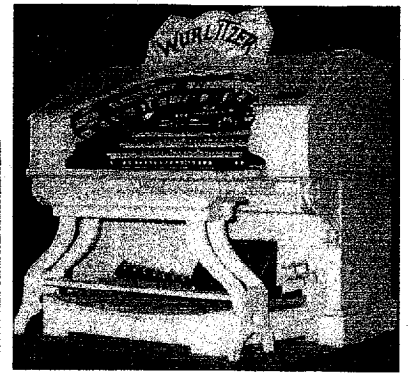


OCTOBER, 2003

TOSA

NEWS



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

Look Who's Back At Last! The elusive

MR TONY FENELON

Australia's Favourite Theatre Organist



Sunday 26th October at 2pm

Marrickville Town Hall

Volume 42
Issue 9
PRINTED BY TOSA

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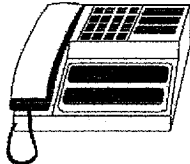
OCTOBER, 2003

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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P.O. Box 243, Burwood, 1805

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Peter Harding 9629 2257
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Robert Gliddon christieorg@bigpond.com
Rich Marschall 4732 3208
Ron Mosman ronmosman@bigpond.com
Cliff Bingham 9482 1438

RESEARCH & ARCHIVES:

Ian Cameron 4841 1616

TOSA NEWS EDITOR:

Colin Groves 9745 2417 (phone or fax)
P.O. Box 1257, Burwood, 1805
fjan7711@mail.usyd.edu.au

TOSA PRINTER:

Robert Gliddon christieorg@bigpond.com

CONCERT TAPE HIRING and

MARRICKVILLE PRACTICE CONVENOR:

Neil Palmer 9798 6742 (after 7 pm)

TICKET SECRETARY (Concert Bookings):

Kath Harding 9629 2257

ARTIST LIAISON OFFICERS:

Walter Pearce 9716 0151 and
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PHOTOGRAPHY:

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CONCERT RECORDINGS:

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PUBLICITY OFFICER:

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COMING EVENTS

OCTOBER

- Monday 13 at 7.30pm Committee Meeting
Thursday 23 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm
Sunday 26 at 2.00pm Tony Fenelon Concert
Marrickville Town Hall

NOVEMBER

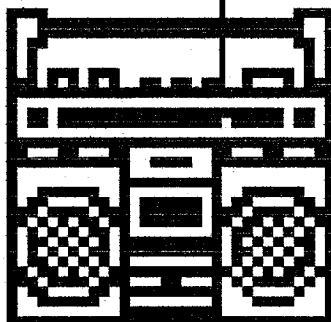
- Monday 3 at 7.30pm Committee Meeting
Thursday 13 at 1.30pm Members' Playing Afternoon
Orion Centre Campsie
Phone 9716 0151 to confirm
Sunday 23 at 2.00pm Annual General Meeting
"Woodstock", Burwood (See p.8)
Thursday 27 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm

DECEMBER

- Monday 1 at 7.30pm Committee Meeting
Sunday 7 at 2.00pm John Atwell
Christmas Concert
Orion Centre Campsie
Thursday 11 at 1.30pm Members' Playing Afternoon
Orion Centre Campsie
Phone 9716 0151 to confirm

REMEMBER TO TUNE IN TO 2NBC-FM 90.1
EVERY MONDAY AT 7.30 pm
For TOSA's "Sweet and Lovely"
Presented by Chris Styles

2MBS-FM102.5 on Tuesday 14th October at 12.30pm
For "Theatre Pipe Organ - Seriously"
and on Saturday 11th October at 5.00pm
For "Colours of the King",
Both presented by Andrew Grahame



From The President

Hello again!

Let me tell you about a wrong phone number.

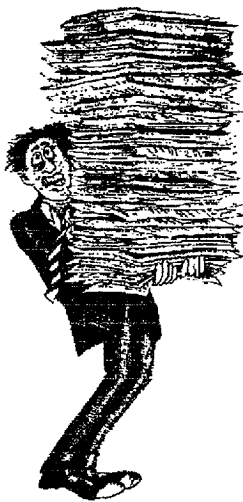
At the time of writing I'm looking forward to two Marrickville concerts - Neil Jensen in September then Tony Fenelon in October. I know they will be good, as always. At the same time I think back to David Wickerham's superb concert at the Orion in August, and a dozen concerts before that.

If Jenny and I didn't know about TOSA we would miss all this entertainment and musicianship. Let there be no doubt, we do get to hear magnificent instruments played by artists who are right up there with the best in any musical field.

What I'm getting at is that there are heaps of people in Sydney who haven't heard of TOSA, nor listened to a *Wurlitzer*. It wouldn't take a lot of effort, if we all pulled together, to let LOTS of people discover TOSA. All you need do is get hold of a supply of our advertising brochures and arrange to have a heap of them on the counter at your bowling club, your church, your favourite eating place or drinking hole. If you phone Tom Barber (of the Promotions Team) he will get you all the stuff you need to publicise our concerts to the end of 2003.

Oh yes! I said I'd tell you - we had the wrong phone number for Tom in the last *TOSA News*. It should read 9629 3105. Please will you help? Start by calling Tom. Or if you can't get through to him, phone me at 9716 0151.

More next month,
Walter Pearce



Welcome To New Members

TOSA (NSW) is happy to welcome the following new members :

Laurel Clarke - Miranda
James Clarke - Miranda
Yvonne McIntyre - Guildford
Eric Moore - Carlton
Norman Oliver - Asquith
Barbi Osborn - Monash ACT

Advertising in *TOSA News*

For members:

Small, organ-related
advertisement = FREE

For all other cases :

Small bubble = \$11
Quarter page = \$24.75
Half page = \$49.50
Full page = \$99
Loose insert = \$125.00
(Payable in advance)

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

Tom Barber 9629 3105 barber@idx.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

Editorial

Since I was unavoidably detained in France at the time, I was unable to attend David Wickerham's Orion concert, but I was pleased to hear only good reports of this event. Having heard David previously at the last Melbourne Convention I was sure he would perform impressively and enjoyably for us, and it seems that this was indeed the case.

