

in pizza parlors and does it beautifully. Some ATOS members have at times been brutal in their criticism of pizza parlors, the organists who play in them and the music played there; however, most parlors encourage requests, and the public has its favorite tunes. The secret of success is having an organist of enough ability to do these certain tunes tastefully. This cassette is an entertaining selection of many of the public's favorite tunes, played well, and it just might help find new members for ATOS by introducing the instrument to the yet unrecruited. I commend Walt for his decision to do a cassette which will encourage enjoyment by even those who have not yet been introduced to the pleasure of theatre organ.

"In The Mood" really swings. Walt's treatment is exciting and shows why this is a favorite of the public. The piano solo is tremendous, and Walt's improvisation is outstanding.

"Somewhere Over the Rainbow" is treated with beautiful harmony, exquisite key changes and lush ensembles, and Walt resists the tendency to either overdo a syrupy treatment or to use too many bells. This is superb playing.

"Music Box Dancer" is one of the most requested numbers in the pizza parlor, and Walt's treatment is certainly fun and should be enjoyed. In the hands of this proficient technician, this music box was smokin' and burnin'!

"Twelfth Street Rag" is just good fun put to music. The arrangement is technically demanding, but Walt delivers. It is entertaining and uses the percussions and traps in a clever and completely tasteful manner, making the listener want to say, "That was fun!"

"Le Jazz Hot," from the movie *Victor-Victoria*, is a more contemporary tune which appears to have been written for a good theatre pipe organ. Many contemporary tunes work well on the instrument, particularly in the hands of an organist of Walt's ability, and this selection is played beautifully, registered perfectly and is a delight.

"Serenade," from *The Student Prince*, represents fine playing and beautiful ensemble registrations. All the facets of good theatre organ presentation, whether in a pizza parlor or on stage, are represented in this selection.

"Somewhere, My Love" is the second most requested number in a pizza parlor. Though the tune is generic, Walt takes this simple melody and plays it as a lovely ballad, pleasing to even the most jaded listener.

"Slaughter on Tenth Avenue," "Under the Double Eagle," and "How Great Thou Art" complete the selections.

The organ, originally from the Denver Theatre, is controlled by a black, gold-leaf, silver and bronze console which is beautifully pictured on the insert. Though an occasional squeaky shutter distracted slightly, the recording is judged certainly acceptable.

The playing would be considered outstanding and near perfection, whether in a pizza parlor or on a concert stage, and should encourage the high standard of playing for most, whether for selling pizzas or encourag-

ing concert attendance.

This cassette is highly recommended for anyone who enjoys collecting good music.

PATTI SIMON □

Closing Chord

Paul Schreves, 73, long-time member of Chicago Area Chapter, passed away in December 1986 after a long bout with cancer. Paul was known to call his many friends "Murph," and was well-liked by all. His welcome mat was always out for "open house" for members and guests who were organ buffs. He held the record for attending the most public concerts and shows hosted by Chicago Area Chapter. He was the proud owner of a Conn 650 with a self-contained glass chamber of live traps and percussions from various Wurlitzer pipe organs.

Paul was a skilled photographer. He also had an extensive library of record albums, tapes and periodicals relating to the theatre organ world.

Paul had been a widower for about 15 years and had no children. Yes, "Murph," you'll

be truly missed. We're reminded of the Irish proverb: "May God hold you in the palm of His hand."

JIM KOLLER

Ernestine McColl, organist, died November 2, 1986 in Noyes Memorial Hospital in Dansville, New York. She was 90.

A graduate of Rochester's Eastman School of Music, she was a well known piano and organ teacher, and for a time demonstrated organs for the Rudolph Wurlitzer Co. She played for a string of silent movie theatres in Rochester, Nunda and Dansville, and was a church organist in Rochester and Nunda.

She is survived by a daughter, three sons, two grandsons and two great-grandsons.

Richard J. Streb, organist, pianist and amateur artist, died November 10, 1986, in his Webster, New York home. He was 75.

A frustrated baseball player, because of a shoulder injury, Mr. Streb turned to the organ for a livelihood. He performed in more than 100 restaurants, nightclubs and bowling alleys in the Rochester area in over 40 years, and had a tremendous following.

He is survived by his wife, two daughters, three sisters, a brother, seven grandchildren and four great-grandchildren. □

ORGAN-IZING POPULAR MUSIC

by
AL HERMANN



In the last issue we listed the six musical elements which make the total sound that the listener hears. Let us first consider the melody. If you will listen carefully to the live or recorded performances of the best theatre organists, you will discover that there are three distinctly different ways to play the melody of a popular song on the organ:

1. Solo melody — one note at a time
2. Two, three or four-part legato chord melody
3. Detached chords — bouncy style

Further attention to detail will reveal that each of these styles requires a different registration and produces a different musical effect. Also, that these three styles should not be mixed on the same registration or within the same musical phrase or theme. The first sign of the self-taught convert from accordion or piano is the constant mixing of solo and chord melody.

Why is this mixing so unmusical? First, consider the registration. If you set the organ

so that the one-note melody is louder than the accompaniment and then play the melody in chords, you drown out the accompaniment. If you set the organ for chord melody and then play one note at a time, the accompaniment will come out twice as loud as the melody.

Also consider: one singer cannot suddenly sing a three or four note chord. It is impossible for any kind of horn player to play an occasional chord. Likewise, any kind of vocal or instrumental ensemble plays continuous harmony.

Normally, a solo melody will sound best on a Tibia ensemble: 16', 8', 4', 2-2/3', 2' or on individual orchestral stops. Tibia 8' or 8' and 4' or 8' and 2-2/3' may be used to reinforce the orchestral voices. If you use two or more instrumental stops, all you get is more volume and you lose the imitative character of each stop.

Next time we will discuss chord melody and appropriate registration. □