



Dickinson Theatre Organ Society

a Chapter of the American Theatre Organ Society



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Vox Humana

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Walt Strony

Since his debut in 1974 at the age of 18, Walt has established himself as one of the few organists equally at home playing both the theatre and classical organ.

Mr. Strony has performed from coast-to-coast in the United States as well as in Japan, Australia, England and Canada. He has performed for more conventions of the American Theatre Organ Society than anyone living, and has also performed numerous times for chapters of the America Guild of Organists.

**Walt Strony
Live Concert
November 20, 2021
7:00pm**

Among his many triumphs are having performed two concerts at Radio City Music Hall, and twice on the Wanamaker Organ in Philadelphia, the world's largest fully-operable pipe organ. He has been a regular performer on many series including the Spreckels Organ in Balboa Park, San Diego and the Kotschmar Organ in Portland, ME -- as well as having performed on nearly every important theatre organ in the world. He has performed with the symphony orchestras of Calgary, El Paso, Allentown and Symphony Silicon Valley.

The State of Delaware and the Red Clay Consolidated School District request that masks be worn in the building regardless of vaccination.

His book, "The Secrets of Theatre Organ Registration" is highly sought after, having become a standard reference book for organists.

Born in Chicago, he began music studies at the age of seven. His theatre organ teacher was Al Melgard, the much-loved organist at the Chicago Stadium, who began his career as a very popular silent film accompanist in Chicago. Needless to say, he taught Walt all he knew. As a result, Walt is one of the last generation of organists with a genuine connection to those that played silent films in the 1920s. Appropriately, Walt strives to be as authentic as possible when creating a score -- so it's as close as possible to what was done originally. His classical studies were with Herbert L. White and Karel Paukert.

In his spare time, he enjoys traveling, fine dining, and collecting Art Deco items.

What tickets can I use for this concert?

You can use any of the **50th season** tickets for concerts by:

- the Jelani Eddington/Donnie Rankin,
- the Simon Gledhill/Richard Hills, or
- the Peter Richard Conte

If you don't have any of those tickets, you can purchase tickets for \$15.00

- at our website <www.dtoskimball.org>
- by mail at DTOS, PO Box 5094, Wilmington, DE 19808
- at the door concert night.

Review of Zach Frame Live Concert - 10.9.21 by Ron Stonehouse

It's "Welcome back Zach night" for his second performance here and the official beginning of our 52nd season of live performances. I, for one, have really missed the live sound of our mighty Kimball! I've heard Zach perform three times now and with his over 10 years of experience as a pizza parlor organist, it really shows off his confidence at the console.

To begin the evening, Zach selected a hot and jazzy arrangement of **Get Happy** by Harold Arlen and Ted Koehler and was the first song they wrote together. It was first introduced in "The Nine-Fifteen Review" in 1930 but is mostly associated with Judy Garland.

It's Only a Paper Moon followed. It was also by Harold Arlen with lyrics by Yip Harburg and Billy Rose for the unsuccessful 1932 Broadway play "The Great Magoo". June Knight and Charles "Buddy" Rogers sang it in the 1933 movie "Take a Chance" and later that year Paul Whiteman recorded a hit version. It was revived in 1943 by Nat "King" Cole but wasn't initially popular, but when a snappier tempo led the way for Ella Fitzgerald and Benny Goodman's follow up hits in 1945.

We now begin to see a "love feeling" coming into play with both Zach's selections and his love of our Kimball. Can't blame him though, as he continues with a jazz standard the beautiful ballad **When I Fall in Love** by Victor Young and Edward Heyman and introduced in the film "One Minute to Zero". Jeri Southern first released it in April 1952 but a hit version was by Doris Day in July 1952. Nat King Cole recorded it in 1956 and in 1996 a dual recording was made by Natalie Cole using vocals from the 1956 version and won 1996 Grammys for "Best Pop Collaboration with Vocals" and "Best Instrumental Arrangement with Accompanying Vocals".

With only a pause, Mr. Frame went right into a light and lively **That's Amore**, a Harry Warren and Jack Brooks composition in 1953 that became a major hit and signature song for Dean Martin.

In 1893, John Philip Sousa, the "March King", composed **The Liberty Bell**, one of the first marches he sold to the John Church Company. This was the first composition to bring Sousa a substantial financial reward. Now it's most famous for its use as the theme song of "Monty Python's Flying Circus" the 1970's British comedy show.

The next piece was a request from our Auditorium Supervisor and Artist Liaison Mr. Carl Black, who has been a great help to me in obtaining play lists from the

organists. It's one of my favorites and one of Elvis Presley's most famous and romantic songs. From the movie "Blue Hawaii" in 1961, **Can't Help Falling in Love** (Composers Hugo Peretti, Luigi Creatore, and George David Weise) is very lovely arrangement I might add.

