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TOSA NEWS

The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division, Inc.
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DAVID JOHNSTON

**SATURDAY 24TH OCTOBER 1987 AT 8.00pm.
MARRICKVILLE TOWN HALL
MARRICKVILLE ROAD
MARRICKVILLE**

DIRECTORYTHEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) INC.

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TOSA NEWS PRINTING Ron Wilson

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CONCERT RECORDING Bill Schumacher and Ron Wilson

CONCERT TAPE HIRING Neil Palmer (798 6742)

CONCERT TICKET BOOKINGS Frank Rohanek (747 1240)

HOME PARTIES Andrea Harrison (520 8632)

Address all correspondence to:-
The Secretary, T.O.S.A. (N.S.W. Division) Inc.
Box 474 P.O. Sutherland N.S.W. 2232.

NEW MEMBERS

A cordial welcome is extended to the following new members.

W.T. Metcalfe, R.J. Roberts, G.A. Keep,
P.L. King, N. Ryan, J.H. Taylor,
G. Newell, R.E. Glover, B.R. Ford
A. Seale and J. Merrony.

OBITUARY

Ivy Palmer

Our sincere condolences are wished upon the relatives of Mrs. Ivy Palmer, mother of Merv. Ivy passed away peacefully on Sunday 6th of September. The Society wishes sincere sympathy to Merv, Eunice and family.

STOP PRESS STOP PRESS

By the time that you have read this, the move to the Orion Centre of the completed components of the Solo chamber will have been completed.

The blower has been completely overhauled by Ian Sommerville and will be ready for installation by mid October.

Work is now underway on restoration of the Main chamber componentry.

DATES FOR YOUR DIARY



OCTOBER

WEDNESDAY 7th at 7.30pm.

CLUB NIGHT

MARRICKVILLE TOWN HALL

A feature of the night will be slides of English organs and installations which have been loaned to us by Ian McIver. During the evening, the Wurlitzer will also be featured. If you have a saleable item for the trading table, make sure it has a price on it. Please bring something to share for supper.

SATURDAY 17th at 2.00pm.

BONDI-WAVERLY R.S.L. CLUB

GRAY STREET BONDI JUNCTION

Patron Ian Davies is once again inviting members and their friends to attend an afternoon of music and song. Artists will be Patricia Wooldridge, Robert Goode, Bill Schumacher and Ian Davies. Proceeds go towards the Capitol Organ Fund.

The new Bistro is now opened between 12pm.-2pm. and 5pm.-7pm.

ADMISSION :- \$4.00

SUNDAY 18th at 2.00pm.

NORTH SYDNEY BOWLING CLUB

ST. LEONARDS PARK, NORTH SYDNEY.

Afternoon of great entertainment in aid of the Capitol Organ Fund. Among the artists who will be entertaining during the afternoon will be organists David Devenport, Jan Ingall and Margaret Hall, vocalists Jan Pringle and John Rattray along with Christopher Chris's duo, "FINE CHINA", featuring keyboards and drummer. Andrea Harrison Trio will also be entertaining on keyboard, cello and flute.

You cannot afford to miss this afternoon of wonderful entertainment - please be there! By the way, there is **PLENTY** of parking.

ADMISSION :- Gents \$5.00 Ladies \$4.00

Please bring a plate to share for afternoon tea.

SATURDAY 24th at 8.00pm.

MARRICKVILLE TOWN HALL

DAVID JOHNSTON FILM NIGHT

The main feature film will be the early Australian made film, "On Our Selection".

David will also be presenting several short films and slides.

Admission:-

Adults	\$9.00
TOSA Member	\$7.00
Pensioner	\$6.00
TOSA Pensioner	\$5.00

BOOKING FORM IN THIS ISSUE

NOVEMBER

MONDAY 2nd at 7.30pm.

COMMITTEE MEETING

WEDNESDAY 4th at 7.30pm.

ANNUAL GENERAL MEETING

MARRICKVILLE TOWN HALL

DECEMBER

SUNDAY 6th at 2.30pm.

TONY FENELON IN CONCERT

MARRICKVILLE TOWN HALL

Admission:-

Adults	\$9.00
TOSA Member	\$7.00
Pensioner	\$6.00
TOSA Pensioner	\$5.00

BOOKING FORM IN THIS ISSUE

MONDAY 7th at 7.30pm.

COMMITTEE MEETING

SUNDAY 13th at 12.30pm.

MARRICKVILLE TOWN HALL

TOSA CHRISTMAS PARTY

FOR TOSA MEMBERS & THEIR FRIENDS

Buffet luncheon - B.Y.O.

Five piece dance band.

Start organising your party now.

COST - Adults - \$20.00

Children under 15 - \$12.00

BOOKING FORM IN NEXT ISSUE

RETURNING OFFICER REPORT

17th September, 1987.

The Secretary
TOSA (NSW Division) Inc.,
P.O. Box 474
SUTHERLAND 2232.


Dear Sir,

The following nominations for election to office have been received:

President:	Phyllis Wilson
Vice-Presidents:	John Shaw Clifford Bingham
Secretary:	Robert McMinn
Asst. Secretary:	Pamela McMinn
Treasurer:	John Rattray
Asst. Treasurer:	Murray Ries
Committee:	John Lawson Margaret Hall Ron Wilson Mervyn Palmer Neil Palmer Bill Schumacher

As the number of nominations equates with the number of officers to be elected, no election will be necessary, and it may be expected that the Annual Meeting will be asked to endorse the nominees as officers elected unopposed.

Yours faithfully,



(Rod Blackmore)
Returning Officer.

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) INC.NOTICE OF ANNUAL GENERAL MEETING.

Notice is hereby given of the Annual General Meeting of the abovenamed association. The meeting will be held as follows;

DATE: WEDNESDAY 4TH NOVEMBER 1987.
 TIME: 7.30PM
 PLACE: MARRICKVILLE TOWN HALL
 MARRICKVILLE ROAD
 MARRICKVILLE.

AGENDA.

1. OPENING
2. APOLOGIES
3. APPOINTMENT OF TWO SCRUTINEERS (if required)
4. CONFIRMATION OF MINUTES OF PREVIOUS MEETINGS
5. BUSINESS ARISING FROM THOSE MINUTES
6. ADOPTION OF REPORTS (a) President
 (b) Secretary
 (c) Treasurer
 (Including adoption of the report pursuant to section 26 (6) of the Act.)
 (d) Auditor
 (e) Marrickville Organ
 (f) Orion Installation
7. DECLARATION OF ALL POSITIONS OF OFFICE TO BE NOW VACANT
8. DECLARATION OF BALLOT FOR ELECTION OF OFFICERS AND INSTALLATION OF NEW OFFICE BEARERS
9. ELECTION / APPOINTMENT OF (a) Patron
 (b) Minute Secretary
 (c) Auditor
10. SPECIAL BUSINESS (of which written notice in accordance with the Rules must be given.)
11. GENERAL BUSINESS
12. CLOSURE

FOR AND ON BEHALF OF THE COMMITTEE.
 R.J.McMINN SECRETARY.

