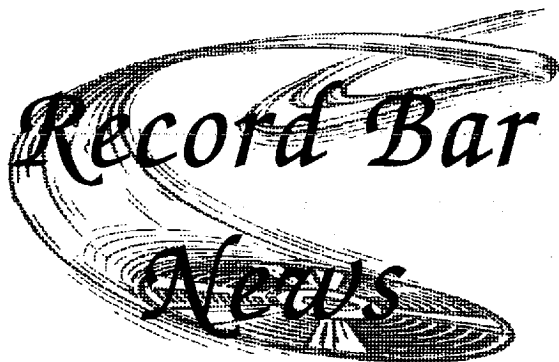
Our normal concert programme continues now that the Festival is over. **Neil Jensen** played a great concert for us at **Marrickville** last month, and **John Atwell** will be delighting us all with his playing on Sunday, 18th June at the **Orion Centre**. Please consider attending as this is TOSA's only source of income and without your support there will be no TOSA to look after our wonderful, historic Theatre Pipe Organs. See you at **Campsie!**

Best Wishes,
Colin Groves

Welcome To New Members

TOSA (NSW) is pleased to welcome the following new members and wish them a happy time among our ranks:

Joyce Cutting - Aylmerton
Walter Honey - Concord
Anthony James - Summerland Point
Eileen Morrice - Fullerton Cove
Russell Nichols - Como West
Kim Stewart - Glen Alpine
Allan Youle - Artamon



by Neil Palmer

A new John Giacchi recording:

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John Giacchi plays the Capri Theatre Pipe Organ, Adelaide. Tracks: *We Saw The Sea; Journey Into Melody; Selections from Rose Marie (The Mounties; Rose Marie; The Door of Her Dreams, Indian Love Call; Totem Tom-Tom; Rosemarie (reprise); Serenade (from The Student Prince); Shooting Star; Theme from Blue Hills; A Gus Kahn Cavalcade (Flying down to Rio; My Buddy; Makin' Whoopee; You Stepped Out of a Dream; Orchids in the Moonlight; Love Me or Leave Me; San Francisco) Blue Twilight; In My Garden; Poet and Peasant Overture; Ladybird Lullaby.* COMPACT DISC \$25.00

Also, still available at \$25.00 is John Giacchi's previous CD release *BEYOND THE BLUE HORIZON* played on the Orion Centre WurliTzer.

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Members' Playing Sessions



The members' Orion playing afternoon on Thursday, 11th May, saw the following members enjoying themselves at the console : Bruce Bisby, Jack Rose, Ron Ivin, Walter Pearce, Bill Schumacher, Wendy Hambly, Jack MacDonald, Richard Marschall, Jim Birkett, and special guest Miss Dale Peckham (aged 9)

who played very nicely for everyone.

The listeners included : John Atkins, Betty Rose, David James, Ron Bryan, Ray & Edna Hambly, Jeff Peckham, Debra Marschall and Elaine Birkett.

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Festival
OF
**THEATRE
ORGAN**

Sydney 21-24 April

Convenor's Postscript

From all accounts the Festival of Theatre Organ 2000 appears to have been a great success. For a non-profit organisation like TOSA whose goals are chiefly that of preserving and promoting an artform, the success of staging such an event will not however, simply be measured in financial profit - although I am pleased to say that the coffer remains healthy.

A very high standard of musicianship and presentation was evident throughout the entire Festival. A few programs offered some delightful surprises. If you weren't there you'll have to read the revues! The instruments *mostly* behaved themselves - many thanks to the organ crews - and each venue had its own distinctive ambience. The food was consistently good and spirits were high as everyone enjoyed the social atmosphere of the conclave.

A week after the Festival, the organising committee met one last time to assess how everything went. Problems were few and quite minor within the context of staging eleven events over four days; each event was attended by more than a few hundred people. It is hoped that the results of the *post mortem* will assist the planners of future Festivals.

