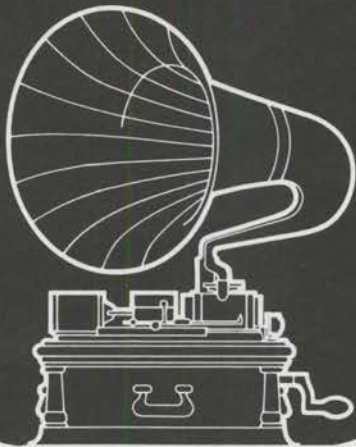


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THE ART OF EDWIN H. LEMARE, WPO 102 (Dolby System stereo cassette only). Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$12.00 plus \$1.50 postage per order.

When we remember that Edwin H. Lemare was acclaimed the greatest English organist in 1897 and that the organ selections heard on this cassette were performed in 1913 (when Lemare was 48 years old), it's logical to assume that some interesting technology was involved in producing the recording. Here's a brief history. As early as 1865 (the year Lemare was born on the Isle of Wight) M. Welte and Sons of Freiburg, Germany, had established a New York studio to market their mechanical barrel organs. By 1910 the Welte Philharmonic Organ with a roll player was being manufactured in Poughkeepsie, New York. The actual recording organ for mastering the paper rolls for the player mechanism was located in New York City. Luckily for posterity, Mr. Lemare "cut his sides" before the American government confiscated Welte company holdings in 1914.

The Welte company resumed limited operations after World War I, and during the company's final economic collapse the last Welte-Tripp pipe organ was installed in Boston's Church of the Covenant. Opus 287 was dedicated on May 16, 1929. The church organ remains compatible with the original Welte player mechanism in spite of minor changes through the intervening years. Ken Clark of the Boston area gets credit for restoring a Welte Roll Player to perfect working condition. With rolls, player mechanism and organ compatible, all systems were "go" for recreating performances by the legendary master. So much history and loving care supports this whole project that the tape would be well worth hearing even if it were terrible! In this reviewer's opinion it is excellent in every respect.

It is hard to tell from the literature available how many of the 62 ranks were accessible to the playing mechanism. A few ranks had to be added along with a Harp to complete the specs of the original Welte Philharmonic Organ upon which the rolls were recorded in 1913. In any event, the playable ranks were in mint condition for the taping. The church acoustics give the organ presence without the smear of too much reverb time. Over all, the sound is that of a fine romantic church/concert instrument, reminiscent of the Portland (Maine) Municipal Austin or the 4/44 Austin-Möller at the University of Rhode Island.

The tape producers have skillfully programmed Lemare's selections. Whereas this performance of the Bach "Tocatta and Fugue in D Minor" was done in 1913, no one can accuse Lemare of the current over-kill! Most of us have been brain-washed by the very romantic Stokowski interpretation for orchestra, so Lemare's very fast tempos and strict rhythms are refreshing. What breathtaking virtuosity! Every note is precise and clean. Bach's "G Major Fugue (Jig)" is next. The Tromba and Violes dance up a storm in this wonderfully joyous treatment. The rather heavy registration doesn't hold back the proceedings at all. Shades of a much later Virgil Fox! The Bach "B Minor Prelude" surprises with its modern feel. There's a great dialogue between Oboe and Strings during the two-part-invention stretches. No tremos to this point.

Then Lemare wheels out that wonderful war-horse "Salute D'Amour" by Edward Elgar. No tremos while the strings and reeds work with the Harp. The flute solo ushers in the very fast tremolo. During the final chorus there is considerable racket in the church (somebody shuffling equipment near the mikes?). Lemare treats us to his own "Bell Scherzo" to end Side I. It is haunting and lovely with an oriental, modern flavor. A saucy Harp and untremmed Flute play above the Dulciana and Melodia.

