

clusion there is an unexplained representation of a locomotive starting, which is at least brief and more musical than most. Never a dull moment.

The closer is a well-orchestrated version of Von Suppe's "Poet and Peasant Overture," with all the contrasts in volume, speed and intensity one expects from such a fine and familiar chestnut. Again the percussions come in unexpected places, but are handled with propriety and skill. It's a virtuoso conclusion to a first recording by an organist we'll be hearing from frequently in the future, especially after he gets his priorities sorted.

The Rochester Theatre Organ Society's 4/22 Wurlitzer in the Auditorium Theatre has been documented previously in these pages. It was in excellent condition for this album, thanks to credited technicians Fred Parker and Ron Buhlman.

The miking is in "big hall" perspective, in contrast to the "up close" technique. This gives the lis-

tener the feeling of sitting back in the auditorium, a system which favors full registrations but is apt to diminish solo voices and softer sounds. For example, the Piccolo frippery in "Stars and Stripes" is so far off-mike that it is heard at rather low volume — as though the musician forgot to come forward for his solo. Also, fast heavy passages are apt to be garbled through natural hall reverberation. Normally, the Auditorium Theatre's acoustic qualities are excellent, but Rob's "double stuff" is just too much. Confusion!

Rob leads the jacket note author a merry chase with his ever-changing registration, but the notes are generally okay. The record surface is smooth and pop-free, although the review pressing was received slightly warped but not enough to throw the stylus to the next groove.

This album is both exasperating and rewarding at the same time. We have a sneaking suspicion that it's the start of something good. □

Leibert opened the 6200-seat Radio City Music Hall, thereby becoming the only organist to have opened the two largest theatres in America.

He served at the Music Hall and nearby Center Theatre for 10 years. A demonstrator for the Hammond Corp., he performed at the 1939-40 World's Fair, and in the fifties demonstrated for Baldwin Organ Co., played swank weddings and parties, and appeared for the United Nations in its formal affairs.

A well known story teller as well as a world renowned organist, Dr. Parmentier was named Theatre Organist of the Year 1973 and entered in the Hall of Fame that year. He concertized before the 1976 ATOS Convention at the Trenton War Memorial.

Dr. Parmentier, whose biography appeared in the summer 1966 THEATRE ORGAN, was interred in Rhode Island. He is survived by his wife and a son.

Theron G. Forbes, 72, organist and retired school teacher, died on January 23, 1981 in Dunkirk, NY.

A native of Chicago, "Tucker" Forbes was graduated from the Eastman School of Music's theatre organ course in the same class with Rosa Rio and the late Harold Jolles. He also played the Euphonium.

Forbes followed organists Eddie Weaver and the late Dick Betts into the Lafayette Theatre in Batavia, NY. Also a graduate of Freedonia



Closing Chord



Dr. C.A.J. "Cass" Parmentier, Hall of Famer, and a leading theatre organist during the Great Era in the New York City area, died of a painful bout with cancer on February 21, 1981.

Born in Belgium before World War I, he studied under prominent teachers, and concertized in England, the Netherlands and Belgium. Arriving in the United States in 1916, he became organist for Loew's Theatres, working 8½ hours a day, seven days a week, and "loving every minute."

Married in 1918, he played Fox theatres in Paterson, N.J., New York City, and Philadelphia. In 1922, he was organist at New York's famed Capitol, and a year later was in Philadelphia to open the Fox Theatre there. For four years, he opened theatres in Detroit and New York.

On March 11, 1927, he was one of three organists to open the 6214-seat Roxy in New York, where he stayed for a number of years. He also had engagements on organs in the Welte-Mignon Studio, Wanamaker Audi-

torium, Town Hall, Carnegie Hall, Waldorf-Astoria Hotel, and others. In 1932, he began his broadcasting career, by subbing for Ann Leaf on CBS. In December 1932, he and Dick



Dr. C.A.J. "Cass" Parmentier at the Radio City Music Hall, 1974.

(NY) Teacher's College, he taught in Machias, Marion, Gowanda and Syracuse in New York State, retiring in 1967. A church organist, he also served in this capacity for several Masonic organizations.

Lela Fraser Boulter, 85, organist in the Buffalo area, died in February, 1981.

In silent movie days, Mrs. Boulter was accompanist at the Shea's Buf-

falo and the old Century theatres in Buffalo. For many years she was pianist, organist and choir director at Buffalo churches, including Church of the Ascension, at North Street and Linwood Avenue.

Mrs. Boulter was born in Chenango County, Pa. She was a member of the Daughters of the American Revolution and Order of Eastern Star. Her husband was the late Gordon T. Boulter. □

THE ACOUSTICAL CONSULTANT

Differences and Similarities between Theatre and Classic Organs

by R. J. Weisenberger

Other than the use of percussions and sound effects, the basic differences between the theatre organ and the classic organ is the quantity and acoustical power of their pipework.

Classic organ tone is based on a multitude of various voices and mixtures, each differing slightly from the next, the emphasis being on tonal subtlety. Each stop, in itself, is usually quite weak by theatre organ standards, the pressures typically being from 1/3 to 1/5 those used on theatre organs. An instrument of 100 ranks can usually do a fair job of filling a good size church or a small concert hall with a respectable sound level.

Theatre organ tone is based on a variety of solo voices, many of which are quite traditional, only louder. Diapasons, flutes, bourdons, and strings are representative of this group. There is also an emphasis on unified ranks.

The use of higher pressures also made the development of larger scales a possibility, the most notable being the tibia family. The theatre organ is proof that an instrument of 20-30 ranks, when unified, is capable of a wide range of musical possibilities and capable of filling a large theatre to a level which can be felt as well as heard (levels in excess of 100 DBc).

World renowned organist, Virgil

Fox, has said that a good organ should be able to handle not only the delicate passages, but also those requiring real "guts." Technically speaking, this means a wide dynamic range with upper levels near 110 DBc in the auditorium.

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