Disaster for the Editor at Neil Jensen's wonderful Marrickville concert - no-one to write the official report on the concert - the majority of regular report-writers were either absent, uncontactable or, for varying reasons, unwilling! This problem is a direct result of the very small number of people willing to write down their impressions of our concerts for publication in *TOSA News*.

I have asked for volunteer concert reporters on several occasions before in *TOSA News* Editorials - without success. Surely there are a few other members who regularly attend our concerts who could write about their experiences, so that those who unfortunately can't attend may have some idea of what happened at our concerts and how good they are. If you feel you could help please contact me by phone, fax, e-mail or in person at the concerts, so I can put you on my roster! Please, please and even pretty PLEASE!

Thank you to this month's special contributors - Ron Ivin for the concert report, and Ian Hanson for the information about the Sydney State Theatre's *Wurlitzer*.

Don't forget to listen in to the organ programs on radio - see the 1st column on page 4, and the bottom of the 2nd column on page 2 for more details.

See you at Tony's Marrickville concert on Sunday, 26th October. Book early using the Form on the back page of this issue to ensure the seating you prefer.

Best Wishes,
Colin Groves

ORGANS
and
ORGANISTS
NEWS FROM
ALL OVER

"The Theatre Pipe
Organ - Seriously"

Tuesday 14th October, 12.30pm on
2MBS-FM102.5, Andrew Grahame
will present:

Gershwin - *Rhapsody in Blue*
(Quentin Maclean at the Regal, Marble
Arch - Christie 4/36)

Erik Satie - *Gymnopédie No 1* (Nigel
Ogden at Stockport Town Hall -
Wurlitzer 4/20)

Wagner - *Liebested* from *Tristan und
Isolde* (Walt Strony at the Gilson
residence, USA - Wurlitzer 4/27)

Monti - *Czardas* (Joseph Seal at
Brentford Musical Museum -
Wurlitzer 3/12)

"Colours of the King"

Saturday 11th October, 2003, 5.00pm
on 2MBS-FM102.5, Andrew
Grahame will present:

"The oldest original and intact 4-manual
organ by Earnest M Skinner (1912,
restored 1995) played by Frederick
Hohman, featuring vintage repertoire:

Horation Parker - *Festival Prelude*

Pietro Yon - *Speranza*

Tchaikowsky - *Yearning*

Powell Weaver - *The Squirrel*

Gordon Balch Nevin - *Will 'o the
Wisp*

Felix Borowski - *Sonata No. 1 for
Organ*

Vierne - *Final from Symphony No 1.
for Organ*

Anne Haines of Clovelly
writes:

27th August

I am a member of TOSA and I always
enjoy the concerts. I appreciate the hard
work done by all those concerned in
arranging them.

I would also like to pay tribute to the
pianists, especially the two gentlemen -
most talented - who entertained us before
the Orion concert and at interval on 24th
August - and at other times - on that
magnificent piano. (John Shaw and Bill
Schumacher, I think - Ed.)

My thanks and best wishes to you all.
Keep up the good work.

Sincerely,

(Mrs) Anne Haines

Organ Ramble in Sydney

Labour Day Monday 6th October 2003

North Sydney and Surrounds

Arranged by Andrew Davidson and Geoff Lloyd.



Admission \$10

- 9.00am Christ Church Anglican Church
28 Lavender Street (near Walker St) Lavender Bay
Davidson 1872 M 2/12
Demonstration by Kristie Crnkovic
- 10.30am Sydney Church of England Grammar School
Blue Street (at William Street) North Sydney
Holroyd & Edwards 1923 EP 2/17
Extension by Pitchford & Garside
Feature Recital by Robert Fox
- 12 noon Lunch to own requirements
- 1.00pm St Thomas' Anglican Church
Church Street (at West Street) North Sydney
Davidson 1886 EP 3/57
- 2.30pm Uniting Church
Shirley Road (car Nicholson Street) Crows Nest
Unknown M 2/16
- 4.00pm St Andrew's Uniting Church
42 Kenneth Street (car Christina St) Longueville
Noad & Son 1961 2/20
Demonstration by Neil Clarke

Ramblers are invited to play all the organs. Please prepare short
pieces so that all can play within the time available.

Enquiries:
Andrew Davidson 02 9489 6774 Geoff Lloyd 02 9476 1530

Members'
Playing
Sessions

We have only managed four out of
nine possible Members' Afternoons
at Campsie this year. An unhappy
situation, but beyond our control. And
now, as you read this, a Sales
Exhibition has taken over the entire
Orion complex, and we have no access
to ANYTHING! Even the door behind
which the Wurlitzer console is stored
will be blocked by furniture and all
kinds of boxed merchandise.

Add the spectre of Marrickville
Town Hall being regularly used
for massive Opera Australia stage-
works, and we are not doing too well
there either!

Anyway, a few of us had a good
play of the Orion instrument on
14th August. Listening were John
Atkins (whose health has thankfully
improved a little), Betty Rose,
Jenny Pearce, Kevin Clancy,
Paul Luci. Playing, with various
degrees of skill, were Bruce Bisby,
Ron Ivin, Jack Rose, Tom
Barber and Walter Pearce.

Then on a night of dreadful
weather, 28th August, a small number
enjoyed the Marrickville
instrument. Jenny Pearce, Betty
Rose and Edna Hambly listened
while Frank Lewis, Graeme
Costin, Jack Rose, Wendy
Hambly and Walter Pearce
played.

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0405 664 378

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4344 2166 (AH)
oco@netspace.net.au

An Interview with Tony Fenelon



As a child you showed tremendous talent as a pianist, and later studied at the Conservatorium of Music in Melbourne under famed teacher Mr. Roy Shepherd. This led to spectacular public performances as a finalist in the Australian Broadcasting Commission's Concerto and Vocal Competitions with the Victorian Symphony Orchestra, one year winning the final with the Liszt Piano Concerto No. 2. Can you tell us about these early experiences and their influences on your adult musical years?