- SUPPER WILL BE SERVED AT THE CONCLUSION OF THE MEETING -
 - PLEASE BRING A PLATE OF FOOD TO SHARE -

CLIFF BINGHAM AND THE SYDNEY HIGH SCHOOL BANDS

by John Rattray

The recent concert held at the Marrickville Town Hall on Sunday 23rd August 1987 was unfortunately poorly attended by the members of the Society, was this because a concert was being held featuring Hector Olivera in just a fortnight's time ?

Those who were unable to attend for whatever reason missed out on an interesting afternoon of music. The concert featured T.O.S.A vice-president Cliff Bingham who ranks as one of Sydney's top organists and also the award winning Sydney High School Band. The School group splits up into three separate groups. They are the Orchestra, the Concert Band and the Stage Band.

The afternoon opened with the Orchestra playing the March from the Occasional Oratorio followed by the tune "Come in & Stay awhile". The last piece in this bracket was a piece called "Variations on a Theme" by Beethoven. Unfortunately this first bracket along with most of the first half of the concert was played without sufficient care in tuning being taken by members of the orchestra.

Cliff then joined the orchestra and an Organ and Orchestra duet of the Polka from Schwanda the Bagpiper followed. The orchestra then left the stage and Cliff took over and entertained us with a refreshingly different arrangement of "Everythings Coming Up Roses". Next up followed a selection from Mame which is now one of my personal favourites following the recent screening on TV. Cliff then handed the concert back to the school bands and we heard the Senior String Orchestra and the Senior Orchestra in two more brackets. The first half was concluded with the Stage Band taking over the Marrickville Stage with a **VERY** big band sound. This group of talented youngsters showed just what talent there is in the School. They started by playing the Glen Miller standard "Tuxedo Junction" which from the first bar had everyone's feet tapping, The next two numbers which took us through to interval were "I'm Getting Sentimental Over You" and "Say Say Say." Interval followed with the ladies once again showing what they can do

given the substandard facilities at Marrickville. With the extra young people in the audience it appeared that more sweets were sold than is usual.

After interval we were joined by the Senior Concert Band playing "Best Foot Forward", "Satin Doll" and "The Argonauts."

This band were the direct opposite to the previous half, tuning was excellent, content was well organised and the band was held together well by their conductor. Next up came a Piano duet on the sadly lacking Challen grand piano that is unfortunately housed at Marrickville. Some say & I must agree that this piano should not be used during any public concerts. Even though the piano had been put through the public address system those of us at the rear of the hall were hard pressed to hear it. The band then continued with the ever popular "Washington Post March" which was once again well played and then played the beautiful and majestic hymn "Hyfrydol." More than one person was heard to be singing the words to this piece! Cliff and the band then joined together to play the theme tune from "Cabaret."

Cliff continued on playing a selection of numbers from the new musical "Starlight Express" and he concluded with a number which was especially dedicated to our Victorian friends the "Dendy March." To conclude the Stage Band took over and played "String Of Pearls" and both Cliff and the Stage band concluded the concert with a rousing rendition of "Hello Dolly." The band returned for an encore of the song "Good Times" which was, as we had come to expect from this small group, well played.

All things considered, this concert although poorly, attended was one that the audience enjoyed and the artists equally enjoyed.

At the conclusion of the concert, Vice-President John Shaw presented the band with a cheque for the school music department and then T.O.S.A. secretary Bob McMinn presented the two conductor's with a small gift to thank them for the large amount of work that they had personally put in to make this concert a success.



Photo above:
The Sydney High School Stage Band
in full 'swing'!

Photo at right:
Cliff Bingham at the console of the
Wurlitzer.



LETTER TO THE EDITOR**HELP REQUESTED****FOR COST SAVINGS****ESPECIALLY BY SYDNEY MEMBERS**

At both of the last quarterly business meetings (combined with 'Club Nights') set down and advertised in TOSA NEWS for Tuesday 26th May and Wednesday 19th of September, it has been necessary for your committee **TO PAY OUT OF YOUR SOCIETY FUNDS \$94 FOR HALL HIRING CHARGES !**

Because too few members turned up, both these meetings had to be re-scheduled for the following week due to lack of a quorum, and **further hall hiring charges of \$94 were incurred as a consequence, making a total of \$198.** This has been necessary as **your society** must conduct its business affairs in accordance with the constitution.

You will of course agree the \$98 charges for duplicated hall hire would have been much better utilised on the ex Capitol or Marrickville organs where we are still endeavouring to raise additional funds.

How about it Sydney members? Help conserve our hard raised funds by coming along to future meetings and club nights.

By the way, those who didn't attend the last meeting also missed out on one of the best audio visual presentations we have had to-date at any of our functions. It was presented by Allen and Joan Clark who made the special effort to bring all his equipment down from the Central Coast despite the wet evening. To him, we extend our grateful appreciation.

It was just a pity there were not those extra people to enjoy it (and also make a quorum for the business which had to be transacted.)

Signed,

Peter Bidencope.

ORION REPORT

Removal of the larger components from the solo division after restoration, is getting nearer as days go on. Finishing of wooden wind trunking and many smaller assorted pieces will ensure a good load of parts going to the Orion to begin the installation in the chamber.

The solo string has had all pipes from tenor C up repaired and made to 'speak'. 70% have been sprayed with chrome paint, with the balance requiring very little time to complete. The brass Trumpet proved a real problem in cleaning. The old lacquer finally 'dissolved' with a special acid solution, made up by an industrial chemist from Sydney. Col Tringham is responsible for the hard work involved in cleaning these pipes and tracking down the cleaning agent.

All rackboard holes in the solo main chests have been felted to stop any 'slop' and to prevent pipes from moving around. Added to the two large regulators (solo wind and tibia wind) a third regulator has been completed for the separate winding of the Trumpet. Originally on the same wind as the rest of the solo pipework, it has been proved overseas that the Trumpet is far more responsive, being put on its own wind supply, and by having the wind pressure increased slightly. The ground frame to place this regulator on, has been constructed also.

Work has begun on two of the main chamber off note chests. These will be completed shortly and will be taken to the Orion with the rest of the parts.

Pipe stays and supports for the 16' Tibia off note chests are presently being restored and new timbers made up to replace those that were discarded due to 'white ant' infestation.

I have the contact for the plumber, who will supply the PVC tubing for the wind supply and he will be called when all other jobs are completed.

It is anticipated that the big move will be the second week in September.

John Parker.

THEATRE ORGAN WORKSHOP

The second in a series of workshop sessions is to be conducted by Margaret Hall and Bill Schumacher on Tuesday 27th October. The venue will be Marrickville Town Hall and will commence at 7.30pm.

Margaret and Bill will offer advice on theatre organ styling, registration and general musicianship.

This evening will not be open to everyone, but we invite applications from those genuinely interested in improving their manageability of theatre pipe organ.