I would like to thank my colleagues on the organising committee for their diligence in realising the vision for the 28th National TOSA Convention, a convention which has subsequently become the first official "Festival of Theatre Organ" - the result of a vote at the National Delegates Meeting.

A big "thank you" also to our Hosting Team. The "yellow-vest brigade" did a marvellous job welcoming, directing and assisting conventioners throughout the weekend.

The Festival's organisation brought to light a good deal of untapped resources within our membership. Many individuals gladly shared their time, talents and skills in various capacities to assist preparation and the smooth running of events. Thanks to all of you whose contributions resulted in a wonderful weekend of activities.

With a good deal of positive energy generated by the Festival, I hope many TOSA members will be greatly encouraged to support a broad range of activities furthering the appeal of theatre organ for young musicians, technicians and an audience of the future.

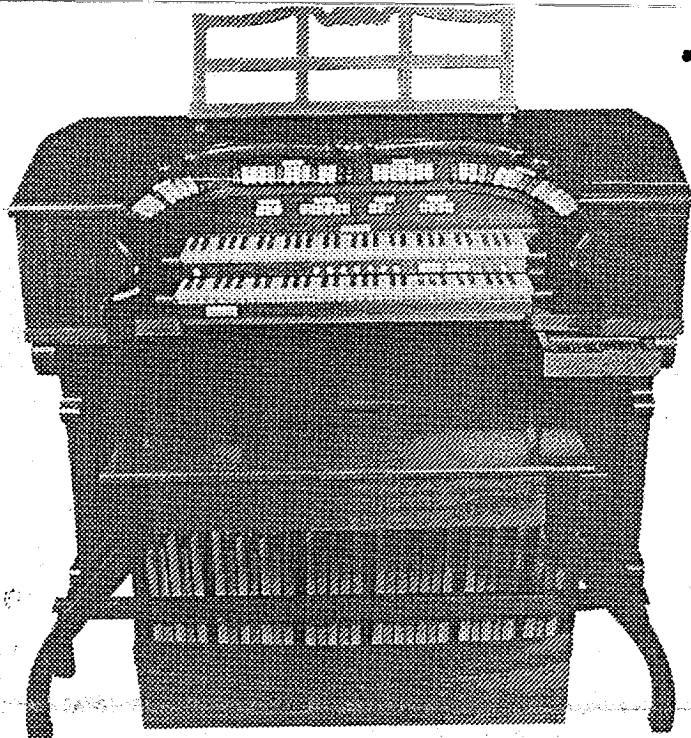
Signing off,
Margaret Hall-Nelson
Festival Convenor

National Convention of the Theatre Organ Society of Australia

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Sydney's Festival of Theatre Organ 2000

Duets For Grand Organ Thursday 20th April



Robert Ampt and Amy Johansen

Fire Up The Festival 3pm Friday 21st April Burwood RSL Club by Chris Styles TOSA NSW

What a great delight to be back (from my country abode) amongst friends and amongst the biggest "bevy" of theatre organists I think I have ever seen. Let's see (not in any ranking order!) **John Giacchi, Cliff Bingham, Tony Fenelon, Neil Jensen, Bill Schumacher, John Atwell, Tom Hazleton, David Peckham, Margaret Hall** and others too numerous to mention, all around to help "Fire up the Festival". It was a joy to be sharing with so many familiar faces in such a fine venue at the opening to *Festival of Theatre Organ 2000*.

Of course the most noticeable "thing" in the auditorium to we organ buffs was the *Allen* organ. To give it the right title it's an *Allen Renaissance* or *Allen R-311* (as **Margaret Hall** explained) "R" for Renaissance, "3" manuals, "11" ranks. What a glorious sight! **Wendy Hambly** and I were seriously hoping we could take it home, but apart from the fact that it wouldn't fit in the boot, we'd both also left our cheque books at home!! (Also had numerous other friends who had forgotten the cheque books as well!!)

