

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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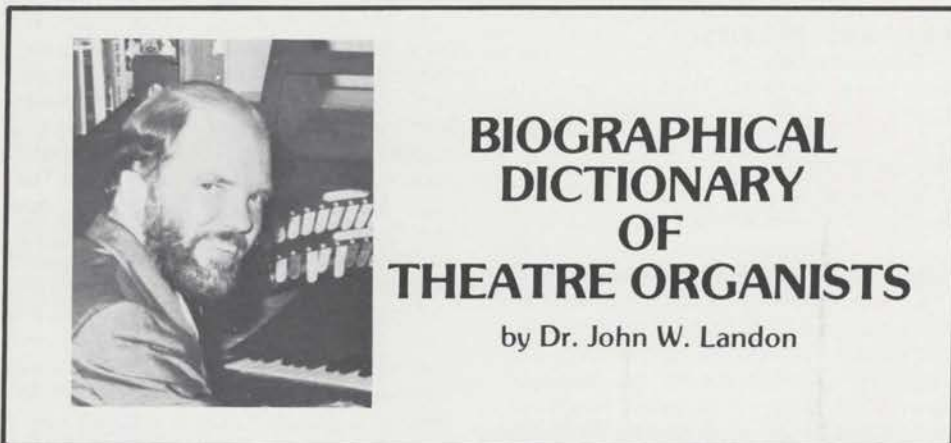
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BOLLINGTON, AL

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.

Bollington was thrilled when, in 1935, he was appointed organist of the Plaza Piccadilly Circus. This was one of London's most prestigious motion picture theatres and was often attended by royalty and London's upper crust. However, Bollington soon became frustrated because the theatre management imposed certain restrictions upon his usual style of presentation. On the positive side of the ledger, Al and May had begun to rear a family. First a daughter, Patricia, was born and then a son, Peter.

In 1936 the London Paramount Theatre (Tottemham Court Road) opened with Reginald Foort at the console. Foort left shortly thereafter to become B.B.C. organist and Bollington took the position which was to elevate him to fame. Whereas at the Plaza, management was restrictive, the opposite was true at the Paramount. Bollington soon landed a recording contract with His Master's Voice to make what were to become perhaps his best known recordings; organ solos and organ and orchestra duets with Anton and the Paramount Orchestra. Bollington recorded more than 100 discs over a three-year period.

In 1938 he joined the Civil Air Guard and became a pilot. In 1940 he joined the Royal Air Force as a Pilot Officer and eventually ferried Wellington bombers to North Africa and dropped paratroopers on "D" Day and at Arnheim. By the close of World War II he had become a highly trusted VIP pilot flying King George VI and Queen Elizabeth from the Isle of Man to London. Other famous passengers whom he piloted included Princess Juliana and her children, Field Marshall Montgomery, Anthony Eden and Harold MacMillan.

After returning to civilian life in 1945 Bollington returned to his old post at the London Paramount. In 1948 he was invited to open the new Odeon Theatre in Toronto, Canada. The Odeon featured the last new theatre pipe organ built expressly for a theatre in North America. It was a three-manual instrument constructed by the Hillgreen-Lane Company in Alliance, Ohio, reflecting more modern tonal design than the typical Hillgreen-Lane or other theatre installations of the theatre organ era. Bollington held this post for six years, making recordings and doing radio broadcasting.

Paul Brass at the Grand Opera House, New York City, 1927.



In 1955 Bollington moved to Hollywood, California, where he recorded for Decca Records, played background music at Universal Studios and did some television appearances. In 1959 he appeared on the Lawrence Welk Show, which resulted in his being approached by the Conn Organ Company to tour for them. This he did, appearing in the United States and Canada and recording on the Conn organ for Decca. Thereafter he toured for the Wurlitzer Company, retiring in 1972. Since that time Bollington has concentrated on composing and arranging, having had more than 90 songs published by New York publishers. He designed a *Theatre Organ Stylings Course* which has gone to various parts of the world. Bollington became a United States citizen a number of years ago and today lives in retirement in Woodland Hills, California.

