

with perfect control of notes and tempo. Unfortunately, the organ Carolyn chose is installed in a ballroom where the reverberation gets in the way of her spritely attack. Every rank of pipes seems to sound like every other rank so that each registered ensemble is the musical equivalent of brown Jello. Compton pipes aren't usually this neutral, and she does manage a good "churchy" sound for one selection. This may be Carolyn's idea of how theatre pipes should sound and no reflection on the instrument itself.

None of this seems to daunt the artist who next turns out a skillful arrangement of "What I Did For Love." What she does is a slow ballad at mostly full blast ensemble sound. Tuned percussions get a tasteful workout. "Parade of the Tin Soldiers" complete with Xylophone gets a slightly slower treatment than usual, but this is a refreshing change of pace. Carolyn balances counter melodies skillfully. She tosses in a few bars of "Soldier on the Shelf" for variety, then returns to an even slower paced "Parade." Expertly done!

Next on the varied menu are excerpts from the BBC series *All Creatures Great and Small* plus snippets from Mozart. If the "Sonata in C" is more Raymond Scott than Amadeus, it's probably intentional. The extraction from "Symphony No. 40" gets the same good humored treatment. Themes from the TV miniseries *The Thornbirds* give us a foretaste of what it might be like if those Golden Arches started serving Mac-Music along with Mac-Nuggets. Carolyn pays Mancini's "junk food" much more respect than it deserves.

The fact that the organist can get all the way through "Bugler's Holiday" by Leroy Anderson without a HINT of solo trumpet sound will give the reader some idea of registration resources. Again, her playing is immaculate. The last selection on Side I, "Sortie in E Flat," is one of those up-beat church pieces designed to clear the sanctuary after services. This time the registration IS interesting, and the Compton sounds like a good church organ.

Side II introduces us to another of those stirring marches the British use as programme openers. This one, "A Bridge Too Far," was aptly named. Few others will be motivated to cross it. "Through the Eyes of Love," on the other hand, is a recent movie theme well worth remembering. Carolyn's registration begins with full organ and builds. "Nola" is beautifully played with drive, bounce, and clarity. There is a delightful bell-like set of tuned percussions on this Compton, and Carolyn uses it well. "Tell Me On A Sunday" is further evidence that tunes by Andrew Lloyd Webber achieve popularity these days on merits other than their melodies.

"Tambourin" is a sparkling novelty featuring the fastest tremors west of the Prime Meridian. Carolyn's generous program closes with yet another collection of musical moments from *Mack and Mabel*. This version seems complete and unabridged. *Mack and Mabel* was a Broadway turkey where the music deserved to survive — if not the show.

To this reviewer "Carolyn at the Console"

is one of those rare operations where the organist is brilliantly successful — but the organ dies! It would only be fair to hear someone else calling the ranks of the Compton at Gosport before writing it off.

GEORGE WRIGHT, AMERICA'S PREMIER ORGANIST playing the Hollywood Philharmonic Organ. Compact Disc (CD) available from Banda Records, Box 392, Oxnard, California 93032. \$20.00 in U.S.A.; \$23.00 in Australia; \$22.00 in England; all first class, postpaid.

This isn't an entirely new release; it's actually George's "Red, Hot and Blue" album played on his recently completed 4/32 home installation which he has dubbed "The Hollywood Philharmonic Organ." We reviewed the LP stereo platter a few issues back and found it very palatable.

For the CD version tunes have been added to total nearly an hour of the same quality music. The additions are "Oodles of Noodles," Cole Porter's "I Love You," "Carrioca," "Blue Moon," "Kitten On the Keys" and "The Blue Dove."

Why the CD version? Actually, it's a premiere — "the first pops pipe organ compact laser disc." For those unfamiliar with CD, it's sound quality which is the attraction. The "stylus" is a light ray which "reads" the disc. Thus, in addition to other advantages, record wear has been eliminated. But the CD recording is not playable on existing (stylus-equipped) phonos. This recording is for the high fidelity enthusiast, while the rest of us enjoy the old familiar grooves and wonder whether CD is destined eventually to fill them.

But CD or grooves, a George Wright recording release is an event to cherish. □



CHORDS

When you begin to study the organ, you have an immediate choice to make. Do you wish to play published three-staff organ arrangements wherein you must be able to read both treble and bass clefs? Or do you wish to learn to read treble clef only and use chord symbols for the accompaniment, instead of reading the bass clef? Students who have a very strong piano background usually choose the bass-clef method, as the ability to read two staves simultaneously has already been mastered. However, for the complete beginning organist, reading just one staff and a chord symbol often seems the lesser of evils. Both methods are certainly acceptable. Eventually, you will most likely want to do both. So, let's begin a brief study of the ten various types of chords you will find in most beginning and intermediate music.

In the last issue, we laid the foundation for our study of chords by learning and playing all 12 major scales. It is from these major scales that all types of chords are formed. For our purposes, let us define a chord as three or

more notes played simultaneously, following a particular pattern of scale notes or intervals (distances).