I hadn't heard **Tom** since, I think, 1983 on his last visit to play theatre pipe organ here but I have purchased a

number of his fine recordings and have in the (largely borrowed) collection some great LPs he has made over the years.

I heard the organ in rehearsal (played by disc as **Tom** checked sound levels around the auditorium - a very sensible idea) prior to the doors opening at 1.30pm and was impressed there and then.

Tom's opener was *This Could Be The Start of Something Big* and it was! An old favourite and one executed in fine **Hazleton** style, that assuredness which comes with the total professional. *Tip Toe Through The Tulips* was next and this was the start of showing off the wonderful percussions the *Allen* has - drums, glockenspiel, you name it. Did I hear an extra cute Vox Humana somewhere there too?

During the concert **Tom** featured music from *My Fair Lady* and *Carousel*, both great musicals in their day and melodies we all enjoy. **Tom** showed off the carillon on the *Allen* to great effect in the *My Fair Lady* selection and I think there are a few suburban churches around where I'd gladly throw out their timid recordings of carillons and replace them with the *Allen* version! These days I'm also happy to hear selections from other great **Broadway** shows as well and there are some memorable numbers in *Annie Get Your Gun*, *Helly Dolly* and *Anything Goes*. I did like the Latin version of *I Could Have Danced All Night*, again from *My Fair Lady*, that **Tom** interpreted so well.

Tom took the organ into classical mode for Easter with two pieces *I Love You Lord* and *I Will Magnify His Name* by late **American** composer **Fred Bock**? These showed off the instrument well as a church instrument should one want it that way. I'd like to get my hands on the first piece



All the Festival artists on stage at Burwood RSL

- gentle and soft - to add to my organ repertoire. The second piece was in Toccata form on what seemed like full organ with a full pedal arpeggio at the end - very spectacular!

Tom does the "burlesque" sort of music so-o-o-o well and *Makin' Whoopee* which followed next was a great example of that.

The main theme from *Dr Zhivago - Somewhere My Love* - issued forth next and great use was made of the synthesised violin on board the magic machine. Certainly a very powerful violin player!

Tom and **George Gershwin** share birthdays (not birthdates. **Bill!**) and a beautiful **Gershwin** medley followed. As an aside, if you haven't ever heard **American** singer **Michael Feinstein** sing **Gershwin** you ain't heard nothin' yet! **Feinstein** also worked with **Ira Gershwin** and brings tremendous feeling to this music.

We came back after Intermission with the obligatory (I say that because I opened my radio programme on Easter Monday with it) *Smile and Show Your Dimple* or as it became in the thirties after being a twenties flop with aforementioned title - *In Your Easter Bonnet*. Thank you **Irving Berlin** for picking it up off the cutting room floor in its first incarnation. How ever would **Fred Astaire** and **Judy Garland** have blossomed in their careers without *Easter Bonnet*?

Tom again showed off the "sweet" sounds of the *Allen* with *Little Girl Blue* and after *Carousel* music added more to the music for this time of year with a very gutsy *How Great Thou Art*. The introduction to this was exceptionally powerful and at one stage **Tom** did a sort of Toccata with the melody line on the pedals! Great stuff, though overall the reed sounds of the organ probably could have been a little less "in your face". (A speaker problem - NOT the organist's!)

Mr Hazleton's home run was a medley of "Where do I go from here" tunes featuring **American** cities/destinations, i.e. *Chicago, I Left My Heart In San Francisco, Stars Fell On Alabama, Mississippi Mud* and *Deep in the Heart of Texas*. All done with great effect.

The audience brought **Tom** back for an encore which was HIS version

of what the **American** National Anthem should be - *God Bless America*. A top finish and a happy conclusion to a concert that I certainly had looked forward to. I look forward to hearing **Tom** some time again on one of our **WurliTzers** in a future visit to **Australia**.