Getting back to jazzy and stuff we'll **Take the "A" Train**, the signature tune of the Duke Ellington Orchestra composed by a frequent collaborator for almost 3 decades Billy Strayhorn in 1939 and recorded by the orchestra in 1941. Billy was an American jazz composer, pianist, lyricist, and arranger. Zach presented us with a really cool arrangement starting with an intro on the piano, then adding in the basic Duke Orchestra sound with a little piano mixed in and ending with a grand theatre organ finish.

For a really big change of mood we are next entertained with **This is Halloween** from the 1993 movie "Nightmare Before Christmas" with music and lyrics by Danny Elfman. It is the opening piece of the movie and was given an interesting arrangement. I enjoyed listening to it and the sounds that Zach was able to coax from our Kimball.

Taking us into the intermission was Music from Star Wars: A New Hope – the 1977 production by John Williams. The order in which Zach did justice to them is as follows: **Title Theme, Imperial March, The Force Theme, Princess Leia's Theme, The Cantina Band, The Throne Room, and Title Theme Reprise**. Thanks to Zach for supplying me with his complete playlist for tonight's program, without which I would have only identified the first and last tunes in this medley.

Opening the second half was a rousing version of **Puttin' On the Ritz**. Irving Berlin composed it in 1927 but it went unpublished until 1929 when it was first performed in the 1930 musical film "Puttin' On the Ritz" by Harry Richman who also recorded it. Fred Astaire also recorded it in 1930.

For a jazzy/love song, Zach picked **L-O-V-E**. The song was written by Bert Kaempfert and Milt Gabler and was originally an instrumental pinned by Gabler for Bert's "Blue Midnight" album in 1964. It was also released that year with the title track Love on Nat King Cole's Studio Album (the last album released before his death on Feb.15,1965). Nat also recorded the song in four other languages. French, German, Italian, and Japanese.

Up next, Selections from Andrew Lloyd Webber's Phantom of the Opera in 1986. This in

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Zach Frame Review, continued

my opinion was the best of tonight's performance, although it would be difficult to decide which would be called 2nd best. The following are Zach's selections for this medley: Excerpts of **Think of Me, Phantom of the Opera, All I Ask of You, and Music of the Night**. The music was so enchanting that I didn't have time to take any notes. Way to go Zach!

From the 40s and ranking No.6 on Songs of the Century is **Boogie Woogie Bugle Boy** with a little added attraction of drum beats from a "drum machine". It was composed by Don Raye and Hughie Prince and recorded by the Andrew Sisters and performed it in the 1941 movie "Buck Privates" the first big Abbott and Costello box office hit. Bette Midler's version in 1972 reached the top 10 on the US Billboard Hot 100.

For the closing number tonight, Zach again turned up the drum machine to the title song of an album holding the record of the best selling album (selling 70 million copies world wide) the one and only **Thriller** from Michael Jackson, of course. It was produced by Quincy Jones and written by Rod Temperton in 1982. Zach's rendition really was a Halloween thriller and a real "blast from the past".

After a standing ovation, Zach's encore was **Ain't Nothing But a Hound Dog**. Released in 1956 by Elvis Presley it was his longest running #1 hit for 11 weeks. Hound Dog had been first recorded 4 years earlier by rhythm-and-blues singer Ellie Mae "Big Mama" Thornton (Lyrics by Jerry Leiber with composer Mike Stoller).

Looking forward to hearing him again, Zach has grown into a fine young man and entertainer!



Video Concert Streaming

Now that our live concert have resumed, the streaming of our concerts will be delayed a week or so to allow for minor editing.

Check our website for their release.
www.dtoskimball.org

So we can communicate with you quickly, if needed, please send your **e-mail** address to David Ruth. He will be glad to receive it and add it to the database.

DTOSPres@gmail.com

President's Message

It was gratifying to see so many of you at the Zach Frame concert on October 9. For those of you weren't there, you missed a real treat. Zach is a very talented musician and technician and really gave the Mighty Kimball a workout!

Seeing a live audience in the theatre again was truly special and we look forward to the day when all of you are able to join us! We have put in place a number of protocols and practices to keep all of us safe during these events. Everyone is required to wear a mask while inside the building or auditorium and we have enabled the seating to allow for keeping safe distances. For the moment and in the abundance of caution, we have postponed our "after concert" receptions, but our audience still has the time to mix and mingle with the artist after the show in the lobby.

