

Most of the selections have been printed as organ transcriptions before in other collections, but a few are hard to find nowadays and in my opinion are gorgeous surprises. Lee's transcriptions of MacDowell's *To A Water Lily* and Grieg's *Nocturne* are, in and of themselves, well worth the high price of the collection. If anything, these two are better as organ pieces than they are as piano compositions.

Debussy's *Clair de Lune* and *Reverie* and the Brahms' *Waltz* are readily available in other collections. Lee Erwin has changed the key of *Clair de Lune* from D^b to C major to make it fit the organ keyboard — but so have other transcribers. What makes Lee's transcription by far the best on the market is his faithful translation of the mood. He has skillfully redistributed the chords to accommodate the dynamics of the organ. True, you'll find some notes missing from the left hand accompaniment of the piano version, but don't be fooled. The loveliness of the original is still there — and so are the playing difficulties. This no "watered down" caricature of a masterpiece. Debussy's other entry *Reverie* has been easier to play in other organ transcriptions, but never more lush and full. The Brahms *Waltz* is also loaded with musical integrity and at least as good as the best transcriptions by other organists.

The *Collection* is heavy with Chopin — in my opinion too heavy. The most satisfying arrangements to play are the *Prelude in C Minor* and the *Prelude in A Major*. The chords are expertly distributed for organ dynamics. You'll need an AGO pedal-

board if you want to play the *Prelude in E Minor*, and you'll have to figure out your own pedal strategies. Lee gives no helpful right/left, heel/toe cues for any selections. The remaining Chopin selections were lovely on the piano. Perhaps that's where they belong. I found them tough to play and not very satisfying. But in fairness to the *Collection*, if you must have your Chopin on the organ, these are excellent transcriptions with absolutely no compromises. Lee has seen to that.

Of the four Beethoven entries I found *Fur Elise* the most satisfying and a pleasant surprise. It plays well, and the interplay of voices gives it a new dimension on the organ. Probably the most radical surgery in the *Collection* (the Lee Erwin equivalent to a heart transplant) was done on the *Moonlight Sonata*. Lee has simplified and heightened the melody line to allow the organ to sing — and sing it does. But the simplification tends to throw the amateur who knows the piece too well as a piano warhorse. Perhaps the musician whose "first language" is the organ won't be bothered by this. Beethoven's *Minuet in G* is fun to play but more tricky than one would suspect from glancing at the music. The same great composer's *Pathetique* is just as impossible to play on the organ as it is on the piano. Only the virtuosos and child prodigies will try the *Pathetique* more than once!

The easiest selections to play in the *Collection* are MacDowell's *To A Wild Rose* and Schumann's *Traumerei*. Try these two first when you get your copy and pay close attention to phrasing and expression markings. You'll like what you hear and you'll sound very professional.

The only piece in the entire *Collection* that I couldn't warm up to was the last, *Promenade* from Mousorgsky's *Pictures at an Exhibition*. But unless you are a much better musician than the reviewer, the first nineteen will keep you so busy you'll never make it to page 88! There's a whale of a lot of beautiful music between the two handsome maroon covers.

The overall printing job is a joy: large, easy-to-read notes on crystal clear staves. If you're a member of the "bifocal set" — as I am — this is no small virtue! The suggested registrations are helpful and worked well on my home organ. Be sure to try

Lee's before you invent your own.

Only one feature really annoyed me as I went from one selection to another. The directions for expression switched from plain English to esoteric Italian. Lee, I'm with you all the way when you write "In a dreamy, swaying rhythm" or "The accompaniment very softly throughout" or "gradually increase and accelerate." But I come to a screeching halt when I turn the pages and find "Teneramente e grazioso" or "poco slentando" or (are you ready for this . . .) "Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto." Very few theatre organ buffs carry around a pocket dictionary of 19th Century Italian musical terms, so watch that stuff!

For the moderately accomplished theatre organ amateur who would enjoy a musical change from the intricacies of *Granada*, *Dancing Tamborine*, or "Variations on Seventy-Six Trombones" I heartily recommend *The Cadence Collection*. It will give you hours of playing pleasure and some very special insights into beautiful music written for piano — but played by you on the organ. □



BOOK REVIEW

by Lloyd E. Klos

AT THE MIGHTY ORGAN, by Geoffrey Wyatt. Distributed by Vestal Press, Vestal, N.Y. 13850. 98 pages, 76 pictures and diagrams. Price: \$10 (N.Y. State residents add 7% sales tax).