P.S. A commercial - If you are anywhere from **Campbelltown** to **Goulburn** you can pick up my theatre organ radio programme on 107.1FM each Monday night at 8pm. Sorry we haven't got it back on **Sydney** radio yet, but we'll keep trying!



Dinner at Burwood RSL

An Evening With
Tony Fenelon
8pm Friday 21st April
Orion Centre Campsie
by **Kingsley Herbert**
TOSA ACT

A "Toni" for Tony!

The Friday evening concert was the first of two major **Festival** events at the **Orion Centre** - oops, sorry - the **Campsie Wedding and Function Centre!** What a transmutation of the former **Orion Centre** awaited us - with pendulous bolts of polyester suspended from the ceiling, and similar treatment on the stage (*White Ladies* would be pleased) - presented a very different "atmospheric" effect, I suggest, to the cinema palaces of bygone days as per **John Thiele's** earlier audio-visual presentation.

Notwithstanding, the air hummed with theatre organ devotees' excitement awaiting the obligatory intro's and rising console. **Tony Fenelon** is well known to theatre organ audiences both in **Australia** and overseas (including 18 international tours) - and once again, this concert would delight and enthrall all present with his singular artistry and personality.

Tony's opening number, *Yankee*

Doodle Dandy, had that unmistakable imprint of exacting rhythm and panache for which **Tony** is recognised. (I was left a little puzzled though, as to the reasons behind this impromptu choice for an opener.) However, his next selection titled *A Night At the Opera* with arias from **Delibe's Lakmé** and **Verdi's La Traviata** et al., was, for me, certainly one of the highlights of the evening. From the quietest solo aria passages to full orchestral ensemble this was sheer spellbound artistry of emotional nuance and energy.

An affectionate performance of **Bab's People Who Need People** followed with a self-duet of *As Time Goes By* with **Tony** on piano accompanied with pre-recorded sequencing on the 3/17 **WurliTzer** organ. The piano was featured again in a classical selection and ending with a **Gershwin** potpourri (for which the organ accompaniment was set-down by **Tony** in 1995, when digital playback in concerts was largely a novelty). Dare I say, there is no other artist as deft and adept as **Tony** in the use of this new-form technology for enhancing live performance arrangements to a more satisfying whole.



Tony's distinctive verve and keyboard talents were again appreciated in a gorgeous adaptation of **Hoagy Carmichael's Stardust** on solo piano, then into an engrossing performance of *Fantaisie Impromptu*, to be followed by **David Rose's** "Holiday for Stings" in what one might describe as a 'duo-piano organ trio' in which the **WurliTzer** upright piano intertwined most effectively with organ (pre-sequenced) and with **Tony** seated at the Concert Grand. (Incidentally, the **Yamaha** grand piano on stage sounded superb throughout, whereas the organ I thought sounded less lively than previously, no doubt as a result of the carpeted floor - and trimmings!)

Other items where **Tony** utilised the more distinctive ensemble sounds of the **Orion WurliTzer** included a sublime **Buddy Cole** rendition of *September in the Rain* with shimmering strings and

counter-harmony on solo Glock and octave Flute - a selection of **Hungarian** music by **Liszt** and **Brahms** performed at an unrelenting pace - then, in contrast, the very light and delicate **Kriesler Tambourin Chinois** emphasising again the clean and crisp Strings of the organ. *Times Square Boogie* with generous post horn riffs (even the lighting projectionist was catching the mood) - then to a bitter-sweet rendition of *Somewhere in Time* with a hint of **Rach.'s 18th Variation** underscoring the refrain.

All good things come to an end (and this was still the first day of **Festival 2000!**) but not before **Tony**, in his own inimitable way, overwhelmed us all with his now renowned solo piano and organ duo of **Gottschalk's Grand Tarantella** (a repeat of last year's opening of the **Melbourne Regent WurliTzer** organ - then with **Lyn Larsen** at the console). Impeccable timing and rhythm throughout - and those double octave chromatics, at the end, left most awe-struck just by watching!

