

At Rochester T.O.S. Shirley Hannum is Intermission Organist

By Lloyd E. Kloss

The third concert of the Rochester Theatre Organ Society's 1968-69 season at the Auditorium Theatre's 4-22 Wurlitzer on November 16, featured Shirley Hannum of Lansdowne, Pa. Included in the long 2-hour program were 42 numbers involving 7 medleys.

Bringing up the console to start the program, the artist did a rousing *From This Moment On!* with plenty of brass. The first medley included *On A Clear Day* with tibias, strings and kinura; a rollicking *Thoroughly Modern Millie* with piano, xylophone and post horn; and *Born Free* with tibias, strings and kinura, developing into a stirring climax.

Next came Sousa's *El Capitan* with appropriate drum roll and cymbals, and the full effects of a marching band. The sobbing tibias were shown their best in *When Sunny Gets Blue*, and then one of the highlights of the program, *The Petite Waltz*, which exhibited the organist's finger dexterity. Second medley consisted of songs from *Snow White* and the *Seven Dwarfs*, in which the "Heigh-Ho, Heigh-Ho" was cutely done as a flute solo.

A near-East-type number *Havah Nagilah* featured the kinura. A medley of *Songs of the Sixties* featured five numbers, the names of which we couldn't catch, as the organist is a fast talker. A Latin American medley was next, with *Poincianna* the most notable with its quietness. What proved a disappointment to this reviewer was the performance of what was programmed as the *Rhapsody in Blue*. Only the opening movement was played and featured the familiar clarinet wail and piano solo. The E major theme was inexplicably omitted. The artist took the console down for the intermission, playing *If My Friends Could See Me Now*.



Shirley Hannum, 19, is shown at the console of the RTOS Wurlitzer. Shirley is a practicing theatre intermission organist. For more about her see October, 1968 issue, page 13.

Second half began with *This Could Be the Start of Something Big* on full organ. Three selections from *West Side Story* followed, and then the familiar *I'm Always Chasing Rainbows*, a variation on Chopin's *Fantasia-Impromptu*, done tastefully with tibias and strings predominating. With tremulants off, the *Sabre Dance* was a study in speedy action. With varying degrees of shading, came a medley of show tunes: *Summertime*, *You'll Never Walk Alone*, *Till There Was You* and *Climb Every Mountain*.

A tremulant-off classic, *Chorale* from Brahms' *Variations on a*

Theme by Haydn, showed the organist's capability of playing church music (She is organist-choir director in a Philadelphia church). Final medley were 7 well-known numbers: *Ebb Tide*, which she dedicated to her teacher, the late Leonard MacClain; *Wedding of the Painted Doll*; *Serenade* from *The Student Prince*; a roaring *Twelfth Street Rag*; *Laura*; *Butterfly*; and *With a Song In My Heart*.

Because of the lateness of the hour, the organist had to omit the beautiful *Clair de Lune*, then ended the program with a full organ treatment of *I Enjoy Being A Girl*.

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