

DISC SOULS

John Warfel, of Amherst Records, writes to express his appreciation of our review of Amherst's release of "Bill Dalton at the Console" (of Loew's Ohio theatre Robert Morton organ in Columbus). John feels our reviewer "captured the very essence of the album." Which will boost the morals of said reviewer, who is usually under critical fire for failing to be rough enough on platters he reviews. This being a hobby club and many of the releasers of (often one-shot) discs being members who may have life savings invested in the platters, reviews generally are tempered to emphasize the plus side of most recordings. We prefer to give an average disc a "light once over" evaluation rather than discourage a small company (or individual) that just might come up later with a masterwork. But we pulled no punches with the Dalton platter. It is every bit as good in retrospect as our man claimed in the Dec. 1968 issue. Mr. Warfel had one correction: the tune was "Scratch my Bach" (not "Back," as we had it), an organ interpretation of Peter Nero's piano arrangement of Johann's famous "Tocatta and Fugue."

... When asked how he happened to select teen music for his "Young Sound" recording (reviewed in this issue), Jeff Barker states, "If the organ is to have a future it will be through the very latest music, rather than with forty-year-old material which appeals to a handful of organ nuts — and I am one of those. Maybe I have stars in my eyes but consider what would happen to the organ world if an organist became the next Herb Alpert." Jeff is looking ahead, not backward. Wouldn't it be something if that next Herb Alpert turned out to be Jeff Barker! ... Just the mere mention of an upcoming Dunstedter release in the April issue started the inquiries piling up, more than we can possibly answer. So perhaps these replies will help in a general way. 1) The record will be available by mail (stereo only) from the Carl Greer Inn, Sacramento, Calif., and the date of release will be announced in this and similar publications. 2) It is being pressed under Eddie's own "E.D." label. 3) The tentative price has been set at \$6.00. 4) The title will be "Eddie Dunstedter Plays Requests." In reply to the question "what kind of tunes were requested?", the answer is "a little bit of everything." Of course Eddie couldn't

play all the music requested, but he selected the most oft-requested tunes, those providing the most variety. For example there's his finger-bustin' "Holiday for Strings" arrangement which "noodles" around an already greased-lightning melody, "On a Clear Day" and "Can't Take My Eyes off You" for the young set, some "Kismet" selections (loaded with second touch counter melodies) for the show tune buffs, "Porgy and Bess" selections for the Gershwin-folk opera fans, the "Girl from Ipanema" for those who like way-south of the border music, a majestic "Pilgrims' Chorus" (which Eddie plays lefthanded except for the counter-frippery) and his famous radio theme, "Open Your Eyes."



Paul Mickelson

— are well known in the concert and pop organ fields; but who is Paul Mickelson? He must be an able musician to be entrusted with the St. John the Divine and Wanamaker organ portions of the four-pronged release — but who is he?

True, Paul Mickelson isn't as well known as the other three in the concert and T.O. circuits, but in the sacred music field his name looms large. Paul, in his 30's, is president of Supreme Recordings, a producer of words and music which promote the Christian ethic. The current Supreme catalogue lists over 140 recordings of organ, orchestra, vocalists, evangelists, carillons, quartets and bands, offering gospel music, hymns, inspirational tunes — even sermons. On an amazing number of jackets, Paul is credited as performer (organ, piano), accompanist, arranger or orchestra conductor. The label passes over the heavier liturgical music in favor of what might be termed "folksy" religious music, the shirtsleeves approach.

Like Loren Whitney, Paul has served as organist for the Billy Graham "crusades," an association which ran for seven years.

Best of all, Paul is an accomplished player in the theatre organ style. Many of his recordings on pipe organ present hymns and inspirational music with full theatre organ registration, some played on the former NBC Hollywood studio organ which Paul now owns. When he isn't tending the store at Supreme Rec-

ords in Glendale, Calif., he's playing concerts in churches, revival meetings and generally wherever Christians gather in a spirit of worship. As we went to press, Paul was doing his thing in Australia.

He has been known to show up at theatre organ jam sessions in the LA area and offer a couple of lilting pops which give no inkling of the serious side of his nature. Paul Mickelson is a dedicated man who has found a way to spread the good word without saying a thing; he lets his music do it for him.

Book Review

Molly Malcolmson Gustin, **Tonality**. Philosophical Library, New York, 1969. 100 Pages. \$5.95

An appreciation of this new book requires some understanding of the physics, psychology, and philosophy of musical tone-production. The author's thesis is based on the idea that any tone takes on its meaning or function from the context in which it appears; a tone functions according to its position relative to other tones. Tonality is dependent upon the number of relationships between tones that can be detected by the hearer. Believing that greater diversity is possible in tonal than in atonal music, the author maintains that departure from the seven-tone set for a scale including five additional chromatic tones "was possibly the worst bargain in history" because it eliminated relationships and functions of tone rather than expanding them. She holds that Western music since the late nineteenth century has become increasingly atonal.

The book is difficult reading for those knowing no musical theory. It is certainly not a book for the beginner, but it discusses fascinating little items. Did you know that a half-tone could be divided into one hundred segments called *cents*, and that an error of 80 cents in tone-production (relative to an ideal tuning) can be passed unnoticed by a musical audience? One may play four-fifths of a half-tone off-pitch and not be detected! The book runs exactly one hundred pages and seems high-priced, but one has to pay more when potential customers are few. Organists who love to play far-out chords, particularly those who haven't studied the theory of atonality, will have their curiosity stimulated to further study of the science and mystery of music, if they peruse this little volume.

—John Muri