Tony Fenelon has been, is, and ever shall be, the doyen of Theatre Organ and Keyboard entertainment in **Australia**. This concert re-confirms that belief. Sincere thanks to **Tony** for a triple AAA concert!! Accolades also to the **Orion** organ crew, **John Gorrie** as events' MC, and to **TOSA NSW** for hosting a great and most memorable **Festival 2000**.

Console Cameos
10am Saturday 22nd April
Epping Baptist Church
by **Maureen Cross**
Bendigo Theatre Organ Society

- ROBERT WETHERALL**
BRISBANE - Aged 17
- DAVID BAILEY**
BRISBANE - Aged 18
- VERONICA DILLON**
NEW ZEALAND - Aged 22
- MATHEW LOESER**
SOUTH AUSTRALIA - Aged 14

Robert certainly set a standard and precedent to start the morning's entertainment at **Epping Baptist's Christie**. It is always a thrill and a moving experience to see young organists with courage, dedication, and a love for music so early in their lives and the fact that they have already

reached a stage where they can confidently present a program at a **National Convention**.

Their confidence and the fact that they had spent many hours practising was evident. Their registrations for each piece had been carefully selected and were very individual from each other showing their own style and preference for certain sounds and the effect they were trying to achieve.

Robert started with a **Lyn Larsen** tune *Married I Can Always Get* then changed the mood to *The Repaz Band March* which is one of my favourite marches, following with a relaxed ballad titled *Moonlight Becomes You*. **Robert** was able to demonstrate shading, depth, and blending of music with his selection of registrations for all his performance. Finishing his program with a selection from *West Side Story*, **Robert's** technique and talent shone through with some beautiful harmonies.

David Bailey commenced his performance with *We'll All Go Riding On A Rainbow*. When **David** started playing, it was easy to forget that he was only 18 - he seemed full of confidence and appeared to play with such ease (just like a pro). He then presented a superb rendition of *Ebbtide*. His use of the strings in this piece was wonderful and he was able to bring out the warmth and feeling in this particular piece by carefully choosing his settings on the beautiful **Epping Christie**. We were then whisked away into another mood with *Nina The Girl From Argentina Who Wouldn't Dance*. This piece was fast, melodious and rhythmic. **David's** accuracy with his playing showed an enormous talent that can only improve as he matures and gains experience with the Theatre Organ. **David**, as with **Robert**, spoke well, introducing each piece thoroughly which left no doubt in our minds exactly what we were listening to. A selection from **Rodgers and Hart** included *This Can't Be Love*, *I Could Write A Book*, *You Are Too Beautiful* and *With A Song In My Heart*. Again, it was apparent that **David** had put in hours of practice, had



David, Mathew, Veronica and Robert

familiarised himself with the organ stops, ranks, and how to register the organ to bring out the best sounds for each individual piece.

Veronica Dillon opened her section with a snazzy rendition of *Put On A Happy Face* - such a lovely bright tune and played in a toe-tapping rhythm.



Lunch at Epping

The arrangement was different to previous recordings/performances that I have heard which added interest to her interpretation of this tune. *At Long Last Love* certainly showed **Veronica's** love of music and in particular the Theatre Organ. She presented each piece with a knowledge of what she



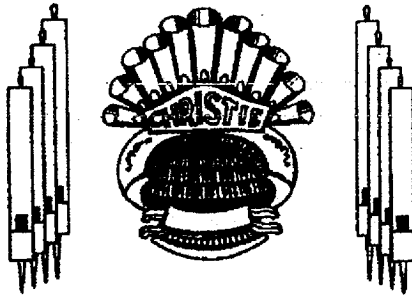
Epping Catering Crew

wanted to achieve in sounds and attempted to do this with the beautiful and various stops on the **Christie**. One of my favourite musicals is *Oliver*, which I am pleased to say was included in **Veronica's** repertoire. **Veronica** demonstrated her interpretation of *Oliver* skilfully and with confidence. To finish her segment, **Veronica** chose one of her favourites, a **Rodgers and Hart** composition *Falling In Love With Love* which she played with warmth, while displaying her ability and talent on this unique instrument.