Actually, the first time I played with a symphony orchestra involved performing with the Junior Symphony Orchestra under the baton of Stuart Wilkie. In the early fifties, the orchestra held an annual competition among young students, the prize being the performance of a movement of a piano concerto with the orchestra in the Melbourne Town Hall! There were three prizes awarded, usually one for each movement of a concerto. I was fortunate enough to win the first movement of Grieg's Piano Concerto in A minor, along with two other young artists, Freida Green and Erica Schapper, who performed the second and third movements. This was a thrilling experience, which led to an even more memorable event, namely the performance of the first movement of the Grieg with the Victorian Symphony Orchestra under Sir Bernard Heinze, in the Victorian finals of the ABC Concerto competitions. That same year, Sir Bernard invited me to perform the Grieg at a season of the very popular Schools Orchestral concerts which were held regularly in those years. I was privileged to again perform with both the Victorian and Sydney Symphony Orchestras on many occasions in State and

National finals and I am certain that these wonderful experiences shaped my love of orchestral and piano concerto repertoire. This enthusiasm obviously expanded over the years, enhanced in no small part by my association with Kel McMillan and the superb Australian Pops and Philharmonic Orchestra with whom I've had the opportunity of performing both classical and popular works up to the present time.

After completing a Bachelor of Science degree at Melbourne University in 1963, you entered full time work as a medical electronics engineer at the Royal Melbourne Hospital, a career which culminated in your appointment as head of the Department of Biomedical Engineering in October 1991. Was it difficult to juggle this demanding scientific career with your musical career?

Not really! After I graduated from Melbourne Uni, I had tons of free time in the evenings and the rest of my life ahead of me. The two "careers" were so separate and unrelated at the time that each one became a relaxation from the other. However, over the years I came to realise that both careers were in fact complementary, particularly when electronic technology became an inseparable component of modern day musical instruments. As you all know, the computer has revolutionised many aspects of musical instrument control and musical arranging. Indeed, who would ever have dreamed that the Mighty Wurlitzer would ever have been controlled by a PC and have features that its inventor would never have envisaged? The PC has literally saved me hundreds of hours in preparing musical arrangements!



A very young Tony practising piano at home.

When did you become a full time musician and how did this come about?

It was in June 1998 that I decided to relinquish my career in Biomedical Engineering and concentrate on music full time. I felt that I had experienced the best years of the Biomedical Engineering evolution, particularly in the area of research and development which started in the early sixties and expanded into so many disciplines of medicine such as Cardiology, Neurology, Biochemistry, Haematology and particularly pacemakers and open heart surgery. Although I was thrilled to be appointed as head of the Biomedical Engineering department, I realised all too quickly

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ANTHONY WINS SCHOLARSHIP MOST PROMISING MUST PLAY TONIGHT CONGRATULATIONS PLEASE PHONE IF ACCEPT ... NORMAN PARTON		



At the Regent Melbourne 4/19. Early '60's Photo: Julian Arnold

that this would spell the end of my "hands on" involvement. This was also a time when the R and D component of this profession was making way for the arduous tasks of equipment maintenance and routine safety and performance testing. While this has become a necessary part of modern day medicine, it is sad that the challenges of that profession have declined. Since June 1998, I have never looked back and my involvement and enjoyment of music have taken on new dimensions.

What was the first Theatre Organ you played?

The first Theatre Organ I played was actually the old Majestic Theatre organ which was installed in the Armadale home of Geoff Avery, one of my Dad's closest friends.

What is your favourite memory of this moment?

I was only knee high to a grasshopper at the time, but I still remember those great Saturday afternoons with "Geffo" and Dad. Geoff would play a few great numbers and then I would have the chance of sitting at that "enormous" instrument and trying to handle three manuals! Then we would sit down for afternoon tea while Geoff would play some of his wonderful collection of the old George Wright "Hi Fi" records.

The first time I actually played a theatre organ in a theatre was at the Melbourne Regent, where I remember being terrified at having to sit at the 4/19 Wurlitzer early one Saturday morning in 1964 and play it for the first time, without rehearsal, for a TOSA mini-concert. It was one of the most intimidating experiences of my life!

Tell us about the first recording you made, what year it was, and which instrument it was?

My first recording was not, as you may have expected, on theatre organ, but on piano. I was invited to perform on a recording called "Young Australia" in 1959, along with some of my contemporary musicians who also later made music their successful careers. It was actually recorded at the former studios of 3DB in Melbourne and the piece was a Beethoven composition, Rondo a Capriccio, or "Rage over a lost Penny"

My first theatre organ record "Academy Award Songs" on the Crest label, was made on the Regent Wurlitzer in the mid sixties.

How many copies were issued in total?

I'm not sure of the number, but it was the album which earned the four gold records. It was promoted widely throughout Australia on TV as "Academy Award Winners" in 1975 and its success was probably due in no small part to a "nostalgia"

resurgence which was very strong at that time.

Is it still available today?

Not as far as I know, but I think the master tape still exists. Some of those old master tapes were more durable than those recorded in the seventies, so it may still be quite playable!

How many recordings have you made in total?

Twenty so far, and this year I hope to release at least two new albums, one on the Roland Atelier and another theatre organ production.

Can you tell us of any favourites and why they are?

My two favourite albums are "Tony Plays Duo" on the Capri Wurlitzer, and "Collections" on the Roland Atelier. On these albums, I was able to combine the orchestral qualities of the Wurlitzer and the Atelier with my favourite instrument, the piano. Both albums afforded me the opportunity of exploring more of the orchestral repertoire that had inspired me for so many years of my musical career.

Do you plan to re-issue any of your old recordings?

