



Music Review

by Walter J. Beaupre, Ph.D.

Billy Nalle, ALL THE THINGS YOU ARE: TRIO IN A STYLE OF BACH, Gentry Publications (Hinshaw Music, Inc., P.O. Box 470, Chapel Hill, NC 27514. Price \$2.00 plus postage).

One would expect the U.S.A. to publish more theatre organ music than all other countries combined, and apparently we do. But one could easily buy a copy of everything in print for less than the cost of a color TV. Though the quality of output reported in *Music Review* during the past four years has been consistently high, we can count on the fingers of two hands the number of topflight theatre organists who have published their own arrangements or original compositions. Nor can any of these artists be accused of flooding the marketplace. Consequently even one arrangement by the fabulous Billy Nalle adds up to a blessed event.

This one was not a complete surprise. A few years back Dr. C.A.J. Parmentier, during a summer vacation visit, pulled a manuscript out of his portfolio and asked, with a wicked twinkle in his eye, if we'd like to hear something classical, "Alles Was Du Bist." This reviewer listened

politely until it slowly dawned that the charming baroque trio was an arrangement of Jerome Kern's "All The Things You Are." Cass told us that the manuscript was a gift from Billy Nalle. Now that the Nalle treatment is available to all, we should take a closer look.

Billy's organ arrangement is a trio in the true sense of the genre: the right hand, left hand and pedal line are treated as three separate instruments working together. The harmonic progressions and key changes are dictated by the Kern tune. Incidentally, the familiar melody is carried in the left hand throughout the single chorus. The right hand provides the fancy embroidery (that's what baroque music is all about!) with a single note obligato, while the pedal gives harmonic and rhythmic support.

The arrangement is not for all electronic organs. If your home instrument doesn't have at least a two-octave pedal clavier you'll be in big trouble. The top note is an A-flat above C. Also resign yourself to the fact that both feet must carry the pedal line — or you'll hurt yourself! There are no pedal markings to show which toe/heel on which foot to use

for the most efficient mastery of the more demanding passages. It might be worthwhile to get someone to show you how easy it can be done.

The right hand flute obligato isn't anywhere near as difficult as it looks. Just watch out for the key changes and count beats within measures carefully.

Printed registration suggestions make good sense because it is important that each voice of the trio sings distinctly. This reviewer also tried using a harpsichord (instead of flute) for the right hand obligato and liked the results equally well. Be forewarned to practice the three voices separately — especially the pedal — before trying to put them all together.

Is this Nalle baroque version of "All The Things You Are" one that every theatre organist of moderate skills should own? Perhaps not. Those who derive playing pleasure primarily from right hand melodies supported by oom-pah chords and a rhythmic left foot will find this one a frustrating and confusing bore. But for those who enjoy experimenting with a variety of styles and get their kicks from mastering a truly superb arrangement by a great organist, this is a rare find. Even if you never play it during "open console" it's well worth a few skinned ankles. Who knows? Perhaps if we all buy Billy's delightful "Bach-à-Nalle" (couldn't resist the pun) he'll eventually treat us to some of his other goodies. Such as, he asks. How'z about all the things you play? □

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