On Side II we are tickled to hear Alfred Hitchcock's theme music, "Funeral March of a Marionette" by Gounod. The Harp gives us the clicking of the wooden joints. Lemare makes it all mock-serious with his ponderous tempo, but it's good fun. Then the composer plays his own *Summer Sketches*. "Dawn" is very French Modern with close harmonies and lots of tremos. The big finish assures us that the swell shades are working just fine. "The Bee" buzzes convincingly while the melodic line reminds this reviewer of somebody's Alma Mater. Short but sweet. "Cuckoo" is a gay little waltz with Flutes and Tibias untremmed. Both "Twilight" and "Evening" could have been — and probably were — used extensively for silent movie mood music. "Twilight" would be perfect for a spine-chilling mystery. The last Lemare composition for organ, "Capriccio," is a light and joyous tune which shows his unerring melodic sense. If memory serves correctly, it was Edwin Lemare who wrote the beautiful "Andantino" which after his death became the hit song "Moonlight and Roses." He also wrote "Marche Triumphale" in 1911 which this amateur organist murdered a few times along the way. Neither of these are on the tape. A pity!

But Lemare's grand finale "Dance Macabre" more than makes up for the oversight. The Saint-Saëns classic is brilliantly played at a breath-taking clip. Registrations are fine, and the organ dynamics, from a whisper to crashing full organ chords, are perfectly captured on tape. This one will separate the hi-fi's from the low-fi's in short order. Only Anne Leaf, among the theatre organists in recent memory, has a better performance on record than this one by Edwin Lemare.

For its historical interest, for its technology, and for just plain listening to a great organist, *The Art of Edwin H. Lemare* is well worth the premium tab. Highly recommended.

WALTER J. BEAUPRE

RED HOT AND BLUE. George Wright debuting his 4/32 orchestral studio organ. Digital stereo recording No. 12315. \$12.00 postpaid from Banda Records, Box 392, Oxnard, California 93032.

This disc is indeed a milestone; it's the long anticipated debut of Wright's second studio organ. Many readers will recall George's previous instrument in the Don Leslie (yes, the twirling speaker man) studio in South Pasadena. It was destroyed by fire several years ago.

Wright has made numerous recordings on a variety of good instruments in the years since the fire, but in the back of his mind was a desire to own an instrument, one on which he could carry out, for example, tonal developments and experiments which would be in harmony with his perfectionist mindset. One example would be the use of whole ranks of pipes which do nothing but "mutate" such as his Tibia Tierce, 73 pipes which are heard only at 3-1/5-foot pitch. Why not borrow that mutation from one of the three other Tibias (not to mention an independent Pedal Tibia)? There are ample borrowed Tibia mutations available, but George's ear can pick up the beats on the borrowed mutations (they are not quite "in tune" with the basic pitches) and he feels that the "tuned-in" Tibia Tierce makes good use of the pipework. While on the subject of pedal voices, can you imagine an independent 8' Pedal Kinura? George does!

The organ has all the expected goodies such as Brass Trumpet, Posthorn, Musette, Brass Saxophone, Krumet, two Voxes and a pedal Cor Anglais. Among the more exotic voices are that long-time Wright favorite, a Style D Trumpet, and Quintadena, Lieblich Flute, a Skinner pedal Wood Violone, a 9-foot Steinway Grand Piano, a 49-pipe Calliope, and — are you ready for this? — tuned Songbirds (22 of them)!

And that's only a sampling. Of the 32 ranks, 21 are Wurlitzer. The rest are various makes which come up to George's standards. He started with



George Wright at his new orchestral organ.

five basic Wurlitzer ranks from the Los Angeles Westlake Theatre plus the Main Chamber voices from the Omaha Elks' Temple Wurlitzer. From there "Like Topsy, it 'grewed'" says George, as friends donated various priceless parts over the years. Listing the lineage of only the ranks, for example, would expand this review into a novel.

About five years ago it was decided that enough parts had accumulated to start construction. Assisted by Ken Kukuk, George has been at it ever since. So has Ken. He was fortunate in locating a site with a music room designed by a musician; it has no parallel walls, thus reducing the chance of "standing waves" distortion.

Then there's the custom electronic action designed by Bob Trousdale which replaces the original mechanical switches. This makes possible many additional subtleties. And then there is the noise-free digital recording. So many goodies!