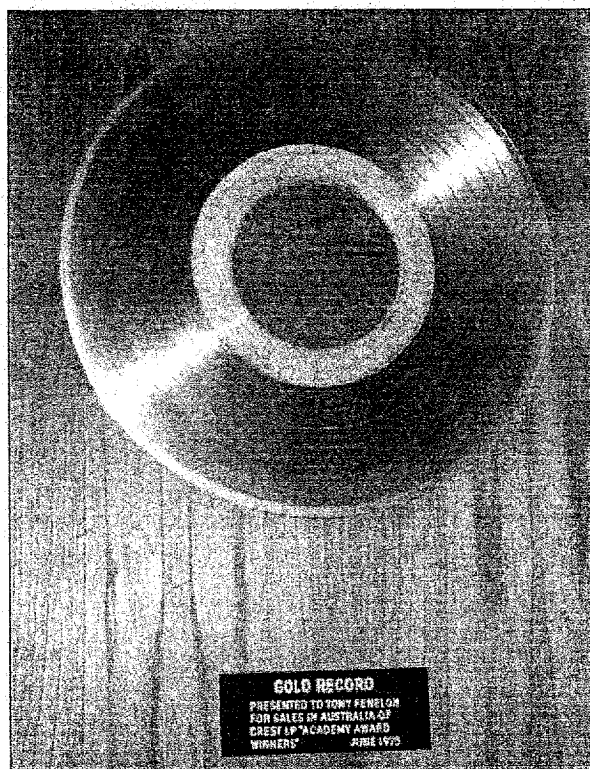
Just lately, I have been doing some researching on several of the old master tapes and may release some of the old titles on CD, if the tapes are in good enough condition.

What is the funniest situation that has occurred during a performance or recording session?

Setting off the burglar alarm at the Dendy Theatre in the dead of night, while searching for spare microphone preamp batteries in the projection box! The session was naturally abandoned!

You recently received the ATOS Theatre Organist of the year award. Can you tell us what this award means to you?

I felt very honoured to be chosen for that award, particularly



One of 4 Gold records awarded to Tony for sales of "Academy Award Winners"



Tony at the Penn Hughes residence organ in Bexley Sydney. 1960's. This is now the Capri organ.

are Rachmaninoff and Liszt.

What do you listen for when you go to someone else's concert?

I always love to hear fresh ideas and new approaches to even the old standards. The day we stop learning from others will be a very sad one.

Who is your favourite composer?

It has to be Rachmaninoff! There is so much in his music in terms of passion and musical expression. Just think of his superb harmonic progressions and melodic development. I know of no other composer that has explored the limits of harmonic resolution to the extent that Rachmaninoff has. You only have to listen to his 3rd Piano concerto in D minor to discover the power of his composition. Every time I listen to that mammoth work, I discover something new and stimulating. It is my dream to perform that work with an orchestra one day!

With such an astonishing list of accomplishments in your musical career, where to for Tony Fenelon from here?

Who knows what is around the corner? I certainly have many new ideas for new repertoire, involving new arrangements and perhaps even some composing. New CD's are definitely high on the agenda and I am hoping to revise much of my classical piano repertoire which has remained unplayed since my University days. All it takes is time!

Your wife Noella and your home life at Yarra Glenn are also very important to you can you tell us little about them.

Our new home soon to be completed at Yarra Glen is the culmination of Noella's dream for both of us. The new music studio will have uninterrupted views of the Yarra Valley towards Warburton and Healesville. So many of you know that Noella is my greatest supporter and friend. She has always been there to convince me that no matter how difficult a task may be, there is always a path to success. We both love the country and in the brief time we have lived here, we have made so many new friends and discovered a new way of life here in the Valley.

This item was written by Cameron Simpson (editor of *Vox Victoria*) and reprinted in other state's newsletters. This version comes from *S.A. TOSA NEWS*.

Vox Newsletter Copyright © 2003 TOSA (Vic Div) Inc.
Extra archival photos from Tony's personal collection



During rehearsals for the Regent concert in Feb 2003.

Photo: John Thiele

having given so much of my life to the promotion of theatre organ. I feel so privileged to have had the opportunity of introducing some of Australia's young organists to my audiences and I have been so encouraged and proud of their achievements, not only here in Australia, but on the international scene, where they have excelled against the best in the world. I have also been so fortunate to have performed with many fellow Australian organists over the years and even to have done a joint US tour in 1995 with my close friend John Atwell.

You were appointed resident organist at the regent theatre in 1965 and played there for 4 years. You will be returning in solo concert at The Regent Theatre Melbourne this month. Are you looking forward to this and why?

I always love returning to my "old home" at the Regent. It's hard to explain to anyone who wasn't part of the old Regent era in the sixties, but there's a wonderful feeling of déjà vu, almost as though those memorable days never ceased. I never dreamed at that time that I would be back, nearly a quarter of a century later, playing an instrument almost twice the size of the 4/19 with the added thrill of rising out of the pit or performing centre stage in a theatre that we all thought was doomed.

What are some of the more exotic locations that your musical career has taken you to and will you be touring overseas again this year?

Both Noella and I have been on many cruises over the years with musical voyages to Alaska, French Polynesia, Norway, the British Isles, Asia and the South Pacific, Italy, Spain, Africa, the Caribbean and the Panama Canal. As far as the overseas tours are concerned, I will be in Taiwan, Hong Kong, US, Canada and UK before the end of June.

What is it that makes a performance really enjoyable for you?

No performance is enjoyable unless that enjoyment is shared by the audience. My most memorable performances are those where I know the audience are having just as much fun as I am. It then becomes a two way experience and it just can't fail to bring out your best!

If you could see any musical performer in the world who would it be?