BRAINARD, RALPH S.

Theatre organist in the New York City area. Played the Strand Theatre in New York City in 1922 and 1923.

BRANDT, IDA

Theatre organist on the staff of Loew's Woodside Theatre in New York City in 1927.

BRASS, PAUL (Raul de Toledo Galvao)

Known professionally as Paul Brass, Galvao came either from Brazil or Argentina. He was a theatre organist in the New York City area in the late '20s and early '30s. He played the Momart Theatre in Brooklyn, New York, in 1928 and was on the staff of the RKO Center Theatre, New York City, in the 1930s. Remembered as being somewhat eccentric, he told friends he liked to eat his lunch in a nearby cemetery because it was "so quiet there." His lunch always consisted of turkey legs.

BRAY, LEWIS E.

Theatre organist in the Boston area in the mid-1920s. Organist of the Shawmut Theatre in Boston during those years.

BRECK, EDWARD S.

Theatre organist who was heard broadcasting over Radio Station WRNY, New York City, in 1927.

BRESKIN, DAN

Organist of the Apollo Theatre in Washington, D.C., in 1927.

BREITENFELD, EMIL

Organist of the California Theatre in San Francisco in 1923.

BRERETON, ROBERT

Robert Brereton is widely known to concert-goers across the country as a pianist. In a bitterly competitive field, the San Francisco-born virtuoso has carved a career for himself that is doubly remarkable, for Brereton has been blind from birth.

In addition to instruction from some of the finest keyboard teachers in the world, including Artur Schnabel and the late Olga Samaroff Stokowski, Brereton has been tirelessly assisted by his mother. As only a small por-

tion of the vast piano library is available in Braille editions, a quite unusual method was devised to enable Brereton to learn the extensive repertoire that is now at his command. Whenever a new composition enters his repertoire, Mrs. Brereton (herself not a trained musician) reads off the printed page in every detail until it is thoroughly absorbed. "First I read off the title. If there's a dedication, I read that too. Next come the key signatures and tempo markings. Then the pedal marks, and, of course, all the notes."

Brereton made his West Coast debut while still in his teens and a few months later put in his first orchestral appearance with the San Francisco Symphony Orchestra under the direction of Rudolph Ganz. When he left California for the East, he entered the Juilliard Graduate School where he received three successive fellowships.

In his early twenties, Brereton gave two New York recitals in that city's renowned Town Hall. The New York critics, unquestionably the toughest audience in the nation, were unanimous in their enthusiasm. "A remarkable display of skill and musicality," commented the *New York Times*, while Harriett Johnson of the *Post* found him to possess "such strength he is like a first-rate athlete at the piano, but combined with the sensitivity of the poet."

The following year Brereton was back in California. Here he repeated his triumph with the San Francisco Symphony, this time under the aegis of Pierre Monteux. Of Brereton's talents the diminutive maestro stated: "He is a very fine pianist with a beautiful conception of the works he plays. His art combines verve, brilliancy and a delicate poesy." High praise from a great man. His recitals in the Bay Area evoked memories of such masters as Horowitz. *icle's* influential Alfred Frankenstein marked him as a pianist of "exceptional gifts."

Ensuing seasons have taken Brereton cross-country several times in recitals, chamber music programs and appearances with orchestras.

Brereton first took up the organ a few years back — "just for my own amusement," he says smilingly. He usually plays a small Hammond organ, but when the occasion arose several years ago to record the magnificent pipe organ in New York's Paramount Theatre, the challenge was too provocative to be missed. Subsequently, he made an LP recording of organ transcriptions of orchestral music on that organ (Camden disc CA5591).

BRIDWELL, MAC

Played the Majestic Theatre (a 4000-seat atmospheric John Eberson house) in San Antonio, Texas, on a 3/10 Robert-Morton organ.