For those interested in attending this workshop, please ring Margaret Hall on 570 8471.

THE COST - \$2.00

OTHER DATES OF INTEREST**SYDNEY TOWN HALL SHOW DATES**

Two free twilight organ recitals in the Sydney Town Hall with the City Organist, Robert Ampt:

THURSDAY, OCTOBER 8th at 6.15pm.

"Bach the Magnificent" with Toccata in C (566), the "Schubler Chorales" and the Passacaglia.

THURSDAY, OCTOBER 15th at 6.15pm.

"Organ Blockbusters" with "War March of the Priests" (Mendelssohn arr. Best), "L'Ascension" (Messiaen) and "Suite Gothique" (Boellmann).

THURSDAY, DECEMBER 17th at 7.30pm.

"Christmas at the Town Hall"
Featuring the Grand Organ, concert band, massed choir and soloists. A wonderful family night of traditional Christmas music.

Further details available from Stuart Barnes (Acting entertainment officer) on 265 9547.

SUNDAY 11th at 2.30pm.

EPPING BAPTIST CHURCH
CLIFF BINGHAM AND JOHN CRAWFORD
Piano and organ.

THANKS

The Executive and Committee would like to thank Alf Fields for his kind donation of \$20 towards the Capitol Organ installation.

"3801 T.O.S.A. SPECIAL"

Saturday 19th September

As the organiser and driver of same, I would like to thank all those members and friends who supported this unique fund raising venture.

Without you as the passengers, all the organising would have been in vain. I am quite sure we could not have ordered better weather had we tried.

I must thank my work mates who gave up their day off to assist me in a voluntary manner. Without their help, it would not have all been possible.

To complete the list of technical information that was on the white sheet that was handed out on the train, the final figures may interest you.

We burnt 7 1/2 tons of coal, boiled and turned into steam, at 215lbs per square inch, approximately 17,000 gallons of water.

Once again, thanks for your support.

Jack Lawson.

2CBA -FM BROADCAST

Don't forget to listen to 'Theatre Organ Highlights' hosted by Frank Ellis which is broadcast every Monday night at 9.00pm.



No person in the long history of the organ-building craft, can have been the subject of more criticism, or more praise, than Robert Hope-Jones. The controversy which started more than 30 years ago, continues to this day, at times to a fanatical degree, for there are people who almost kneel at the very mention of his name!

Who is Robert Hope-Jones? This can be explained very simply in a few short sentences. He is the man whose inspirations in the field of organ design and building, produced possibly the finest musical product to ever come out of America - the mighty Wurlitzer organ!

Robert Hope-Jones was born on the 9th February 1859, into the already large family of William and Agnes Hope-Jones who upheld the Victorian tradition for big families, having two daughters and seven sons, the third of whom was Robert.

A highly strung, nervous and sickly boy, Robert was often subject to deep fits of depression. Ill health prevented him from attending school till his teenage years, thus a tutor was employed to teach him at home and in the South of France, where he was sent on occasions to escape the cold, damp conditions of the Merseyside. Owing to this disruption to his early years, he spent little time with other children his age and where others would be found playing sports etc., Robert found consolation playing and studying music.

At the age of nine he proved to be a capable church organist playing at one church, all three services on a Sunday. At the age of 15, his health having improved tenfold, Robert was enrolled at Birkenhead School where shortly he was appointed organist and choirmaster in the large chapel.

Robert left school at 17 and was apprenticed to Lairds of Birkenhead - who were shipbuilders and engineers. During his employment with Lairds, he was to spend time in engineering, and draughting shops, learning the skills that were to benefit his career in later years.

Having the experience of a church organist and a great that he found it necessary to relinquish his job with organ, Robert's inventive mind had been busy to

improve existing organ actions of the time. With assistance from his choir members, at St. John's Church, Birkenhead, he spent a great deal of money rebuilding the church pipe organ with these new ideas. Members of his choir who assisted him in this task were later to hold positions in the Hope-Jones Organ Company formed later in Britain.

On leaving Lairds, Robert took a position with the Lancashire and Chestire Telephone company where he rose to become the company's chief electrician. It was while he held this position that he conceived the development of the 'diaphone' - a large scaled fog horn for marine use. The diaphone was to be later significantly redesigned and scaled for use in the pipe organ. The fog horn variety must have been a very crude example when compared with the fine example we have at the Hollywood Theatre in the Wurlitzer organ.

In 1899, Robert's interest in the organ had become so great that he found it necessary to relinquish his job with the telephone company and devote full time to his new vocation. During this time many organs were built for him by other notable English organ-builders on a sub-contract basis for distribution the world over. America, Australia, New Zealand, Newfoundland, India, France, Germany and Malta are, to name a few, the locations where Hope-Jones organs were sent.

In 1893, Robert married Cecile Lorans of Maidstone, Kent. She was to be a devoted wife and a strong influence to him both morally and financially in the difficult times ahead.

Traditionalists attacked Robert's ideas on organ design, the likes of which had never been seen before. They resented his ideas of electrifying the internal mechanics of the organ. Already mentioned is the organ

in St. John's Church Birkenhead - his first instrument employing electric action - this was done in 1886 when he was only 27 years old. Many Hope-Jones organs were maliciously interfered with in England and later America. Ridiculous rumours of fires caused by his electrifications were spread. Sadly, this gave the invention a bad reputation, and it was blamed for any fault on an organ that organists or critics could come up with.

The trifling electric current - derived from dry batteries - could not possibly have caused the fires so much talked about. The voltage was only 10-12 volts DC.

Space cannot enumerate the many inventions of Robert Hope-Jones during his organ-building career in England, but it is safe to say that organ-builders the world over have at some time benefited from a product largely developed by him.

While struggling to calm the storm caused by his ideas, other firms worked quietly on their own ideas of electric action. The firm of Wm. Hill & Son utilised electricity in the celestial division of their very large organ at Westminster Abbey in 1895. Norman & Beard Ltd. of Norwich, employed this action in the echo organ of the Norwich Cathedral organ in 1899.

In 1903, Robert's insistence on employing female labour caused a strike, forcing the closure of the Hope-Jones Organ Company. Upset with the reception of his ideas in England, Robert departed the country to America hoping for better things. On arrival he took up with the Austin brothers, two Englishmen building small church organs. One or two organs were built during his stay there, but they proved so tonally unsatisfactory that tonal revoicing was required, some of the ranks of pipes being so blatant, they were unusable.

Robert had been experimenting with the making of organ pipes at this time. He wanted to design pipes that were of

enormous size and volume. His early American attempts were at times disasterous!

After leaving Austin, he went to the firm of Harrisons in Bloomfield, New Jersey. Little is known of Robert's work here; but for the fact that very little work was produced and a lot of money was spent - no doubt on experiments.