I would love to meet Oscar Peterson! I have always admired his originality and unequalled improvisational skills at the piano, not to mention his uncanny technique. On the classical side, I have left it too late to see either of these two masters, but their names



THE **THEATRE ORGAN SOCIETY OF AUSTRALIA**
NEW SOUTH WALES DIVISION INCORPORATED

ABN 80 644 369 019

PO Box 243, Burwood, NSW 1805

Phone (02) 4732-3208

Fax (02) 4731-4323

ANNUAL GENERAL MEETING

Woodstock Community Centre, Ballroom
End of Fitzroy Street (off Shaftesbury Road)
Burwood, NSW

Sunday, 23 November 2003 at 2:00 PM
Doors open at 1:30 PM

*Parking is available in the grounds or in Church Street (also off Shaftesbury Road).
If arriving by train, walk up the hill from Burwood Station; turn left into Church Street.*

AGENDA

1. Welcome and opening of the meeting
2. Apologies
3. Confirmation of 2002 AGM minutes (printed in November 2003 **TOSA News**)
4. President's Report
5. Secretary's Report
6. Treasurer's Report
7. Marrickville Organ Report (printed in **TOSA News**)
8. Orion Organ Report confirmation (printed in **TOSA News**)
9. Nomination of Patrons for 2004
10. Appointment of Accountants and Auditors for 2004
11. General Business - Any notices of motion will be published in November **TOSA News**
12. Declaration of Office Bearers by Returning Officer
13. Closing remarks by Chairman and close of meeting

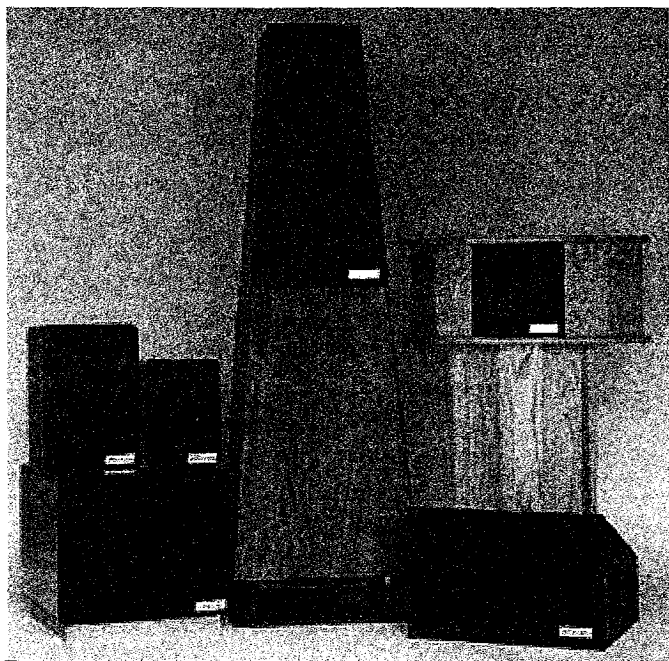
There will be afternoon tea and light entertainment following the AGM. Please bring something along to share.

Debra L. Marschall
Secretary

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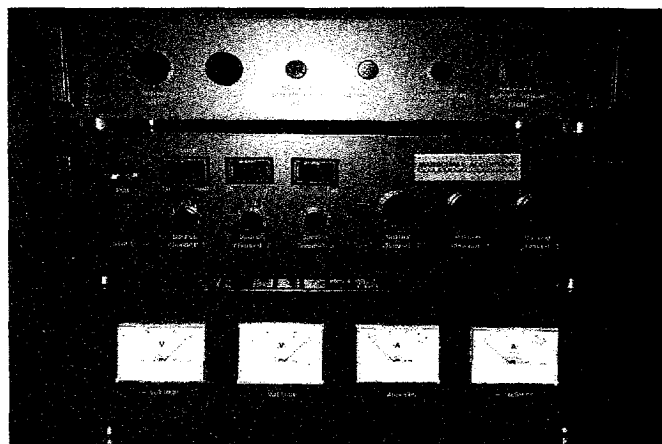


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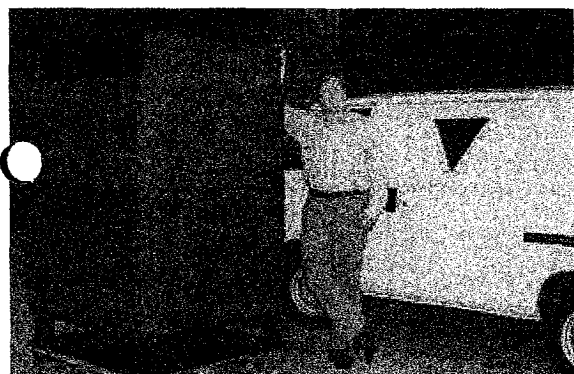
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SYDNEY'S STATE WURLITZER MARCHES ON!

By Ian Hanson

Theatre organ was an invention for the motion picture industry. A musical instrument designed to provide accompaniment to the old silent movies. A very few such organs remain in their original theatres worldwide and only one exists in Australia at Sydney's State Theatre.

Whilst the plight of this organ is well-known in the theatre organ world, it is equally famous in the motion picture trade. It is this industry that is supporting the restoration. All funds for the current reconstruction are being provided by Amalgamated Holdings, (the owners of the State Theatre). The restoration is being supported by a group of high profile movie identities. Noted film producer, Anthony Buckley, represents this group.

Tony has been a long time supporter of the restoration of the State Wurlitzer. During November 2001 Tony and I were attending a function in Sydney. During the course of the evening he expressed his desire to hear the Wurlitzer again in 2004. My reply was "As far as I know it certainly won't be ready by then and this project could drag on for years and years!" I can still recall the blank looks and his reply which was, "Well, we better do something about it."

In early 2002, something was done about the stalled organ project. Tony gave up some of his time to prepare a submission to the newly appointed C.E.O. of Amalgamated Holdings (David Seargent). This submission and time to prepare this and other discussion papers were quite lengthy. Time was spent collecting information from John Parker, (the organ builder working on the restoration) and several others. Ostensibly, this was done to acquaint himself with the workings of the theatre organ world.

Some months would pass before a meeting could be arranged with C.E.O. David Seargent. Firstly, Mr. Seargent received the submission and after reading

its contents, arranged for another meeting, which took place in September 2002. The results of this effort proved to be quite fruitful. In February 2003 the green light was given to commence dismantling and restoring the pipe chambers, the Solo chamber being the first, as a result of a substantial funding injection.

Since it was announced in June 2000, that the restoration of the Sydney State Wurlitzer was about to commence, there have been a few setbacks. Firstly, the then head of the State Theatre, Mr. Brian Barnes resigned some months later, and sadly he passed away in June 2001. The State Theatre went under a review and indeed many other changes have taken place. A new General Manager was appointed and still later a new C.E.O. was installed. The previous, C.E.O. (Alan Rydge) serves as the Chairman of Directors.