There are four kinds of triads (chords having just three notes). The major triad is the foundation of all other chords. It is imperative that you learn all 12 major chords by selecting the first, third and fifth notes of its respective scale, e.g. C Major = C E G, E_b Major = E_b G B_b. The other three types of triads are formed by altering the third and/or fifth of the major chord. In the formulas that follow, the _b sign indicates to lower a half-step, the # sign indicates to raise a half-step. Frequently used abbreviations are also given.

Major	=	1	3	5
Minor (m)	=	1	3 _b	5
Augmented (aug or +)	=	1	3	5#
Diminished (dim or °)	=	1	3 _b	5 _b

However, not all chords contain only three notes. The four-note seventh chord is one of the most important types to study. It is formed by adding the seventh note of the

scale lowered a half-step to the major triad. The following are some of the most frequently used four-note chords:

7	=	1	3	5	7 _b
6	=	1	3	5	6
Major 7 (maj. 7)	=	1	3	5	7
Minor 7 (m7)	=	1	3 _b	5	7 _b
Minor 6 (m6)	=	1	3 _b	5	6
Diminished 7 (dim. 7)	=	1	3 _b	5 _b	7 _{bb}
			(7 _{bb} = 6)		

The above ten formulas represent the ten basic types of chords. There are many others necessary for advanced study. But consider, by memorizing these ten rules you will be able to form 120 chords! Of course, the most easily recalled chords will be those you use most often in your repertoire.

It is also important to note that these

chords do not have to be played in root position (with the name of the chord as the lowest note). Once you have found the correct notes for any chord, practice it in all positions (inversions) in both hands, e.g. G7 = G B D F in Root Position, B D F G in First Inversion, D F G B in Second Inversion, and F G B D in Third Inversion.

As a very general note: Most organists prefer to play all of their accompaniment chords between the two Fs on either side of Middle C. Chords normally sound best in this range. Also keeping them close together enables the player to connect one chord smoothly into the next. As you practice your chords in all inversions, remember to use finger substitution to achieve an unbroken, legato sound.

We will continue with some of the more advanced chords in the next issue. □

Hands In Harmony

Volume II

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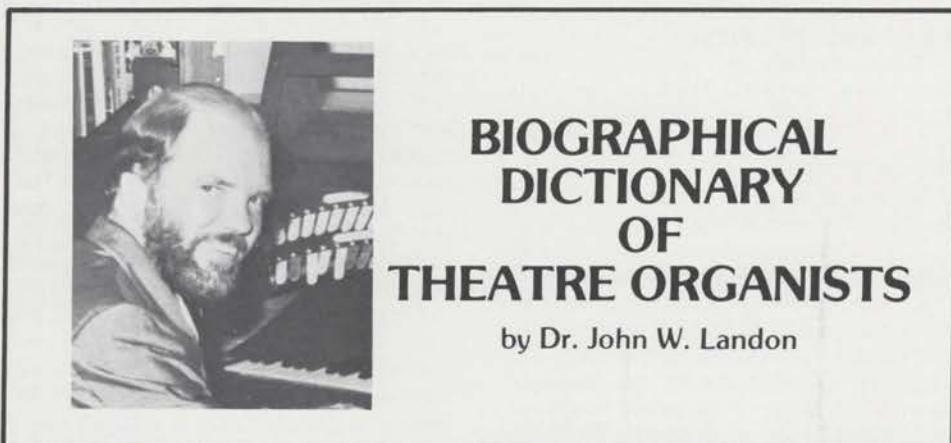
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BOLLINGTON, AL

Born December 8, 1904, in Normanton, a town on the borders of Derbyshire and Nottinghamshire (near Sherwood Forest). His father, James Thomas Bollington, was a deputy coal miner and surveyor who also ran a grocery store and photographic studio.

Bollington began studying piano at the age

Al Bollington at the Odeon Carlton Theatre, Toronto, 1948.



of seven. At 14 he won the degree A.L.C.M. (Associate of the London College of Music). He was too small to use the cap and gown that went with it.

In 1915 Bollington became assistant organist at a Methodist Church and five years later he began playing for silent films at "The Palace," a local cinema. When the picture was bad patrons pelted him with garbage, so the manager moved the piano behind a curtain on the stage.

In 1922 Bollington took a job playing on board the "Lancastria," a "one-funnel" ocean liner on its way to New York. When he returned to Liverpool he changed ships, playing on the "Carmonia," a "two-funnel" ship bound for a three-month cruise.

Bollington returned to England in 1925. His parents had moved to Blackpool in his absence and his father helped Al find a job as orchestral organist at the Palace Cinema, Blackpool. Two years later he married May Crookall, the girl who worked in the box office.

In 1928 Bollington became assistant organist at the Wurlitzer in the Kilburn Grange Cinema, London. He later became assistant simultaneously at the Regal Marble Arch, playing the organ on Quentin Maclean's day off. After two years of holding down these two positions Bollington was appointed solo organist at the newly opened Astoria Streatham, London. Up to this time he had used his full first name, Alfred. At the Astoria he was told that his name was too long for the marquee so he shortened it to Al.