Readers will no doubt wonder whether the results justify the time-consuming perfectionism and extended construction time. Our jaded ears generate a loud "yes." To us, both organ and the musical program offered add up to one of George Wright's finest efforts. Let's examine the music.

Side I opens appropriately, with a medley from the title show, including a peppy "Delovely," a slightly Crawford-style intro to a beguined "Ours," a spirited "Ridin' High"

with enough gags and sound effects to please the late Ethel Merman who played in the Broadway show. A sexy "Down in the Depths" in beguine rhythm completes the set. Many tempo, style and registration changes here. The opening selection is re-pressed.

In one of the James Bond 007 movies was a tune called "Nobody Does it Better," probably played against a visual panorama of feminine pulchritude with the accent on skin. It's played here in slow ballad tempo with a sensuous sway and we meet that gorgeous nine-foot Steinway grand.

Next, a dirty, lowdown "St. Louis Blues." George probably decided to offer an arrangement to end all further experimentation. He makes both broad and detailed references to a Gershwin piano prelude (with a brief allusion as to what they do in the southern part of France), a modulation lifted from "Rhapsody in Blue" which leads into the "Habanera" from Bizet's *Carmen* with interjections of the "St. Louis Blues" breaking through. Then a swingband version which one might associate with styles reminiscent of Count Basie and Billy Strayhorn's arrangements for Duke Ellington, with instrumental riffs and ensemble work to quicken the pulse of any jazz or swing enthusiast. The "St. Louis Blues" presented here is easily the best work of three Georges.

At least once, on recent recordings, George allows himself a few silly mo-

ments. One recent lapse was "Let's All Sing Like the Birdies Sing" with its plethora of affronts to the styles which made the name George Wright a household word in many organ-minded households. This time George has unleashed his searing sense of humor on an even lesser title — "Itsy Bitsy Teenie Weenie Polka Dot Bikini." George strips the wearer bare of all cover and dignity (if any) with his gag effects — siren, tom-tom, calliope, out-of-tune-sounding registration and, worst of all, a "talking Vox," not to mention that rank of 22 tuned canaries! Gad!

But we'll admit it requires an unusual skill to make even a Vox "talk" and it's all in fun anyway. Those points plus what George does with the final selection balances.

"El Condor Pasa" is an old French melody which was brought to prominence in this country by Simon and Garfunkel. George plays it in the aura of mystery the offbeat melody suggests on both theatrical and straight combinations, the latter as a majestic fugue. There are hints of Crawford-style Tibia embellishment early in this cut. In all, it's somber music.

"The Rock and Roll Waltz" hit high spots in the 1955 charts due chiefly to a Kay Starr recording. But George's treatment is his own, which he describes as "trashy, vulgar and full of fun." He lets his imagination in the registration field run wild, with sequences on Tibia mutations (remember that Tibia Tierce!) with and without tremos, plus the Pizzicato coupler. Get those chromatic downward "sneers"!

George has always admired the distinctive compositions of his friend David Rose (currently scoring the TV fantasy *Highway to Heaven*) and has long desired to record Rose's "Holiday for Strings." It's a pre-World War II tune, so why the delay? Simply because George now has the organ he feels can do the complex composition full justice. Whatever his reservations, this one was worth waiting for. The rhythmic vigor is all there and the smooth middle part is played on the most gorgeous set of Tibias on records.

For his closer George allows his imagination to soar. How the Doris Day hit, "Secret Love," ever became enmeshed with the most heart-rending theme from Wagner's romantic opera *Tristan und Isolde*, remains George

Wright's secret — but the themes, as arranged by George, complement one another beautifully. We heard that one of the technicians who worked on the recording was moved to tears on hearing it. We can believe it; so was this reviewer! That bit of "Liebestod" (Love death) elevates an old pop to new levels of emotional value. It's a closer which may leave some psyches temporarily frazzled, but it's also a very appropriate closer — because it will be remembered.

No artificial reverb has been added; George feels that the wood and plaster construction of the music room is "live" enough. Hearing the grooved result would bear him out. There is plenty of acoustical brightness here.