The project to restore the organ slowed down somewhat, whilst refurbishment of the State Ballroom and adjoining theatrette was taking place.

Readers can be assured the work on the organ is progressing well and has

been speeded up. Unfortunately, it is not known when the whole organ will be completed.

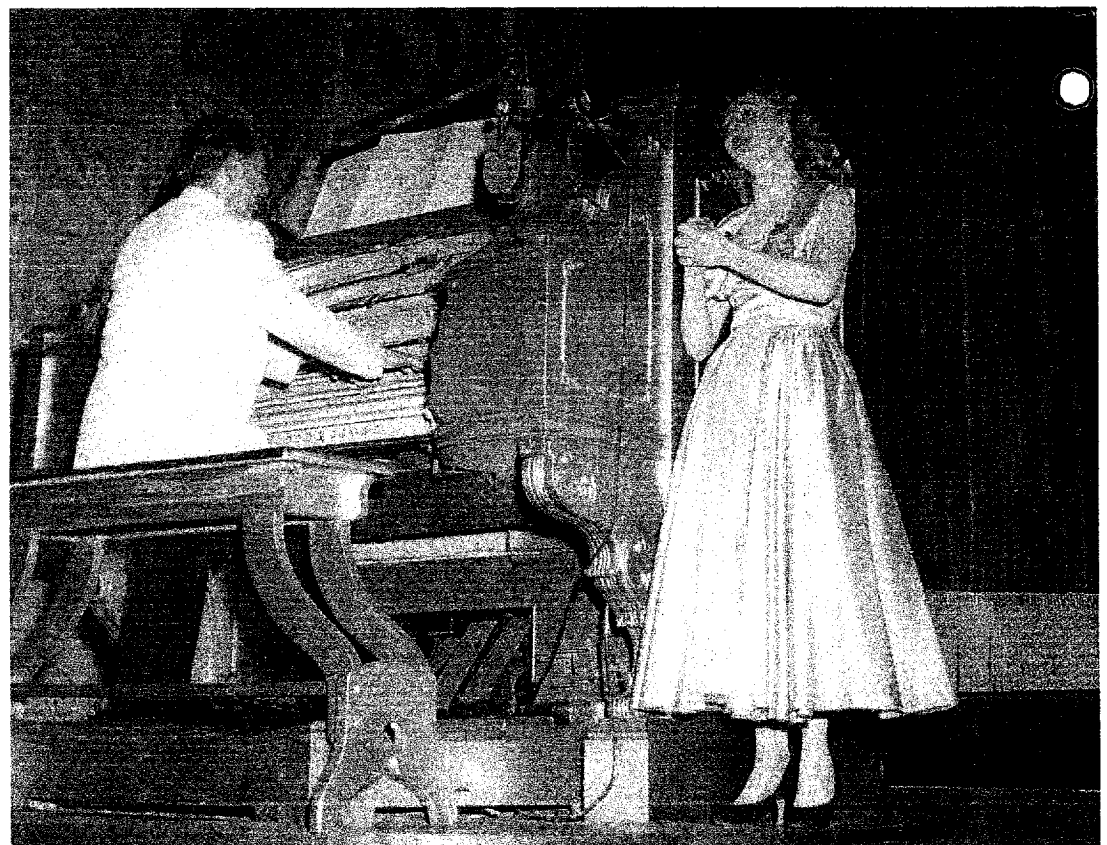
In accordance with the heritage requirements, all aspects of the removal and restoration of this instrument are being recorded and photographed.

The State Wurlitzer is being restored in four stages, the first stage was the rebuilding of the console, and the second stage is the rebuilding of the Solo chamber pipe work. Ray Holland has been appointed the heritage consultant for the restoration.

It is the purpose of this news item to assure the many organ enthusiasts both here, interstate and overseas that the restoration of the Sydney State Wurlitzer is continuing. Negotiations at the highest levels are ongoing by both of us and we will continue our endeavors until the organ is finally re-open. John Parker, the organ builder, will provide further details later.

Photograph:

Shown in this illustration is Manny Aarons at the State organ back in 1952c, when the console was painted in the all-over gold colour scheme. Manny is seen here accompanying an unknown singer.



David Wickerham's Concert

Orion Centre Campsie

Report by Ron Ivin

Sunday 24th August 2003

David comes to us with great experience, being recognised as a leading recitalist from the U.S.A. In his total of forty-one years he has gathered a generous list of achievements, having begun his studies of the organ at an early age. He has certainly lost no time in rising to the standard of 'perfect', which he enjoys today. The flyer handed out at the concert

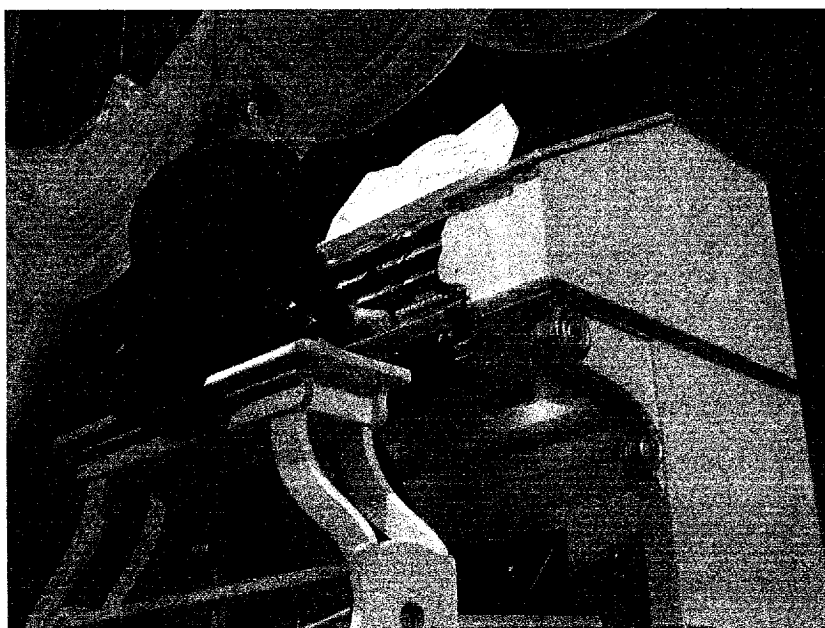
as more detailed information. I, myself, found him to be very congenial. He was very happy to interrupt his acquaintance with our wonderful 'Wurly' so he could shake my hand and engage in a friendly conversation.