There are so many people who work tirelessly behind the scenes to keep DTOS and our magnificent instrument up and running. From the Board of Directors, to the Organ Crew, to the snack bar volunteers, to the staff in the lobby, to the folks working the house. And many others... I simply want to offer my heartfelt thanks to all of those who help to keep DTOS running and to be the great organization that it is... Thank you!

I also wanted to thank all of you who have responded to our annual fundraising appeal. As you know, ticket sales alone do not generate adequate revenue to cover the costs associated with producing our concerts. So we need your help! Thanks to those who have stepped up to the challenge. I request and encourage all of you to consider making a generous contribution to Dickinson! You can give online, in person, and even with a credit card.

Next up is our concert on November 20, featuring Walt Strony, one of America's premier concert organists and the only living theatre organist to have been twice voted "Organist of the Year" by the American Theatre Organ Society - in 1991 and 1993. This will be Walt's 7th performance at Dickinson, and we are so pleased to welcome him back. Tickets for the show will be available at the door and during intermission at all of our concerts. Please plan to join us and bring some friends! I look forward to seeing you there!

David A. Ruth, Ph.D.
President / Chairman



A Couple of Things

Changes in the Lobby

Those of you who attended our first concert of the new season may have noticed that we have changed the lobby arrangement. We are trying to make it easier for you to accomplish the business of purchasing tickets and Music Shop items and still leave room for moving around in the lobby.

- * We moved the cash register to the auditorium side of the lobby along with the Music Shop.
- * Will call ticket location is where the cash register used to be on the school office side of the lobby at the first table.
- * General Information is located on the table next to "Will Call"
- * The podium has been placed next to "Will Call" for the Artist to greet members of the audience following the concert.

Concession (Snack) Stand

The school has given us permission to operate the Concession Stand for our concerts. Our thanks go to the David Ruth family for providing snacks and personnel for our first concert. They would be grateful for some help in setting up for concerts and operating the stand during the concerts. Placing that task totally in the Ruth family's hands is a bit much. If you would help, talk to David Ruth at our next concert.

By the way, any profits from DTOS Concession Stand sales go the DTOS, not the school. So ---buy---

The 52nd Season Begins

The first concert of the season was a success - by several standards.

First of all, we were pleased at the size of the audience. Coming from almost two seasons where we could not hold live concerts, we had no idea how many would choose to attend. We did have to follow the state mandate of everyone wearing masks, but everyone was able to find suitable seats in the auditorium with no crowding.

Second, the artist was superb with a good mixture of music, most of which was familiar to those attending. Zack did not disappoint us - just like last time.

Third, the organ did well after many months of little use. It developed a slight "chirp" in the Main Chamber Tibia Clausa regulator - annoying but liveable. Still a great sound. Perhaps the organ was just saying "hello".

The Marvellous MIDI by Paul Harris

MIDI is an acronym for Musical Instrument Digital Interface. It is a very powerful computer protocol that allows for digital definition of all the functions of a musical performance.

The Dickinson Kimball is equipped with a MIDI system which is possible because of the sophisticated computer controlled combination and relay systems that operate the many functions of the Kimball organ. The relatively small digital information files generated by the MIDI system can be recorded and stored on any digital storage medium. The Dickinson system stores them on 3.5" "floppy disks." Playing back these previously recorded files on the system results in a completely accurate reproduction of the original performance. All of the functions of the organ are reproduced including all key and pedal strokes, stop combinations and changes, and swell shade dynamics.

The capability of the MIDI system gives artists unique opportunities for performance.

Because of the position of the console relative to the organ chambers, the artist does not hear the balance of sound that is heard by the audience. So an artist can record a selection on MIDI and by playing back the file can listen to his performance from many points in the auditorium.

Audio recordings are sometimes spoiled by accidental noises. A perfect MIDI recording can be played back at any time to produce a perfect audio recording.

Another powerful MIDI use is that an artist can digitally record accompaniment on the Kimball and then play another instrument along with the MIDI playback. The artist who has used this technique to great advantage is Tony Fenelon who, being an exceptional concert pianist, accompanied himself on the Kimball while giving an outstanding piano performance. Tony has demonstrated this in live performances and also in his fantastic recording "An Affair to Remember". A great deal of musical skill is required to produce such exceptional performances. If you don't have a copy of Tony's CD, be sure to pick one up at the music shop at the next concert.

PLEASE NOTE

If you no longer wish to receive your copy of the Vox Humana, please contact us at <dtos1@verizon.net> or call 302.998.2803.

If you would prefer your copy sent via e-mail, please contact us at <dtos1@verizon.net>

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presents

***Walt
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Live Concert
Saturday, November 20, 2021
at 7:00pm



The Dickinson Theatre

1801 Milltown Road

Wilmington, DE 19808-4011