Fourteen year old **Mathew Loeser** was left to bring the *Console Cameo* concert to a close. His performance was excellent, polished and very confident. In some ways he reminded me of young **Richard Hills** from the UK who also at 14 appeared to have mastered the Theatre Organ with an expertise that some people have to work at for a lifetime. Two beautiful ballads, *The One I Love* and *Tenderly*, were played with such splendid registrations and feeling that the music appeared to float from the organ and engulf the listener in the mood of the moment. A complete change of atmosphere emerged when **Mathew** chose *You and The Night and The Music* from the show *Revenge*. Here we heard **Mathew** use sombre overtones and registrations suited to this piece of music. He was able to blend and use harmonies and melodies that were befitting to the musical score which not only allowed the audience to appreciate the music but to witness what a bright future this young organist has in promoting the Theatre Organ. **Mozart's Ave Verum Corpus** was played beautifully. The audience showed their acceptance and appreciation. The **Blackpool Tower Ballroom** nostalgia was not forgotten with a quickstep medley, that just about had us all dancing up the aisles. A tune from *South Pacific*, *Younger Than Springtime* ended the morning's concert. I'm sure we will be hearing more from this young man at future concerts, as his performance was excellent.

I thought all four artists did a praise-worthy job.

(Continued next month)



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GREAT NEWS!!!

FOR THEATRE PIPE ORGAN LOVERS EVERYWHERE

At the Banquet of Sydney's Easter Convention, "The Festival of Theatre Organ 2000", Festival Convenor, Margaret Hall-Nelson, was pleased to announce the following long-awaited news, which was part of a communication from the General Manager of Sydney's State Theatre received just before Easter. It is welcome news to all those who have had an on-going concern about the fate of the damaged State Wurlitzer. The TOSA (NSW) committee has written to Mr Barnes wishing him well with this exciting project.

From: **Brian Barnes**

Subject: **STATE THEATRE WURLITZER ORGAN**

... "The State Theatre Wurlitzer Organ, a Style 270 Special, has not been heard since 1994 when it was played briefly at the opening of The Sydney Film Festival. Due to its deteriorating condition it was decommissioned and Greater Union, who have owned and operated the State since 1929, commissioned a condition report and conservation plan from Ray Holland.

Greater Union has commenced the first stage of the plan. The console has been removed from the well and is to be rebuilt and refurbished by John Parker in consultation with Ray Holland. It is expected that the other stages of restoration will be planned to be completed at least by the 75th anniversary of the State in 2004.

At this stage there is no plan to seek external funds. An application may be made for some assistance from the N.S.W. Heritage office.

There has never been a question as to whether or not to restore the organ but rather how. We believe we have the most appropriate and viable plan to achieve a full restoration of the instrument's unique voice. We look forward with confidence to the occasion when we will all enjoy the special magic that only a theatre organ can bring to the "Palace of Dreams".

Greater Union welcomes the ongoing interest and support of theatre organ practitioners and enthusiasts both here in Australia and overseas."...

Yours sincerely,
Brian Barnes
General Manager
The State Theatre

A Review of David Parsons' Concert

Marrickville Town Hall by Walter Pearce Sunday 26th March

David Parsons is not your average organist. He is "one of Sydney's well known and talented musicians" with his own particular style. To read his concert résumé was enough to prove that. This concert was like a friendly afternoon at his home. No pretensions, just good music. And I did enjoy it. Thank you too **Beverley Parsons** for your prior research and for coming along to keep an eye on **David**.

By the way, **David Parsons** is very well acquainted with this organ and had his share of input into its installation at **Marrickville**.