Contrary was our weather on the day but, in spite of this, the Orion had every seat occupied. Even though I was not feeling too well and had to put up with difficult travelling conditions, I was very pleased I came to this most enjoyable recital.

The handsome face of our worthy president did not appear on stage. Only his voice introduced David. Then the organ rose from its dungeon with the bright strains of *Put on a Happy Face* (good advice) and *I Want to be Happy*.

With the windy weather outside in mind. David chose two appropriate pieces; *The Breeze and I* which had a Spanish feel, growing in strength and *Windy* with subdued voices at first, becoming more boisterous and then dying down – as winds do.

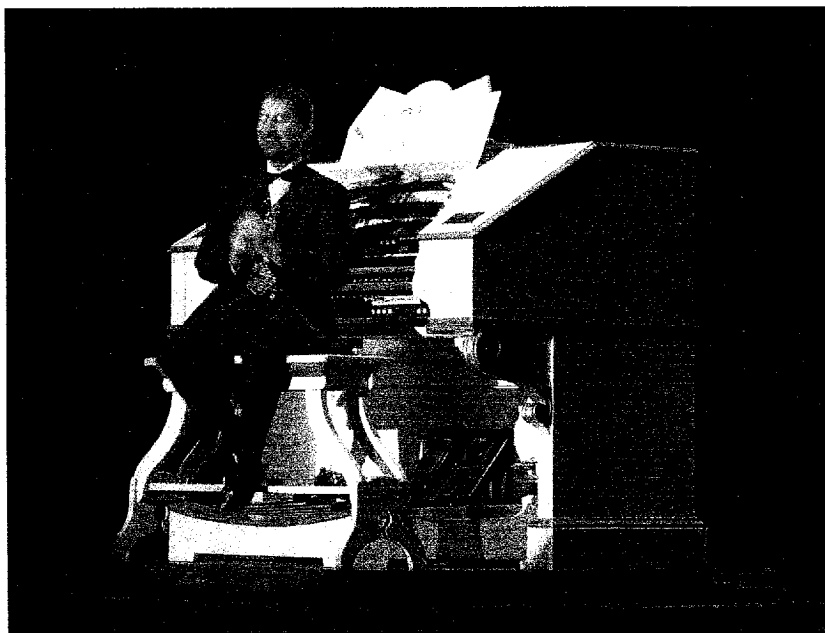
From the film *The Sting*, David chose a Scott Joplin rag, not *The Entertainer* but another one called *The Ragtime Dancer*. As you would expect, good use was made of our



excellent piano with a great display of chromatic runs.

By way of a contrast, David then chose from Franz Lehár's 1933 operetta - a piece he announced as *Yours is my Heart Alone*. Many of us would know it as *You are my Heart's Delight*. The romantic settings appropriately conveyed its sentiments.

In contrast again, David played some comical numbers - a medley of silly titles and novelty pieces including some audience participation. While I was not able to identify all of them I did recognise *Elmer's Tune*, *Glow Worm* and *Maizy Doats and Little Lamzy*



Divey. I thought I recognised *You'd Be Surprised* but it wasn't that. The whole bracket demonstrated David's ability to show off the lighter side of the organ.

The much requested *Amazing Grace* was an extraordinary arrangement, including an excellent imitation of the bagpipes. The last section was breathtaking, making full use of the organ's capabilities – a classical presentation.

It seems no concert is complete without some Gershwin. David offered us a glimpse of a lesser known title, *Scandal Walk* from the musical *White Scandals*.

An eighteenth century style introduction to Petula Clark's *Downtown* left us wondering how he was going to treat this well-known song. We were not disappointed as David uses great imagination and inventiveness in his arrangements.

The rendition of *Polyrhythmic* was nothing short of genius as the 5/4 timing must have been a feat in execution. Now we come back to earth with the last piece before interval, John Philip Sousa's march, *The Liberty Bell*. It seemed that an entire military band was performing in front of us. The tuba solos demanded difficult pedal passages and the organ's brilliant percussion was featured.

Groups were so busily engaged in discussing David that coffee, tea and biscuits were almost forgotten. Sadly for those who missed out, all the CD's were sold. But don't despair. There is a shipment promised from the U.S.A.

Up came the organ this time with David

Biding (his) Time. I can say that without a doubt everybody in the Orion was eagerly waiting to hear the rest of David's recital. They were not disappointed as the first number was *Kitten on the Keys* with a very active and energetic 'feline' at the console. I guess many of us aspiring players have tried this piece at some time but should we confess that we have not attained this tempo. Bravo David! Some would say "too fast" but there it was.

A selection from Richard Rogers' *The Sound of Music* was to delight us beyond all expectations. At the beginning I could 'see' Julie Andrews in *The Hills are Alive*. Then we were treated to *My Favourite Things*, *Eidelweiss*, *Do-Re-Me*, during which David inserted double playing of melodies, and *Going on Sixteen*. In the next delightful insertion, *The Lonely Goatherd*, I think that Richard Rogers captured the spirit of the Swiss people. Now came the glorious climax: *Climb Every Mountain* still mingled with *I Must Have Done Something Good* which in itself is a beautiful romantic sentiment. I must say I was thrilled at David's treatment of these melodies. Next we heard the full grandeur of the organ with the Bridal Scene. There was *Maria*, *How Can You Hold a Moonbeam in Your Hand* and the attainable advice, *Climb Every Mountain*.

The way David performed this segment brought such applause that it could have been the finale. However there was more to come - John Bull's *Rondo in G*. To me this had a medieval flavour and although I do not recollect having heard it before, I thoroughly enjoyed it.