It's interesting to note the ways in which the perfectionist in George Wright manifests itself; when he had finished recording and with test pressings ready, George decided that he could do it better (with different microphone placement, for example), so he junked the first take and recorded the whole program over again, a task made simpler through the digital process. So, purchasers will buy the second take. No, there is no multiple track recording in the old sense.

On the subject of recording, for those who prefer a laser beam to a stylus, and are equipped to play compact discs, a "CD" expanded to circa 59 minutes will soon be available. George claims that hearing the CD is a "totally different experience."

But back to the digital present.

Three writers, including George, prepared the jacket notes. Organist Dan Bellomy offers a few pertinent paragraphs about George. Notes about the organ, and its genealogy, are done by Wright and a retired journalist, Kathryn Manners, wrote the notes about the music. We have reservations about Miss Manners' work, probably because of the rather uncomfortable notes she wrote for the initial Wright recording made on the Oakland Paramount Wurlitzer wherein she seemed to be looking down her nose at George, the theatre organ and its music. Well, cheer up — this time she comes through with well-written notes about the music, so we can assume that some wise soul put her wise to the values of a positive outlook.

The album-style jacket is reflective of the current concern with patriotic sentiment in its flag-colored design

and artwork. The review pressing was as flawless as the Banda label guarantees. It's a first class package.

DENNIS JAMES CLASSIC THEATRE ORGAN. Dennis James Productions No. DJP 107. \$8.75 postpaid. The Ohio Theatre, 29 East State Street, Columbus, Ohio 43215.

Every so often, a combination of organist, organ and music selection "click" to give forth a rare, extraordinary album. Such is the case with "Dennis James Classic Theatre Organ." Two beautiful Robert-Morton in-theatre instruments are heard with a fabulous presentation of organ or orchestral transcriptions and true classical organ literature. If this serious musical nature causes one to shy away, rest assured, there *is* something here for all. Best of all, these Morton instruments in James' capable hands should forever put to rest the pure garbage ". . . you can't play classical organ on the theatre organ." Actually, when one gets down to the meat of the matter, the theatre organ has probably *always* been suited to this style of performance. Most large theatre organs had a superb supply of brilliance and color (when in the right hands), something which was lacking in some of the period straight "romantic" organs. Mr. James obviously has the "right hands."

By now, readers should be well aware of Mr. James and his fine organ schooling over the years. We should also be well aware of the two organs heard. The Columbus Ohio Theatre 4/20 Morton of 1928, and the early 1922 vintage 4/24 Morton of the Forum Theatre, Binghamton, New York, are quite different tonally. Thus for Morton nuts, this album allows comparison of the two instruments. The Ohio Morton is typical of the later style of voicing. Let's call it "spotlight" voicing. The organ was designed with solo presentations in mind rather than silent film work. The major purpose of the Forum organ when installed previously in Denver's American Theatre, *was* the accompaniment of silent pictures. Thus, we have two outstanding tonal periods of Morton voicing — both equally good and refined.

Mr. James chooses the Ohio 4/20 for Side I, which consists entirely of orchestral, vocal and piano transcriptions. He has been at this console for

most of the last ten years. In each cut, phrasing, registration and music are superbly matched.

Dennis opens with Tchaikovsky's "Marche Slav." It is virtually impossible to describe what is going on here, but feebly we shall try. The work begins in its somber, mournful mood. From this point, it is obvious James and the organ are the orchestra. Mood builds to moderately full organ. A fine Morton Clarinet is heard leading to a happier mood. We note James' subtle use of the crash cymbal licks where the score calls for them. The majestic "Russian Hymn" makes its periodic appearance in mighty fashion. Nice use of the 32' Resultant at this time. A sonic adventure in this one!

Gounod's "Funeral March of a Marionette" is probably better known now as the theme of the late Alfred Hitchcock hour. Great fun with light tongue-in-cheek humor. One can "see" the deceased puppet being carried about some dark theatre stage by his grieving cohorts, loose-limbed of course. Note the fine expressiveness; never idle swell shoe pumping. "None But the Lonely Heart" presents Tchaikovsky in a much different frame of mind. Gorgeous solo lines on the right Tibia with just the right amount of house ambience. It seems to soar from above. It builds to a huge crescendo, then drops back to a more distant Tibia, countered by a soulful Oboe Horn, both accompanied by a delicate Flute. Ethereal Voxes close the cut. Durand's "Waltz in E Flat" is the familiar old piano students' nightmare, rarely heard on pipes. String generated arpeggios. The "wood-pile" percussions ask questions and give answers to each other in a novel pattern.

