

ranks came together, blending into a harmonious whole rather than a collection of individual ranks. It was noticeable also that the sound was fine in all parts of the theatre, from the stalls to the "gods." The organists were delighted with the sound at the console. The famous American organist Ashley Miller, who played in concert on August 22, has said: "I haven't played that many Comptons, but the installation at Ballarat was the best one I've played yet."

Many had good reason to be happy on opening night. George Blackman, founding president of the Ballarat Theatre Organ Society, had that night seen and heard the Compton, the purchase of which he negotiated, rise from the pit making beautiful sounds. "This is the happiest night of my life," he said. Warwick Kittson, current Ballarat TOS president, said: "It's been a long time, and we've come a long way since our society was formed."

The past ten years have seen constant work and planning, hundreds of hours spent building chambers and



Cyril Pearl at the Compton on Sunday afternoon, June 13, 1982.

overhauling the organ, and of course that other basic essential of the enterprise — raising the money. To all members of the Ballarat TOS go top marks for having the persistence, zeal and determination to see through such a great project. The addition of

the Ballarat Compton, located between Melbourne and Adelaide, to a circuit which includes organs in Sydney, Brisbane and Perth, should make Australian tours for overseas artists a practical, and attractive, possibility. □

GLOCKENSPIEL CELESTE

by Leon Berry

The term "Celeste" is generally thought of as meaning "sharp." I would like to point out that while the effect of a celeste is obtained by tuning one rank of pipes sharp of another, the name itself means "Heavenly," and also that other names have been applied, such as "Unda Maris," which literally means "Waves of the Ocean." At this point I can't resist telling about the time the Hub Rink, where I worked, bought the Wurlitzer from the Bailey Theatre in Buffalo, parts of which were subsequently used to augment the rink organ. Several of the skaters who had become organ "nuts" went along to help dismantle and move the instrument. While one young man was removing a bottom-board from the main chest he noticed the round tag which Wurlitzer always used at this location to identify the cable, and thinking it was an inspection tag remarked, "Unda Maris, what a nice name! I wonder if she still works at the factory?"

The effect produced by tuning a pipe slightly sharp of another is a

"beat," or tremulant, and a sort of three dimensional feeling or depth is achieved. "Increased brilliance" could be said to describe the upper register.

After some preliminary experiments, I tuned a set of Glockenspiels sharp of another set and added them to the organ in my home, and consider the results most gratifying. The set which is tuned sharp is thirty notes beginning at tenor C. Using a Conn Stroboc tuner, I set it sharp enough of A-440 to produce a beat of 4 cps at this lowest note, which is on the slow side for a tremulant but a pleasant undulation nevertheless. Of course, the beat increases in speed with each note until it doubles at each octave, and at 16 cps is no longer an undulation, but a shimmer. If the bells did extend higher than this, I doubt it would be reasonable to continue the tuning on this plan. However, as they follow the tempered scale they are usable alone as well as together with the other set, which incidentally is thirty-seven notes from tenor C.

A Glockenspiel bar may be raised

in pitch by grinding the end of it. It may be lowered by grinding some of the metal away at the middle of the bar on the underneath side. As it can only be checked for accuracy at intervals, it is advisable to practice on a few spare bars to get the feel of it first. Raising the pitch seemed to require more grinding than lowering it, as I recall.

Many tuners, especially on church organs, do not tune a celeste rank to a tempered scale, but adjust each pipe to produce the desired beat with the other rank, which is tempered. Strings, such as a *Viole d'Orchestre*, are the ranks most commonly matched with a celeste rank. A *Dulciana* is generally paired with an *Unda Maris*. However, *Gemshorns* and *Flutes* are often provided with celeste ranks. The name "Harp Celesta" is frequently applied to an organ percussion essentially the same as a "Chrysoglott," but in this case "Celesta" in no way implies that anything is tuned sharp, but does allude to the Heavens. "Chrysoglott," by the way, means "Golden Voice." □