David promised to play some audience requests so he obliged with *Granada*, *The Entertainer* and *Poor Butterfly*. Now why did someone have to request *Nola* because it made my feeble attempts to play it fade into

insignificance. Now I feel like giving up altogether but I will try to do it 'my way'. The next request was *All the Things You Are* followed by a compilation of Frank Sinatra's *My Kind of Town* and *Chicago* and then *Ave Maria* and selected tunes from *The Phantom of the Opera*.

Comments were made after the concert about the remarkable agility shown in David's pedal work. Crossing over, indeed! I must say this was very evident throughout the entire recital.

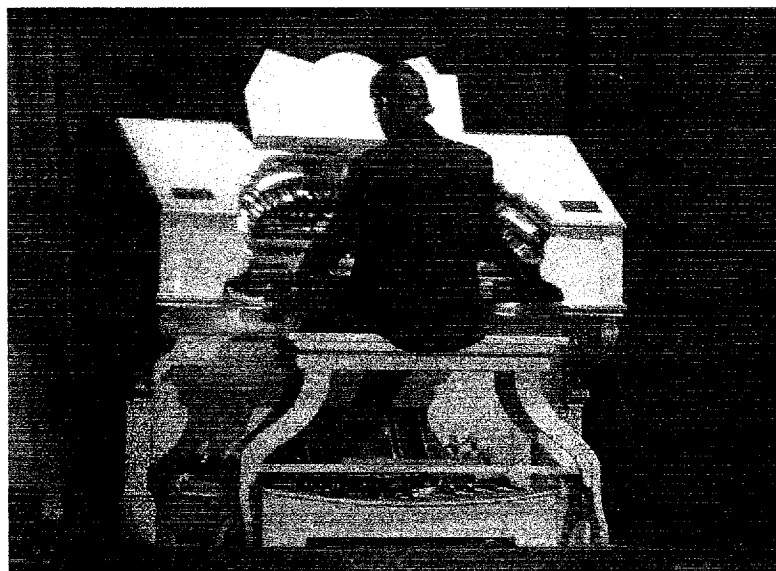
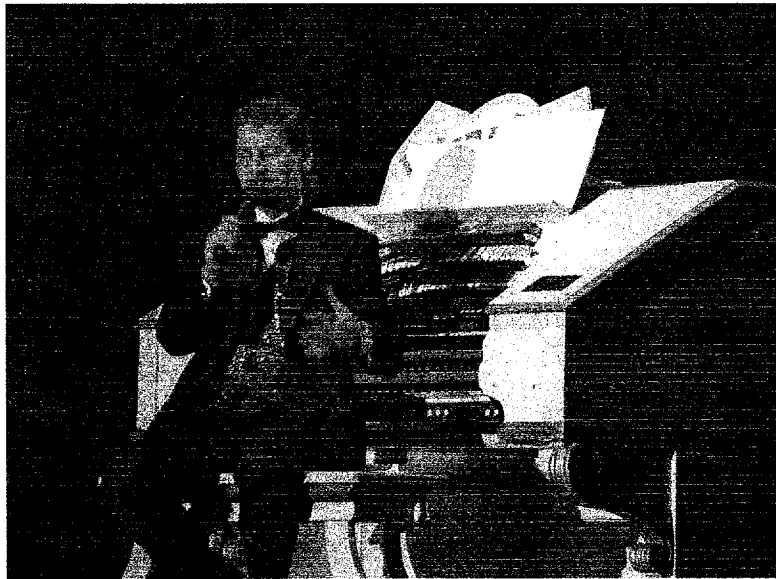
In coming to a close, David paid tribute to all who made this high quality entertainment possible. His final number was Ethel Smith's well-known *Tico Tico* in rapid style with South American percussion trimmings.

There was no way David was going to get out of giving us an encore. He was willing to oblige with a jazz classic, *Varsity Drag* to give this extended concert a bright finish. Then the *Wurly* was put away for a well-earned rest with the patriotic lullaby, *Waltzing Matilda*.

Without time to take a breath David was out in the main hall mingling with the members of the audience. He really has a wonderful personality. His whole performance left nothing to be desired. There was something for everybody's taste. David also had heaps of praise for the ex-Capitol *Wurly*. Don't let us forget Neil Palmer who keeps the organ in tip top order. Thank you to all the workers behind the scenes who ensure that our functions run smoothly.

Amongst the many praises David received, one member who would know said, "David is the best recitalist I have heard". I am sure everyone will welcome David Wickerham's next visit to Australia.

Photos by Barry Tooker



OUR NEXT ARTIST :

TONY FENELON

Tony Fenelon is undoubtedly Australia's best-known and most popular Theatre Organist. His concerts are always very well attended and thoroughly enjoyed by those present. His popular mixture of various types of music, skilful choice of theatre organ sounds and a warm personality makes him deservedly Australia's favourite Theatre Organist.

In his concerts, Tony strives to provide a tasteful balance between popular tunes and light classics and includes music from the films, stage shows, jazz, and great standards. As the piano has always been his first love, his extensive repertoire of piano classics now forms an increasingly large proportion of his concerts - a feature widely appreciated by his audiences and captured in his recently recorded CD "*Collections*".

Tony and his wife Noella have been able to enjoy the more exotic fruits of music, as Tony entertains guests on board luxury cruise ships at some of the world's most exciting locations. Their travels have taken them from Alaska to French Polynesia, Norway, the British Isles, Bali and the South Pacific, Italy, Spain and Africa, with Tony as a featured artist on piano and orchestral keyboards. Last year he was awarded the American Theatre Organ Society's "Organist of the Year" title. A man with an insatiable appetite for music, Tony's dedication and energy are the drive behind his constant quest for new ideas and musical horizons.

FREE TICKET OFFER !!!

*Do you have friends who have never been to 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 Australia's favourite Theatre Organists, Tony Fenelon.

The time: 2pm on Sunday 26th October. The place: Marrickville Town Hall

Cut out and post this form, enclosing a self-addressed envelope, to :-

The TOSA Ticket Secretary,
18 Acres Road,
Kellyville, 2155

*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 : _____

