

MUSIC REVIEW



by Zoltan Sembrich

"Alles Was Du Bist", a trio in the style of J.S. Bach built around Jerome Kern's "All the Things You Are" by Billy Nalle, edited by Fred Tulan, \$1.65 at music retailers. Published by World Library Publications, Inc., 2145 Central Parkway, Cincinnati, Ohio, 45214.



Billy Nalle. His point was 'pop polyphony.' (Atlanta Fox Moller console)

Billy Nalle has scored some "firsts" in his career, one being the first soap opera score using jazz improvisations. Another was the first theatre organ concert scheduled as part of an American Guild of Organists' convention a few years ago in Atlanta. Billy introduced "Alles" to the orthodox organ pro's on the Atlanta Fox Moller and received such an ovation he had to repeat it. ATOS convention goers heard it played by Dr. Fred Tulan on the monster in St. John the Divine Cathedral during the New York session. Now it's available to all who dare attempt a Bach-style trio, a style of music which requires complete independence of hands and feet because the organist is dealing with three independent tunes. So, if one can

simultaneously pat his head, rub his tummy (circular motion) and make a horizontal trace with one foot while making a vertical trace with the other, there's a chance he's ready for polyphony.

Registration suggested is very simple: right hand a clear flute, left hand a pristine reed, pedal a gems-horn at 8' only, same stops throughout. Also supplied is suggested registration for a Hammond X66, with an alternative "switched-on-Bach" Harpsichord combination to get an even more baroque sound.

A right hand theme which Bach might have written fills the first eleven measures, a tune designed to wrap itself around "All The Things You Are" which starts with the twelfth measure in the left hand against a variation of the RH theme, all of this played against a pedal bass that moves chiefly in diatonic steps, mostly in quarter notes which call for getting into it with both feet. The three key changes of the Kern tune are accommodated simply by changing key signatures rather than face up to a mess of accidentals. It starts in E flat, changes to G, then to D, and back to E flat. It looks deceptively simple on paper, and it may be easy for an organist trained in the performance of music which flows horizontally. For the organist whose skills are strongest in playing a melody line against chord clusters and occasional counter melodies ("vertical" music), it will take some doing. But there are rewards beyond the mere performance of a pseudo-Bach novelty, as good as it is. Organists who normally play "pop" organ, or theatre style, will find this interesting exercise can strengthen their ability to perform counter melodies and to make one hand less dependent on the pattern being played by the other one.

Performance suggestions are somewhat tongue-in-cheek but to the point. For example the editor admonishes us with "don't laugh!" when he suggests an X66 Harpsichord effect consisting of Celesta and Banjo stops. And the suggested tempo is "easy does it." One can't help but wonder why there is so much emphasis in the notes to help X66 performers and so little to aid players of other brands of electronic or pipe organs.

But deficiencies in the "how to" notes in no way affect the value of the music itself, which is well worth the effort required to master it. □



Joe Koons gives Shirley the guided tour of his variegated "cycle shop" pipe chambers. She played for the multitudes who always attend Joe's Saturday night soirees.

nearby restaurant for a farewell luncheon. Then, after a jam session stint at the Elk's Club Robert Morton, the adventure was over.

Shirley would have loved to have remained in California longer, but back in Lansdowne there was an issue of the Delaware Valley Chapter's newsletter, *THE LIFT*, coming due, her church choir (which had sent her a congratulatory telegram) to rehearse, and a raft of teaching and sales commitments awaiting her. Shirley reflected on her two-week adventure in the west, and a resolution evolved. Some day she would return to what she described as "a dream bubble" for a more leisurely look-see. And if it still beckoned with such allure, she just might stay, "despite all the rain."

The weather was bright, clear and sunny in Los Angeles as the big jet roared skyward and headed east. □

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