He was engaged by the Skinner Co. in 1904. It was with this builder that he directed the building of his first organ of magnitude for the Park Church, Elmira, New York. This organ is of special mention as it marks the the practical beginning of Hope-Jones' electrical extension and unification system, whereby one rank of pipes is made to play at various different pitches. This organ also showed a departure away from Robert's strange and 'enormous' tonal ideas - the organ having at least one IV rank mixture! Also this marked the introduction of the Hope-Jones idea of inclined or slanted keyboards for the convenience of the player. Also this was the first organ to be built with the famous 'horseshoe' or cinema-type console.



*The late
Robert Hope-Jones
Inventor of the Unit Orchestra,
seated at the console or key-desk
of the Instrument*

His relations with Skinner Co. were not good. Having been able to secure contracts for two organs on the 'quiet', Robert severed connections with that firm and re-established the Hope-Jones Organ Company. A principal sponsor in assisting the beginning of the firm was author Mark Twain. This period marked the culminating point in Hope-Jones career in the United States. He was now free to do as he pleased with no restrictions and could do more or less what he pleased with the design of his instruments. The company was located in Elmira, New York and during its period of existence (1907-1910) many organs were built.

It was during 1907, despite the building of many instruments; Robert once again found himself in financial trouble. A notable organ built during this time by the company was a remarkable instrument for the Ocean Grove Auditorium in New Jersey. It was entirely different to any organ existing at that time and created a great deal of interest in musical circles at the time.

At the invitation of Robert Hope-Jones, officials of the Rudolph Wurlitzer Manufacturing Company were invited to view the Ocean Grove organ. They were so taken with the instrument that negotiations were quickly underway organising the absorption of the Hope-Jones Co. by the Wurlitzer Co. In May 1910, Robert and key members of his staff, moved to North Tonawanda - New York to take up residence at the huge Wurlitzer factory.

Wurlitzer had been developing ideas for an organ suitable for use in the new field of moving picture theatres. At the time orchestras were employed to accompany the silent pictures, but with the advent of financial depression, these musicians were becoming too expensive to employ. Wurlitzer hit on the idea of a hire purchase system for cinemas and soon had Robert working to refine the ideas they had started on. He worked very long and hard to obtain the desired result. It was not long before the release of the first of the famous... **Wurlitzer Hope-Jones Unit Orchestra.**

Still, this was not good enough for Robert. He was possessed with perfection and con-

tinued to strive for bigger and better organs. His ideas and developments were pouring out, and many is the time that whole organs would be unpacked and reassembled only to have a small but significant alteration made to them.

The Wurlitzer Company was in essence a giant mass production firm. Employing 2000 people in their organ building shops alone, they could not afford to have production halted by Robert's constant changing and new ideas. They wanted to standardise the organs and make every one a replica of the first. This upset Hope-Jones badly! In the true organ-building tradition, he believed that every organ should be an individual instrument and not a 'stamped' copy. He fought hard to make his point but made no headway whatsoever.

The company decided they wanted to make the organs bigger. Not by adding more pipes, but by extending every rank of pipes to its absolute maximum. Robert realised this was detrimental to the organs' character and again the fights and arguments started. Through all this, he was still slowing the production of instruments because of new innovations and after two years trading, it was realised that the department headed by Hope-Jones had run at a total loss of \$200,000. His fanatical desire to better the instruments was becoming the downfall of the company.

The situation was so bad, that the company was forced to have an injunction placed on Hope-Jones to keep him out of the factory. An experimental workshop was built for him to work on his ideas and not upset the running of the plant.

Hope-Jones became very depressed. He was barred from the plant; not allowed to work on the instruments he conceived entirely and now that he was on the outside 'looking in' Wurlitzer went on and made their own changes - in ways detrimental to the instruments. He came to resent the company who now would not release him from his contract for fear of his opposition, should he start another company. With less and less to say about his brainchild, he was heard to comment to a friend on April 1st 1914.....

FOR SALE

"The Wurlitzers say they are going to build better and bigger organs without me. I am no longer allowed in the factory, neither have I anything to do with the organs outside. I'm a man at large on \$60 a week. They refuse to stop the \$60 as it will give me my freedom."

On the 13th September of that year - 1914 - Robert Hope-Jones perfected his last invention. A new and bizarre method of committing suicide. He attached a rubber hose to a gas jet, fitting it with a 'T' outlet. One end of the 'T' outlet was firmly taped to his nose and mouth and the other end was open to expel the gas overflow. This overflow was ignited to prevent any danger to people discovering him later.

So ended the life of Robert Hope-Jones. Telephone engineer by profession, organist and organ-builder by vocation. Probably the most inventive and beneficial mind dedicated to the art of organ building.

Sadly, he never lived to see brainchild achieve the tremendous heights it did. During the 1920's, the Rudolph Wurlitzer Company went on to produce more theatre pipe organs than any other builder in the world, and at their best were producing one unit organ per day (at an average cost to purchasers of \$25,000 an instrument)!

Robert Hope-Jones - eccentric, inventor, genius! Long may the organs built to his specifications and design now preserved, thrill the hearts of the young and the old for many years to come.

Compiled from original notes by John.W. Parker, with extracts from 'At the Mighty Organ' by G. Wyatt, and 'The Hope-Jones Story' by Frank Hare.

The above article was reproduced in response to the many enquiries from members who have asked the question, "Who is Robert Hope-Jones?"
Ed.

For sale;- Hammond 'Colonnade' console organ (current model).

Features include built in Leslie speakers, wide range of solo and percussion voices. 16 rhythms plus programmable rhythm, presets etc.

In perfect condition (still under warranty to February 89).

Current new price \$18,500. Sell \$12,500

Enquiries phone 969 4223

For sale:- Organ - Yamaha D2B

As new condition.

\$850. O.N.O.

Enquiries phone 543 6294.

For sale;- Hammond organ.

This organ has two keyboards, bass pedals and comes complete with stool.

Purchase price was \$1,000 but would be willing to take an offer.

For further details, please ring Mrs. Amos on (047) 82 2897.

MEMBERSHIP STATISTICS

AS AT 07/09/87

FINANCIAL MEMBERS	580	98.1%
UNFINANCIAL MEMBERS	11	1.9%
	<u>591</u>	<u>100%</u>
TOSA NEWS SUBSCRIBERS	523	
ASSOCIATE MEMBERS	254	
FULL MEMBERSHIP	341	58.8%
PENSIONER MEMBERS	153	26.4%
COUNTRY MEMBERS	69	11.9%
INTERSTATE MEMBERS	5	0.9%
OVERSEAS MEMBERS	6	1.0%
STUDENT MEMBERS	3	0.5%
LIFE MEMBERS	3	0.5%
	<u>580</u>	<u>100%</u>

COLLECTORS OF MECHANICAL

MUSICAL INSTRUMENTS

TOSA members who are interested in Mechanical Musical Instruments, especially Reproducing Pianos, Music Boxes and Player Organs etc. should know of a small and friendly society which meets in member's homes every two months for an interesting evenings entertainment.

Membership is only \$5.00 a year.

For more information, contact TOSA member Colin Tringham or write to Allan Jones, 4 Lobellia Avenue, Chatswood West, 2066.