The concert opened with a good bright *The World is Waiting for the Sunrise*. Now a 6/8 **Souza** march, *Semper Fidelis*, followed by **Glen Miller's Tuxedo Junction**. A rather low and slow train I thought, but it came complete with the **Wurlitzer** Train Hooter (which **David** says he couldn't find at rehearsals until **Neil** revealed that it is now called the "Boat Whistle").

The *Light Cavalry Overture* by **Franz von Suppé** - with horses hooves no less! This piece propelled me back some 45 years to the first organ LP (10 inch) I ever bought. I very much treasured that disc, but I prefer **David's** interpretation! This piece was very well received by the audience.

Next a quiet song *Somewhere Out There (your dreams will come)* which **David** played with much feeling. It was a piece he had listened to at a school concert in which his grand-daughter took a part. Sounded like the 8' Vox against 4' Tibia. I notice grandparents seem to be getting younger all the time!

My Heart Will Go On from the blockbuster movie *Titanic* was not as loud as in the movie theatre - an improvement.

Now some background reading about *My Fair Lady* which **Beverley** had unearthed for **David**, and we were treated to a medley of 6 numbers from that show. Enthusiastically received even before the music started! I did enjoy the way the solo sounds of the organ were exploited in these and other pieces - quite a lot of the melody lines taken by untremmed voices

Trees - "I think that I shall never see a poem lovely as a tree". Played with a



tremmed Salicional melody against an untremmed accompaniment, ending with effective use of the Bird Whistle. Seriously beautiful words and music. Nice sound and ecologically sound!

Trumpet Minuet by **Alfred Collins** came next, with **Parsons** promising it would sound good even though the organ didn't have a trumpet rank. Yes, he used the Post Horn which is actually called the "English Horn" and yes it did sound convincing against a background of the Diapason.

Three selections from *The White Horse Inn* brought us full organ with bursts of solo work on the Tuba. During the third *Goodbye*, it was almost impossible not to clap along, and the Chinese Block made a credible horse trotting. The crowd especially liked this selection too.

Following **David's** commercial for his latest CD *Unforgettable Melodies*, it was time for a TOSA cuppa.

After interval **David Parsons** resumed this friendly Sunday afternoon with background comments on *Les Misérables* which opened in **Paris** in 1980. Then we were treated to a selection of songs from the show - *I Dreamed a Dream*, *Castle in the Cloud*, *Master of the House*, *Bring Him Home*, *Do You Hear the People Sing?*

With Easter almost on us (then in the third week of Lent), we listened to *Intermezzo* and the *Easter Anthem* from *Cavaleria Rusticana*. Fractional Tibias with the Glock used quietly and

effectively for the first piece, building to full organ in the second.

Then on to some seriously sentimental **Neapolitan** love songs - *O Sol o Mio* ("O my sun"), quite rhythmic really, with a spot of Castanets and even the Wood Block. *La Matinata* ("The morning" - also known as "You're breaking my heart"). *La Danza - Tarantella* - made famous by **Enrico Caruso** and many singers since - described by **David** as a folk dance which is still danced to this day. Lots of contrasting *pp* and *ff* in this one.

Now something special. If you read the May edition of *TOSA News* you saw the *Sun Herald* list of "The top 100 tunes of our time"

which **David** now introduced to us. He played short versions of the first ten on the list, starting with *Yesterday* and ending with *As Time Goes By*. Fascinating variety of stuff. I enjoyed this as much as any part of the concert, no doubt because these are melodies and harmonies that have won the approval of most people over a long time, and because **David** exploited the beautiful solo sounds of the **Wurlitzer**.

David Parsons has quite a following in **Sydney**, and he is reputed to be able to play almost anything off the cuff. So we were treated to three requests - **Eric Coates' Dambusters' March** - played fast - with Tuba/Diapason solo in the tenor register. Second request was *Liberty Bell* - fairly full registrations with pedal Tap Cymbal, then lots of noise plus the Bass Drum and Crash Cymbal for the final chorus. Finally *How Great Thou Art*. First verse quiet and tremmed with Tuba solo, verse two tremms off and solo on Clarinet/Diapason. Full registrations for the finale with the 32' Pedal Resultant on the last note to give the old **Town Hall** a bit of a shake.