BRIGGS, JOSEPH

Organist on the staff of the Regent Theatre, Rochester, New York — an 1800-seat house located at East Avenue and Chestnut Street which opened November 10, 1914, and boasted a three-manual Hope-Jones Wurlitzer, designed by Robert Hope-Jones himself.

(Hope-Jones took his own life in Rochester three days after the theatre opened.)

BRIGHAM, CHESTER

Theatre organist in the Boston area in the 1920s. Director of the Boston Theatre Organists' Club in 1929. Assistant organist to Arthur J. Martel at the Metropolitan Theatre (later called the Music Hall) in Boston. This house seated 5000.

BRIGHAM, RALPH H.

Born October 10, 1883, in North Adams, Massachusetts. Brigham was a student at the New England Conservatory of Music in Boston from 1900 to 1903. He gave over 2000 organ recitals in the United States. He served as organ soloist at the Strand Theatre in New York from 1918 through the mid-'20s; the Capitol Theatre in St. Paul, Minnesota, and the Senate Theatre in Chicago. In 1925 Brigham became organist of the Orpheum Theatre, Rockford, Illinois. He opened the Coronado Theatre in Rockford in 1927.

He held many positions as church organist, including the First Congregational Church of Northampton, Massachusetts, and the Second Congregational Church in Rockford, Illinois. He is listed in *Who's Who in Chicago and Illinois* (1946).

Brigham died September 23, 1954, in Rockford, Illinois.

BRILL, KENNETH

Served as substitute organist at the Roseville Theatre in Roseville, California, during the first two years after it opened.

BRITE, JOE (Joseph L. Brite)

Born Canton, Missouri, July 9, 1903. His parents were Jennie and Sterling P. Brite.

Albert Brown

(Laury Widman photo)



Brite was educated in the Laramie, Wyoming, High School and attended the University of Wyoming. He married Cordelia Metcalf. He had five years experience as a pianist in theatre orchestras in the Middle West, played several months in various Chicago theatres, appeared with Milton Charles in a special organ act at the Balaban & Katz Tivoli Theatre

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in Chicago during the summer of 1925. He opened organs at Greeley, Boulder and Alamosa, Colorado. He was organist at the Elks Theatre in Rapid City, Colorado, during 1927 and 1928. Also served as organist of the Homestake Opera House in Lead, South Dakota. Brite later became manager of the Rialto Theatre in Alamosa, and he played the 2/7 Wurlitzer organ almost every night from the late 1920s until his death, September 17, 1974.

BROADBENT, GEORGE W.

Organist on the staff with Roy L. Medcalfe at the Imperial Theatre in Long Beach, California, in 1927.

BROCKHORN, GEORGE

Organist of the Sanford Theatre in Sanford, Florida, in 1926.

BROOKS, ARTHUR S.

Broadcast over Radio Station WPG, Atlantic City, New Jersey, in the mid-1920s.

BROOKS, EDYTHE (Mrs.)

Organist of Loew's Victory Theatre in New York City in July 1927.

BROOKS, THEODORA

Organist of Loew's Lexington Theatre in New York City in 1927.

BROVALL, KAI

Organist of Loew's Lincoln Square Theatre in New York City in 1927.

BROWN, ALBERT F.

Theatre organist in Forest Hills, New York, in 1925.

BROWN, ALBERT F.

Born in New York City in 1895. Organist at Mooseheart, Illinois, from 1922 to 1924. In 1925 he was organist of the Fairgo Theatre in Geneva, Illinois. Opened the Granada Theatre for the Marx Brothers in Chicago in 1926 and the Marbro Theatre for them in 1927. Was guest organist at the Oriental Theatre in Chicago while regular organist Henri A. Keates took his vacation in 1926. Broadcast from Radio Station WJJD in Mooseheart, Illinois, on a Geneva organ during the time that he was organist in Mooseheart.

BROWN, B. (Mrs.)

Organist of the Garrick Theatre in Duluth, Minnesota, in 1926. □

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