Side II opens at the Forum Theatre to totally dynamite the small-mindedness of some who say one cannot "properly" play classical organ literature on the theatre organ. Perhaps those making such accusations cannot play such literature on such an organ, but Mr. James most certainly does and uses 24 ranks to counterfeit perhaps 100 straight ranks. We played this side for a very respected organ builder, who said it sounded like a large E.M. Skinner concert organ. We rest our case.

The French romantic organ is represented by Guilment's "Marche Re-

ligieuse." A subtle, slow march tempo opens the work which builds gradually, then winds down to a reverent aire. At this point all h--- breaks loose with a fugue to rival anything of Bach. All lines of the fugue are clearly heard and followed to their collective end. The opening march recaps in a mighty form to close the work. In the opening march, note James' careful use of the swell shoes. They are used in a most artistic fashion to build the intensity of individual phrases.

Bach's "Sleepers, Wake" is a fa-

miliar trio heard on many previous recordings, yet none like this. Mr. James registers again very clearly with a right hand Quintadena and Harp(!), pedal Flute and the Tuba in the left hand tenor line. This cut presents a number of chances for comparison. The lightly-tremmed 8' Tuba is a good example of a 1922 Morton Tuba. They are distinctly different from tubas of 1926 vintage and later. They are not at all bad, just very different. Second is the Quintadena and Harp. Together, they counterfeit a North

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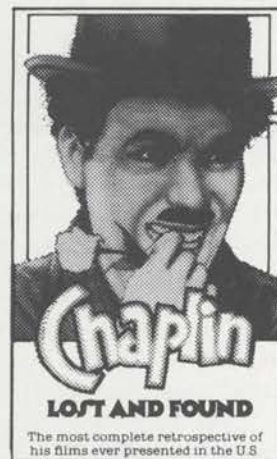
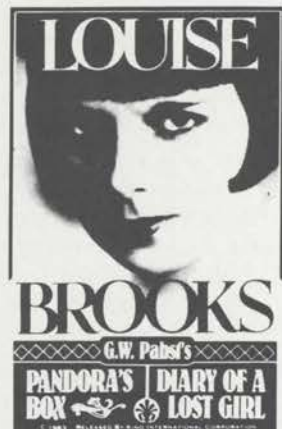
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German Pommer with the Harp acting as a delicate bit of chiff. It's all up in "them thar" chambers; it takes someone well versed in registration to bring it out.

Buxtehude's "Fugue in C Major" immediately develops its patterns in one. As in the Guilman, all fugue parts are clearly heard and followed. Note the big English Horn ending, doubling as a reed chorus with mixture.

Daquin's "Noel Grand Jeu et Duo" could easily be coming from one of the great Silbermann organs of Alsace. Variation one brings forth the Orchestral Oboe, sounding like a French Cromorne. Variation two sends the solo Tibia Plena in one slightly powerful direction, with crisp Diapasons in the other. Number three is on a reed-dominated ensemble. Next up is a variation using the "Cromorne" and Flute 8'-2'. Number five pits the French Trompette (excuse us, the English Horn) against cleanly registered Flutes. The last variation closes with a full organ version, occasionally with questions and answers amongst contrasting registrations on other manual divisions.

Ever since we heard Dennis James in a 1971 concert on the long-gone Indianapolis Rivoli Theatre 3/17 Uniphone, it was obvious he was destined to be an organist with both classical and pop talents. He need never take a musical backseat to any organist — at either the drawknobs or stopkeys.