WANTED

Wanted, organ keyboard for experimental project. Would also consider purchasing any electronic organ parts or partially completed projects.

Please contact Colin Tringham, 957 5539.

PIPE DREAMS

HIGH TECH DAY AT THE CAPITOL WORKSHOP

By Doug Smith

1st apprentice clutching base of a rather large Tibia - to Boss:

"Shall I start cleaning this Boot?"

Boss - (With icy calmness and precise English diction) "That is not a boot, that is a foot. Tibia pipes have feet, not boots!"

3rd apprentice - a computer expert - to Boss:

"Do you mean to say pipes are not logical?"

1st apprentice smiling slightly;

"Yes, all the metal boots get washed, but

the feet get polished!"

Boss; Loud silence then slight snigger.

Now seriously my friends, a more insane holiday idea could not have been thought up than our great steam train trip on Saturday 19th (over 300 people can't be wrong!)

It was a rare treat to have a day which was so relaxing, knowing you could wander around and talk to friends without any time limit (almost) and enjoy the excitement of being a part of an historic train trip which had been broadcast the whole distance to Newcastle with T.V. cameras plus a large crowd to welcome the train on arrival and departure.

I don't know how many times Jack used the train whistle to greet people, but I lost count after about 2000! It was a superb day for all. 10 out of 10 for Jack Lawson and his back-up crew.

One can't help noticing how much our Marrickville Wurlitzer has improved since the tuning and regulating has been taken over by organ builder John Parker. John has succeeded in balancing all the ranks whereby they can each be heard as an individual without overshadowing each other, and this was demonstrated so well to us by that exciting professional, Hector Olivera, who had no hesitation in praising the instrument after his concert, during which the organ was used to its maximum capacity to say the least. Speaks for itself, I guess.

Do you ever get the feeling that there's a quiet strain of suppressed excitement in T.O.S.A. these days? I can tell you, I do.

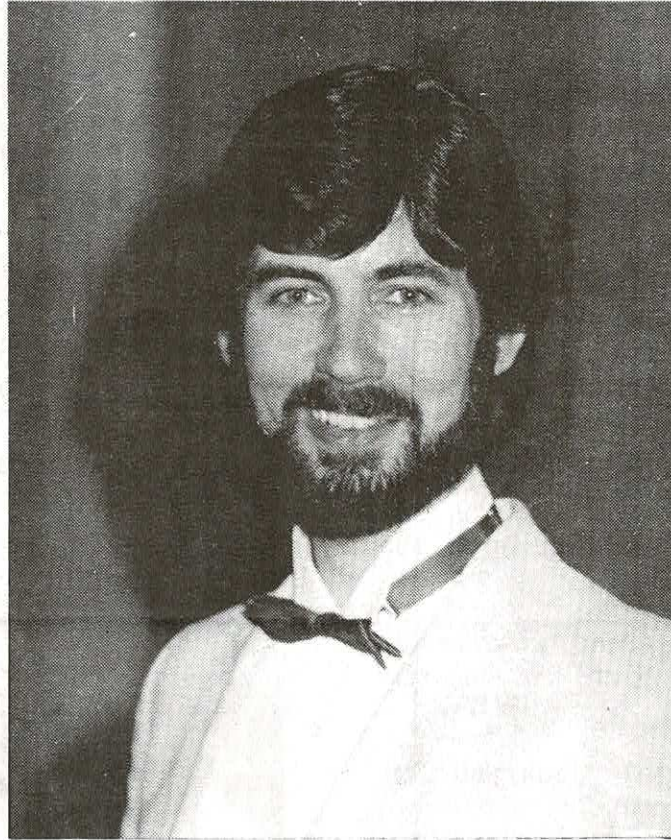
With the advent of our Capitol organ fast approaching (and there's no doubt it will be one of the best in this country) plus many other events soon to eventuate, I seem to be getting the feeling that things are really happening.

I guess it's up to us now to help more than ever all those people who work hard for our Society in the many roles of organising and try to support in every way their efforts to bring our new instrument to its final completion, and make our Society more enjoyable for us.

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TOSA FULL STEAM AHEAD

Most of the people who arrived at Central Station for the train trip to Newcastle, would have been unaware that some people were on the job at 4.00am preparing 3801 and the catering department for the wave of "trippers" soon to arrive.

Such was the enthusiasm for this venture, that many arrived at 7.30am (one hour before departure!). Keen photographers amongst them eagerly waiting for the loco to arrive, soon claimed the best vantage points at the end of the platform.

Due to the popularity of the day, tickets were still being sold up to ten minutes before departure time.

When 3801 pulled out from Central, some 310 TOSA members and friends settled down for what was going to be a most enjoyable and successful day. After departing ten minutes late, we arrived at Hornsby on time! Obviously the "speedo" on 3801 was about as accurate as that on a 1950 Holden!!!

This article is not intended as a review, as facets of the journey are covered elsewhere in this issue.

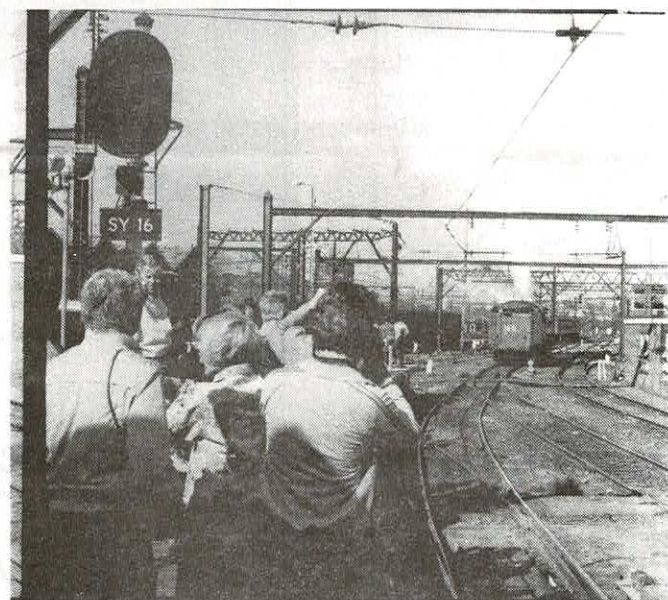
Sincere thanks must go to Jack and Pearl Lawson, Bob and Pam McMinn and family, Alan, Brian, David and Selena, who worked beyond the call of duty. Also special thanks to Cliff Bingham for the recital at Christ Church Cathedral in Newcastle. To all those others who also helped on the day, our warmest thanks.