For some time, there has been a need for a complete text about the British theatre organ scene, embodying its development, history, organists, and a list of remaining instruments. This need has been adequately met by Geoffrey Wyatt in his new book.

Excellent written, the work contains ten chapters: Origin of the Species, Early Days, The Golden Age, Stars of the Console, Musical Signatures, Decline and Fall, Organ Specifications, Organ Transplants, The Organ in the Parlor, and The Future.

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Thus, there is something for everyone in this book.

For those technically inclined, a chapter on this aspect is included. For those concerned with history, several chapters will be of interest. And for the traveler, there are two chapters on organ relocations and home installations as well as a listing of those open to the public.

If there were points of criticism, we'd first give the failure to include pictures of two of the top theatre organists, Sidney Torch and Quentin Maclean, though their names are mentioned. Also, indexes to chapters and contents would have been appreciated.

The book, however, should prove a welcome addition to any theatre organ enthusiast's library. The British scene was indeed a viable part of the history of this great musical instrument. □

Closing Chord

The writer first discovered Paul Beaver playing well thought out jazz on a Model B Hammond in San Fernando Valley watering hole then called "Keith Jones". (The Ventura Blvd. beanery is now "The Iron Horse"). The year was 1954. Paul was sitting in for the regular organist, Iola Arendsee, and his style was so different he attracted the attention of the barflies. His jazz had a Dixieland beat but his improvisational and harmonic approach was something certain to catch the ear of one musically inclined. The jazz idiom was briefly abandoned only when Paul was approached by a drunk requesting a potboiler such as "Lemme Call you (hic!) Sweathard." Paul accommodated but one could tell he hated it. Asked if he played anyplace regularly, he said he couldn't stand the level of "cocktail lounge" music as a steady diet. Yet he played lounges on and off for 15 years, with a trio and in solo.

Even in 1954, Paul's impatience to get moving in the musical direction he planned was driving him relentlessly. In fact he was already on his way. Since 1951 he had been jerry-rigging electronic sound making devices as part of his Hollywood film studio scoring and recording work. As time passed, the contraptions became more

stable and subtle. Paul always played the gadgets he developed during scoring sessions. His devices were heard in the orchestras which scored *Dr. Zhivago*, *The Slender Thread*, *Hawaii*, *Harper* and *The Professionals*. When the Moog Synthesizer burst on the scene, Paul gave up much of his experimental work and became its principal Hollywood exponent and champion. He played the Moog on the soundtracks of *Candy*, *Camelot*, *Dr. Doolittle*, *The Graduate*, *Catch 22* and *Love Story*.

What equipped this soft-spoken low-keyed personality for such a career? It wasn't generally known that he had earned college degrees in mathematics, physics and psychology while pursuing his musical career.

Paul wrote about his first encounter with a theatre organ at age 12 thusly: "... heard my first real, live theatre pipe organ, saw its console rise majestically spotlighted in a great, golden halo. Triple WOW!"

Many years later Paul would record an album on the 3/26 Carson/Kearns studio Wurliitzer in Hollywood. Like all Beaver projects the album, *Perchance to Dream*, would be offbeat in its treatments of standards and originals, and was probably many years ahead of its time. Paul used the theatre organ to project his own pensive moods, reflecting them through his arrangement of such standards as *Lullabye of the Leaves* and through two

originals on the record.

Paul Beaver was born in a small Ohio town. At 15 he won a piano scholarship to the Cranbrook School of Music. He fell in love with mathematics while attending Allegheny College where, "I suddenly realized that algebra, geometry, and numbers made up one beautiful, vast intellectual fabric." Later, at the University of Michigan he became similarly engrossed with physics. All of this helped when he later worked in the electronic circuitry of his musical devices.

In 1945 he was hospitalized on the recently captured island of Okinawa with pneumonia, during which the hospital (one of those ribbed metal huts) nearly blew away in a typhoon. It remained anchored only because bulldozers had been driven against its sides to hole it down. Paul later said, "I somehow survived a night that seemed like the end of the world."

In 1967 he teamed with Bernard Krause, a musician with similar aims, and formed Parasound Co. to provide electronic music for radio and TV commercials and for records and film scores. Together they made three albums for the Warner Bros. label, *In a Wild Sanctuary*, *Gandharra* and *All Good Men*, all noteworthy for their electronic effects. A concert he played for the LA chapter at the Wiltern theatre in the late 1960's is still remembered for Beaver's unorthodox arrangements and his use of sight gags,



Paul had an abiding love for pipes. He's shown here playing John Ledwon's studio organ. (Bruce Haggart Photo)