This is truly an historic recording that all organ aficionados should have. Side I gives forth with music one might have heard in any of the large early-day movie palaces. Side II could have been heard in any of the great Continental cathedrals. Enough cannot be said of the quality of musicianship heard on this album. Great thanks must also go to the organ crews for both instruments in present-

ing a clean, well-tempered job of tuning and regulation. It has taken a talent like Dennis James to pull off a musical triumph as heard here. No one need kibitz because we do not find Jeanine, Charmaine and Diane. They are nice gals, but so is the music of these major works in the classical and romantic vein. Sometime it would be fun to hear an all-Bach recording on theatre pipes. As is clearly evidenced in this excellent album, the theatre organ can more than handle the job — particularly when piloted by a Dennis James.

TOM DeLAY

JOLLY GOOD COMPANY: Mike Slater recorded live at Blackpool Tower, Grosvenor Records, Birmingham, England. No. 1372 available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

Forewarned is forearmed: the reviewer is a hopeless pushover for anything connected with the Tower Ballroom in Blackpool, England. Where else on earth do grandchildren happily dance with grandpa and teenagers unselfconsciously twirl their breathless mothers around the floor? This gaudy palace of the dance (complete with Wurlitzer) is a pulsating Brigadoon, frozen in a time of gutsy innocence: the late '30s and early '40s. Personally, this reviewer would gladly swap two EPCOTs (with Atlantic City thrown in for good measure) for one place like Blackpool in the U.S. The trade couldn't possibly work, of course, because the secret Blackpool ingredient is the unique "readiness of spirit" of the families who come there on holiday. Blackpool is a place where cotton candy couldn't possibly induce a diabetic coma, and no one is

too prim and proper for a donkey ride. So when Mike Slater takes us inside Brigadoon with his *Jolly Good Company* album, it's got to be a trip!

Mike plays the "Blackpool sound" which is hard to describe and equally difficult to appreciate if you've never been there. What he does is to take an ordinary tune (48 of them), clear away anything which might get in the way of humming and dancing such as subtle harmonies and counter melodies, rev up the tempo to take-off speed, and add quick little three-or-four-note glissandos to an accented melody note about once every two measures. The effect is not unlike a musical hiccough or polite burp. Organist Reginald Dixon is credited with raising the "Blackpool sound" to standards toward which all others strive. Mike Slater comes close enough to please this listener.

"Here We Are Again" is Mike's theme song on the Wurlitzer. As he plays a lush, full registered "Around the World" we sense the vastness of the Ballroom. Talking and laughing in the background of these "live" performances aren't at all distracting; you feel "there"!

After the first dance set you realize that all is well — but not Wurlitzer — at the Tower. Mike alternates on the electronic Technics U90. The transistorized rhumba beat is hypnotic and implacable all the way through "Cherry Pink," "Pennies from Heaven," and "I Told Every Little Star." About one third of the 48 tunes on this record are courtesy of the U90, but plastic music at the Tower can be fun too!

If we had to pick Wurlitzer highlights, these would include the march "Blaze Away," a lush, full registered "Deep Purple," and "Sing," which proves that Mike Slater can really play jazz when he feels like it. The low spot for this reviewer were "O Donna Clara" (a Tango played on a bulldozer?), and "Somewhere, My Love" (the "oom pah pahs" reach the noise level of sledgehammers). During "Play to Me Gypsy" there is a cry of anguish from the dance floor. Perhaps it's a George Wright fan self-destructing. The slow waltz set which includes "Can't Help Falling in Love" is particularly lovely.

Even though Mike Slater's variety of registrations and treatments is limited by the requirements of Tower dancers, there are tunes galore to

please every age, taste, and persuasion. You'll find everything from "Blue Moon," "When Irish Eyes Are Smiling," "Sweet Georgia Brown," "Gay Gordons March," to "Laughing Samba" and "Let Me Go, Lover." That's what the Tower Ballroom is all about.

The Wurlitzer is in good shape except for an out-of-tune (flat) piano, Mike Slater is in top form at both consoles, and we're happy to report that good, clean, honest sentimentality is alive and well and living in Blackpool. Highly recommended for hard-core Tower Ballroom fans.