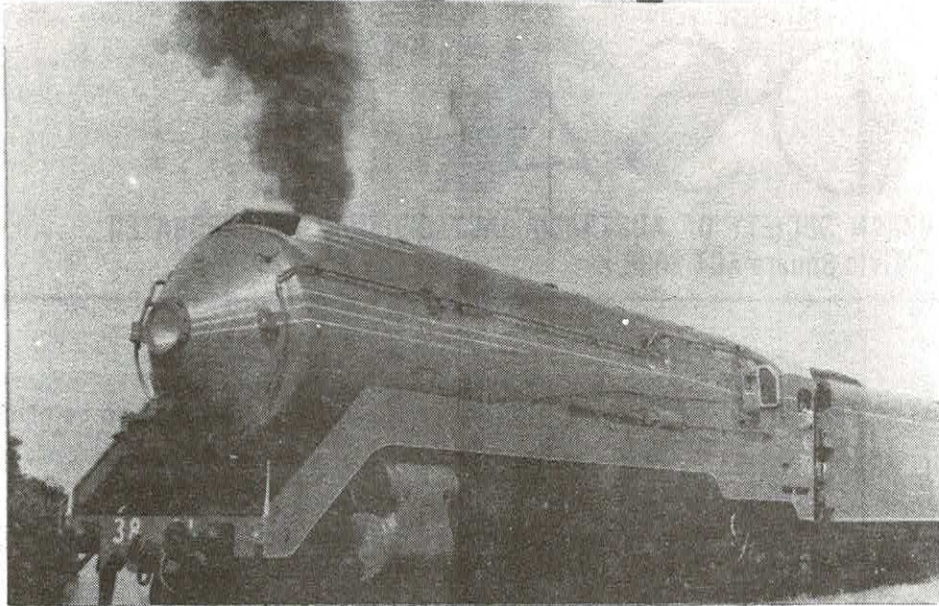
A special thanks to all of you who supported our venture which resulted in over \$3,100 being raised to assist in the installation of the Orion Wurlitzer.

Top photo.
3801 driver, Jack Lawson.

Centre photo.
Enthusiastic travellers waiting for 3801 to arrive.

Bottom photo.
Scenic view between Wyong and Gosford.





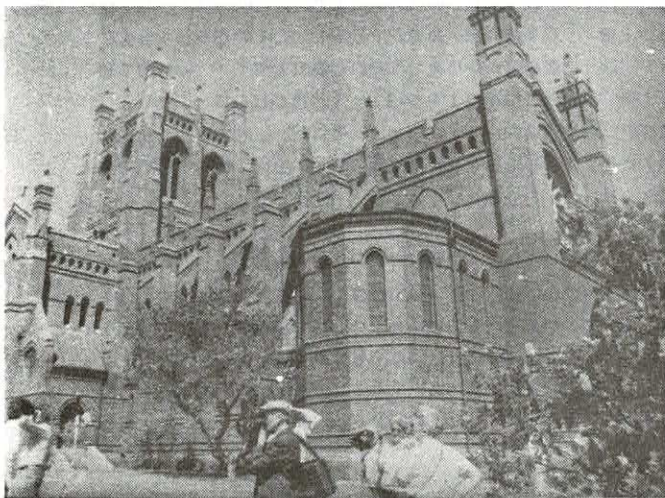
Locomotive 3801 4-6-2 (Pacific)



Lunch is about to be served.



Bruce, Chris and daughter Renee from Hazelbrook enjoying their lunch.



Christ Church Cathedral.



Cliff Bingham at the console of the Cathedral organ.

TOSA

THEATRE ORGAN SOCIETY OF AUSTRALIA (ACT DIVISION) INCORPORATED
PO Box 367, Civic Square ACT 2608.

FOR IMMEDIATE RELEASE

23 September 1987

MEDIA RELEASE

TOSA ACT CHOOSES A NEW NAME CONVENTION ARTIST

And Accommodation Booking Pressure Off

In keeping with its desire to promote predominantly young artists, TOSA ACT has engaged 24 year-old Detroit, Michigan, theatre organist, Tony O'Brien, to be the main convention artist at the Celebration 16th TOSA National Convention to be held in Canberra from 22 to 25 April 1988.

O'Brien will perform in concert at the 3/9 Compton Theatre Pipe Organ on the Saturday evening of the convention.

Hector Olivera, during his recent Australian concert tour, spoke highly of O'Brien's abilities as an organist, performer and entertainer.

Tony O'Brien has been performing regularly at the Redford Theatre at the ATOS Motor City Chapter owned Barton as well as other locations throughout the country for many years. His extensive popular and classical repertoires have attracted and delighted widely diverse audiences.

Not being of the typically predictable "pizza parlour organist" variety, Tony O'Brien is strictly a concert organist whose achievements are already universally recognised through such organisations as the Detroit Theater Organ Club, the American Guild of Organists, ATOS, and the Detroit Concert Band as well as other organisations throughout Canada and the U.S.

His programme in Canberra will appeal to the young and the not-so-young alike as his concerts always cover a wide variety of material from classical, through the theatre organ standards to top 40 material. Special effects and other surprises will make his concert one to remember and will feature a few firsts for TOSA Convention concerts. Tony O'Brien is a different artist definitely not to be missed.

Over 40 Performers to be Featured

The Celebration 16th, which has been endorsed by the Australian Bicentenary Authority as a Bicentennial Activity, will begin with registrations on the afternoon of Friday 22 April. The evening will feature a variety show with professional talent as well as a programme of silent films from the National Film and Sound Archive. Presiding at the console of the Compton will be Australia's leading silent movie accompanist, David Johnston.

Saturday's activities include a visit to the historic Duntroon Military College where a short recital will be given on the Chapel organ. In addition and by special arrangement with the ACT Administration Office, the 53-bell Canberra Carillon will be opened to conventioners for inspections and demonstrations. Lunch will be served on picturesque Aspen Island during a recital on the instrument.

The afternoon will feature a visit to the National Film and Sound Archive during a tour of some of Canberra's city attractions with the main convention concert by Tony O'Brien to be held in the evening.

Conventioners will not be dragged from their beds early on Sunday morning and so a brunch consisting of champagne and a real, genuine, spit roast has been arranged during a visit to the Cotter reserve, famous for its magnificent autumn colours.

In the afternoon there will be an organ and piano concert by Sydney artists, Cliff Bingham and John Crawford. Also on the programme will be Canberra's own internationally acclaimed Woden Valley Youth Choir who, as part of their performance, will feature a fully choreographed jazz segment: Le Jazz Hot Club.

Following cocktails in the evening a Gala Ball will be held in the Albert Hall with music provided by the excellent jazz group, Cannery Row as well as various artists at the console of the Compton.

Monday morning has been left free for those conventioners wishing to attend the ANZAC services and events and, at 11.30am, at the Albert Hall, a special concert entitled "Accent on Youth" will feature young talent from many parts of Australia at the console of the Compton. Following lunch, the Compton will be available for open console.

The total number of performers to appear at the Convention will exceed a staggering forty!

Food Fit for a King!

Canberra's excellent and long established Maxwell's Catering will provide all the food for the convention and they have engineered a menu so extensive and varied that it should appeal to all palates.

Not Just One Afterglow Tour ... But TWO!

For those wishing to stay on for a while in the National Capital, TOSA ACT has arranged two organised guided tours for Tuesday and Wednesday 26 and 27 April.