David was given no choice but to play an encore - *Toreador Song* from *Carmen*. Plenty of organ with Pedal Cymbal and Tambourines at appropriate places.

Certainly good value for your money at this concert. Come back again, **Mr Parsons**.

(With thanks to the guy next to me who knew the names of the ranks being played, so I didn't have to climb up and see during the concert!)

OUR NEXT ARTIST :

John Atwell

John Atwell started learning the piano at the age of 7, and had always expressed an interest in playing the pipe organ. At that stage, his experience had been a limited exposure to the organ in the local church plus a **Jesse Crawford** and two **Reginald Foort** recordings from his father's collection of 78s. But on Good Friday 1965, he visited **The Regent Theatre** in Adelaide with his family as a lad of 15 years, and experienced for the very first time the total impact of a live theatre organ.

This experience was to be the catalyst which kindled his interest and resolution to play the theatre organ. After that, any excuse to go back to **The Regent** was worthwhile!

Once **John** commenced classical organ studies at age 17, **The Regent** became his unofficial venue for theatre organ tuition. When he could on a Saturday morning, **John** would get some extra practice at **Scots Church** in North Terrace where he went for lessons, then slip round to **The Regent** for the matinee. The "lesson-matinee" cost 5/- (later 60c) and consisted of listening to and watching every action and movement of the resident organist, **Knight Barnett**, from the front row of the stalls. It didn't matter what film was playing.

Later he would work on what

he had seen and heard back at his practice instrument - a very early **Allen** organ. This was the only way to get tuition in those days, apart from listening to recordings.

After **The Regent** closed, **John** became aware of the existence of the **South Australian Theatre Organ Society**, and through this association and the recognition of his developing talents, he was invited in 1968 to join **Knight Barnett**, **Brian Richardson** and **Ian Johnson** for the first TOSA theatre organ concert at **The Regent's WurliTzer** in its new location at **St. Peter's College Memorial Hall**. Quite an experience for an 18 year old!

In 1971 **John** married and moved to **Melbourne** to study immunology for his PhD. His musical career also continued to develop with invitations for concert appearances in different states of **Australia**. But an appearance with **Tony Fenelon** at this same **WurliTzer** in **St. Peter's College Memorial Hall** during the TOSA Convention in 1974 marked the national debut of a popular piano/organ duo association which has continued to the present day. In that time **Tony** and **John** have performed many times to appreciative concert audiences all around **Australia**. In 1995, they took their particular magic to the USA

for a successful four week tour.

Over the years, **John's** musical contributions have been quite varied. **John's** theatre organ performances have taken him around **Australia**, **New Zealand**, the USA and **Canada**. Several of these performances have been opening concerts; he has presented programs of both classical and light orchestral fare on significant non-theatre instruments in **Australia**; he was for over 16 years accompanist to the **Maroondah Singers**; he has worked as a freelance accompanist for many other choirs and soloists; and he has acted as a consultant on the re-specification of many of the new theatre organ installations around **Australia**, including TOSA NSW's **Marrickville WurliTzer's** refurbishment.

Through his music, **John** has had the opportunity to meet many people over the years both in **Australia** and overseas. He is grateful that many have become close family-friends. **John** has spent his post University life working as a research scientist for **CSIRO**. He is again working in the field of immunology and molecular biology as it relates to the diagnosis of human disease. Work commitments place an ever increasing demand on his time. However, he is determined to ensure there is always time for both music and his family.

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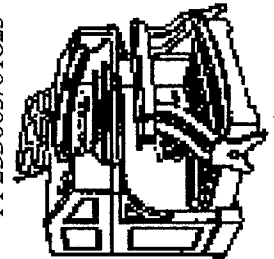
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