WALTER J. BEAUPRE

IN CONCERT with Glyn Madden, Grosvenor Records, Birmingham, England. No. 1153 available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

If the primary purpose of the theatre pipe organ was to put a "unit orchestra" at the fingertips of one musician, it's probably fair to say that Hope-Jones and his followers didn't quite achieve their goal. The sounds we have come to revere are both *more* than an orchestra (think of Tibias, Kinuras, Posthorns, etc.) and *less* than a true orchestra with its ensembles of strings, woodwinds, solo reeds and brasses. No mighty Wurlitzer would be mistaken for — let's say — the Boston Pops.

There was also a time when electronic organs tried to approximate the theatre pipes sound with less than total success. But, and this is the point, what the Yamaha wizards have apparently done this time with their FX1 is to by-pass the theatre pipe organ sound completely and head straight for a unit orchestra. Don't expect to hear Glyn Madden playing the "organ" at all. What you'll hear on this superb record are some perfectly stunning orchestras.

The opening cut of Side I, "Overture — The Marriage of Figaro" launches the FX1's knock-out weapon, the best string section ever to come out of transistors. Madden's use of them is absolutely brilliant. In all registers the strings are true and lush. Oh yes, and the trumpet is great in mid range, if a tad synthetic for the high notes. Madden's clarinet technique can't be faulted, although some

CHICAGO PIPES ALIVE IN 85

may question the timbre of the instrument. The stirring climax of the "Overture" is flawless with rich cellos under the fiddles.

If there are too many choruses of "A Comme Amour," the pleasant tune showcases a fine piano line backed by those magnificent strings again. Block chords on electronic pianos often klunk; the chords Madden uses on the FX1 hold up very well. Only in the upper octaves does the piano lack the brilliance of an acoustic instrument. Very tasty rhythm section throughout.

Glyn features a swinging piano in "Food, Glorious Food," but the best surprise is a marvelous trombone solo. Of course one must credit the artist with his improvisations and unerring technique. Piano riffs are reminiscent of André Previn, funky and fun.

Madden is no slouch on guitar and demonstrates his skill in a bosa nova treatment of "Tomorrow" from *Annie*. The trumpet ensemble big finish is very impressive. Another show tune, "Climb Every Mountain" completes Side I, but not before Madden unveils the lovely French horn and the "vox" — which one would swear is truly a woman's choral group. At the very end the artist flirts with a synthesized "diapason-bombarde" flourish, but he wisely doesn't push his luck with the FX1.

"Can't Buy Me Love" swings short and sweet with piano and trumpet ensemble. This reviewer picks "Michelle" (a Beatles ballad) as Glyn Madden's best on the LP. One could be listening to the Robert Farnon orchestra strings with an unforgettable trombone solo (so real you could reach out and touch it!) and a funky jazz trumpet line. No person at a single keyboard instrument has ever played "Michelle" better! Another Beatles hit, "Eleanor Rigby," is mostly routine synthesizer except for the "male vox" chorus at the end.

"Desafinado" sports both a solo guitar and guitar accompaniment. Madden takes a second chorus on flute (not much chuff) and a human sounding whistle. No electronic goodies go unexploited. The program

includes a nod to the British mini-series "To Serve Them All My Days," which is pleasant Muzak stuff. Madden gives us a brief glimpse of the FX1 "oboe" — not enough to let us be critical of the sound. Then the strings are back along with what is supposed to be a "chrysoglott," I think. The record side ends with the "Star Wars Theme." The trumpets are good but the big sounds are mostly synthesizer. We've all probably heard better "Star Wars" renditions over the munching of pizza.

Glyn Madden is a first class musician and arranger. The record jacket assures us "No studio gimmicks, no dubbing, just sheer talent!" Recording dynamics and record surfaces are fine. *In Concert* is a must for those who can enjoy gorgeous instrumental music — even if the artist isn't playing pipes. One is tempted to wonder what might have happened to the theatre organ if those pioneer seekers of a "unit orchestra" had heard a Yamaha FX1 demonstrated by the likes of Glyn Madden. Well, fans, they didn't, so we can all breathe a 15" sigh of relief!

WALTER J. BEAUPRE □



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