On the Tuesday there will be a trip to Braidwood (about an hour's drive from Canberra) and will include visits to historic homesteads of the district, a restaurant luncheon and a recital on the recently restored Rendall organ in the century-old St Andrews Anglican Church.

Wednesday's half-day tour includes Tidbinbilla Deep Space Tracking Station, Lanyon Homestead and Cuppacumbalong Craft Centre.

Accommodation Booking Deadline Pressure Eased

Following a review of the prices and range of accommodation for the convention, the Canberra Tourist Bureau, on behalf of TOSA ACT, will be handling all accommodation arrangements for the Celebration 16th and the booking deadline has been extended to 29 February 1988. There will be a separate accommodation booking form included with the registration brochure.

Registration Brochure Soon to be Released

The November 1987 issue of all TOSA Newsletters will contain full details of the convention programme as well as prices, registration form and accommodation booking request form. The deadline for registrations and lodgement of accommodation booking requests will be 28 February 1988.

Mark Your Dairy Now for the Following IMPORTANT Dates

- 1 February 1988 - reminder to send in registration and accommodation booking request form.
- 28 February 1988 - deadline for registrations and accommodation booking requests.
- 22 April 1988 - Celebration 16th TOSA National Convention starts! SEE YOU IN CANBERRA!!!

THE CAPITAL'S GREAT IN '88!!!



HECTOR OLIVERA IN AUSTRALIA

by Ian McLean

Brisbane - the tour begins.

A very weary, gaunt looking person clambered his way up the stairs of Brisbane's Kelvin Grove High School auditorium in early August to be greeted by the strains of "Our Day Will Come" bleating forth from the Christie theatre organ installed there. Yes, it was Hector Olivera arriving while your scribe was having his first ever 'go' at the Christie and a number of TOSA Queensland's members awaited Hector's arrival for his concert rehearsal. So why was he looking so gaunt and tense? (no it wasn't due to the rendition of "O.D.W.C."! - I hope!) - Hector should have arrived a day earlier!

Billed by TOSA Q as the "world's best theatre organist" Hector Olivera didn't get booked on the world's best airline. He was booked with Continental and after his flight from Atlanta, Georgia, to Los Angeles, Continental decided, almost at take off, to cancel his flight to Australia! So following anxious re-organisation through our beleaguered Australian Airlines by TOSA Q President, Ken Wherrett, Hector found himself, the next day, on a Qantas flight out to 'downunder'.

Imagine after all this has happened to then arrive in Australia and be told that the only practice time that he could have would be that night as the hall was booked all day Saturday (the day of his first concert in Australia) by the girl guides! TOSA Q had let the rehearsal booking slip due to the length of time that they say it took to make organisational contact with Hector. Hmmmmm. Now you know why at 5.00pm our time (midnight his time) he looked gaunt and tense. Despite this you should have heard him.

Hector sat down at the console and my "Day" certainly "Came"! I was quite incredulous at the musicianship, the technique, the arrangements and the sensitivity that this artist

demonstrated on an organ that he had not seen for over 10 years! Not that we got to hear anything in its entirety as he had to constantly stop and dash off into the pipe chambers to set the organ up correctly and to fix faults. Indeed some quite amazing voicing work was carried out on the French Trumpet rank with the aid of a screwdriver! (see photo). Needless to say TOSA Q President, Ken Wherrett, was looking quite pressured! Regrettably I had to leave to make my way down to the Gold Coast for the National Finals of the Yamaha Electone Festival so that small glimpse was all that I heard of this quite remarkable organist in Brisbane.

The HX and Yamaha

Hector's Brisbane concert was a huge success as was that the next day at the Gold Coast which brings up another aspect of this concert tour. Both at his Gold Coast and Maroochydore concerts, Hector was to use a couple of very old, and quite limited electronic instruments. At the same time on the Gold Coast the release of the Yamaha HX System Electone was being presented which was then followed up by a national concert tour by Yuka Noda from Japan. Hector is the acknowledged world leader in the use of this stunning instrument and once again TOSA missed out on a major opportunity to amortise costs and reach a much bigger market. The Electone Marketing Manager for Yamaha Australia, Ray Thornley, expressed real anger at having not been notified earlier of Hector's visit by TOSA as they would have used him to present the national series of HX concerts instead of Yuka Noda! Imagine how this cross fertilisation of marketing would have boosted TOSA concerts and interest in theatre organ.

Hector, was, of course, quite disappointed when he found out that he could not present an HX concert while he was here, especially where he was already playing two electronic concerts on instruments that were never intended as concert instruments and therefore do not provide a platform

upon which an artist of this man's abilities can bloom to their fullest in concert. Even more annoying was the fact that the first person to make contact with Yamaha Australia about Hector and the HX was Yamaha USA not TOSA! Maybe next time we will get to hear all of the possibilities of this great musician.

The National Capital

Canberra was to be my next exposure to the awesome musicianship of Mr Olivera. On a changeable day weather wise about 350 people made the Albert Hall look fairly full and a twinkling wall of silver stage drop thankfully covered the usual flapping swell shades of the 3 manual 9 rank Compton. Opening with the sweeping chords of a Billy Nalle inspired arrangement of "That's Entertainment" my reaction was "fantastic but what is causing that 'smear' of the notes?" It didn't sound like that on the Christie. Then I remembered. Organbuilder Richard Larritt had revoiced the Compton (see Keyboard World last issue) and made the Tibia, Tuba and Diapason much louder than the harmonically rich ranks like the Strings. The edge that these 'lighter' ranks could give to the massive combinations and chords employed by Hector were being 'gobbled up' by these overloud ranks. Who cared? The performance was nothing short of scintillating in a very powerful way.

I have never heard such demonstrated positive empathy for the instrument that is being used from any other artist. Walter Strony and the late Bill Thompson have come, at times, quite close and also in terms of the relaxed, seemingly effortless manner in which all three, Hector, Walt and Bill make use of the pedals. Hector has taken all these aspects another few steps further. Tom Hazleton can use the pedals sensitively as just another place to play the melody, Bill Thompson could float across them in a very rhythmic way, Jonas Nordwall can use them in a dramatically stupendous way - Hector Olivera combined the best techniques

of all organists that I have heard and seen and yet always totally in context with the music.

The Canberra concert highlights for me were the Billy Joel number, "Honesty" which was an aurally painted sound picture; the Judy Garland "Over The Rainbow"/ "Trolley Song" medley which went from being brilliantly understated using the soft ranks of the organ and very deft use of the expression pedals to achieve some gorgeously ethereal sounds from the Tibia Flute combination, to the most powerful harmonies, registrations, trips into the melodic minor and sounds that effected all the contrasts one could imagine; a version of George Gershwin's "I Got Rhythm" that sauntered its way through swing, latin and contrapuntal styled rhythms with some of the George Wright classic arrangement (which was used to improvise on!) and concluded in the most elegantly dirty swing you have ever heard (who said that an organist needed to be gay to be able to play dirty?).

The classical numbers included (especially the "Tocatta in G" by du Bois") were played brilliantly and showed some of the finer aspects of this Compton. The best regulated Compton that he has played according to Hector.

Hector Olivera delivered, with some very judicious use of the swells and an unbelievable 'feel' for his instrument a concert on Canberra's Compton the like of which I am sure we will not hear again until his return. I and a number of others had tears streaming down their faces at times during this concert. The music was an experience of quite extraordinary dimensions - a religious experience said one - I agreed. How could the Sydney concert be as good?

Could it get better? - Sydney

Father's Day 1987, a nice day in Sydney (no one stole anything from my car!), a reasonable audience (350?), a well prepared organ, a very happy organist (following Canberra things



Hector Olivera at the Marrickville Wurlitzer



Photo at left.
Hector working on the French Trumpet.

Photo at right.
Hector Olivera and organ builder, John Parker.



had got better and better - the Karinyup, Perth 3/12 and the Capri 4/17 in Adelaide) - he loved Marrickville Town Hall's acoustics. He didn't have to face a Christie or a Compton and there was as much practice time as he wished. Hector Olivera was already on a high.

"That's Entertainment" opened the programme once again and the organ sounded forth with such detailed fullness I couldn't believe it. Well seasoned Marrickville listeners were astounded. Those who work on this WurliTzer should be congratulated - it was magnificent. Hector just took off and took the whole audience with him. I have never heard such sustained applause following any artist's first number and thereafter, every number he played. A collection of elevated harmonies featuring the Tibia, counter melodies on the pedals and Chrysoglott and other musical delights made "Evergreen" a smorgasbord of all the delicate things that a theatre organ and theatre organist can be capable of. The applause was even longer and more enthusiastic than for the first. Hector couldn't believe the audience response.

He then presented the finger tripping "Nola" which spent more time showing off the untremmed organ than being the usual 'false teeth' Glock and Xylophone expose in a medley with one of his theatre organ idols, Buddy Cole's arrangement of "Have You Met Miss Jones?" which, I can't believe myself writing this, was even better than the original (it was less mechanical), and finally, for this medley, the "Teddy Bears Picnic" which was not as good as it could have been.

The "du Bois Toccata" followed and the Wurli made a good account of itself in this mode. Jazz was next in a smoothly swinging "Sweet Georgia Brown". Words can't possibly do justice to this arrangement. It was quite simply genius at work complete with a totally credible drum solo (on Wurli traps?) that got its own applause. I have never seen so many

looks of amazement from some the 'back wall cynics'. You know, Bill Schumacher, Cliff Bingham, Rob Gliddon, John Parker, Ron Wilson, Margaret Hall et al! The audience was equally impressed but certainly not speechless or clapless! Hector was amazed at the response. As he said he was told to expect this audience to be the hardest and least responsive. They had well and truly turned that forecast upside down!

The first half of the Sydney concert concluded with the "Garland Medley" heard in Canberra. Some parts of this arrangement were better on the Compton (eg. the Tibia/Flute ethereal effects) than the Wurli but the overall impact of this sparkling crisp instrument were certainly beyond the current tonal capacity of the Compton or, for that matter anything that the old 2/11 Marrickville girl had given before this concert. It was magnificent. Oh! Sorry, have I already said that? It deserves to be said twice!

Having heard Hector on three instruments it becomes obvious why he sounds so fresh each time. His concert performance is not merely an identical replaying of each arrangement. Sure there is a basic plan but he changes it to suit each instrument and also as each instrument and audience give him musical inspiration during a performance. Hector lives each number with the organ. As a result each concert has different arrangements of each number presented from the heart, head and wherever! The audience gets spontaneity! They also get creative genius taking musical and technical risks to an exciting degree. To listen to Hector Olivera is sometimes to be taken on a musical thrill seekers excursion. The Canberra and Sydney concerts that I attended were certainly that for me, and by the sounds of it, especially in Sydney, the rest of the audience.

Standing ovations

It almost sounds pedestrian to report that a standing ovation at INTERMISSION was Hector's reward in Sydney

and Perth. A spontaneous standing ovation was awarded at the conclusion of both the Canberra, Perth and Sydney concerts.

His concluding half of the Sydney concert included a question and answer 'I Don't Know How To Love Him' coupled with "Jesu Joy of Man's Desiring" and "Jesus Christ Superstar", then the rapturously rampant "Waltz in E Flat" by Durand, the big band sound in "Moonlight Serenade"; "Michelle" and "Thank Heaven For Little Girls"; the Vierne "Scherzo" a moving Sigmund Romberg selection of "Make Believe", "Pick Yourself Up" and "Old Man River" which was full of lush sounds, cheek and pathos; and the razzle dazzle showstopper for probably everywhere in Australia - the still quite incredible "Tico Tico" with the "Flight of the Bumblebee" on the pedals! Yep! If you weren't there to see it you wouldn't believe it.

I could have written on and on about each arrangement as they paint pictures and told eloquent stories. He grabs your attention - even with one just a couple of very soft Flute pipes and takes the listener away on a fantasy trip by what is nothing short of sheer genius. The greatest Marrickville cynic, Bill Schumacher, stated at the end of the Sydney concert "well that's the best I've ever heard here". For once Bill and I agree. Hector Olivera is most certainly the best organist I have ever heard in concert in Australia to date.

For as much as so many of those that heard and met Hector Olivera realised they were meeting and hearing a musical genius of the utmost professionalism, all that TOSA showed him in terms of organisation and simple hospitality often fell far short of the mark down 'South'. To be housed in a home which was freezing where he was told "you get used to it" and then by the same hosts to allow him to pay for dinner without offering is beyond me. To allow a hall booking to be lost when attempts are still being

made to get the organist there for that day is ludicrous. To not make use of the Yamaha connection to defray costs and increase audiences is just plain stupid. Yet Hector wants to return due to the very positive audience response and his special rapport with the Moorabbin, Marrickville, Perth and Adelaide Wurlitzers. We can only wish that TOSA does a better job of organisation and hospitality next time which I hope is very soon.

This story/review must end on the positive note that this artist deserves. Those of you who heard and enjoyed Hector Olivera will know that you have heard in his Australian performances probably the very best music that has ever been presented on a theatre organ in Australia. I have never heard an organist who could so faithfully represent whatever idiom of music he chose represent on a theatre organ. We did hear a genius. You could hear some of it again. Hector is considering the release of the Marrickville concert as a 'live' album. What more can I say exceptviva Hector!

N.B. Hector did return to Melbourne to record the Moorabbin Wurlitzer for a commercial release, but due to unforeseen circumstances, this did not eventuate. What a pity.

TOSA

THEATRE ORGAN SOCIETY OF AUSTRALIA (ACT DIVISION) INCORPORATED
PO Box 367, Civic Square ACT 2608.

FOR IMMEDIATE RELEASE

23 September 1987

MEDIA RELEASE



TONY O'BRIEN
16th. TOSA NATIONAL CONVENTION
ARTIST