



Bob Shafter, Review Editor

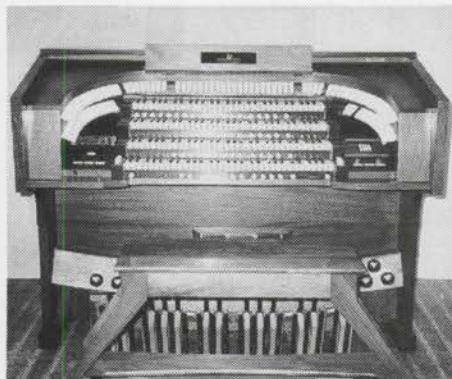


Korla Pandit

## TAPES

**KORLA PANDIT** live at Granada Organ Club, Seattle, 1965. Available from Mike Copner, 11225 Magnolia Blvd., #200, North Hollywood, CA 91601. Cassette Tape \$9.95 plus 75¢ postage.

Even though Korla Pandit is trying to make a comeback, this tape is probably for serious Korla Pandit collectors only. This tape was recorded live, and the quality is, shall we say, poor. There has been no attempt made at editing, so you get absolutely everything, including the "Testing, testing, testing," at the beginning. It would also be appropriate to mention that this was when Korla Pandit was into his "Mystical-Far-East" phase. As much as comparisons are unfair, I'm going to anyway. After you've listened to this tape, put on George Wright's "Lotus Land."



Wyvern Touring Organ

**HAROLD BRITTON PLAYS POPULAR ORGAN FAVOURITES** (classical) and **THERE GOES THAT SONG AGAIN** (theatre) Trevor Bolshow. Wyvern Touring Organ. Available from Beaumont Studios, Beaumont House, Summerland, Honiton, Devon, England, UK. Price 7 pounds sterling, each cassette, postpaid.

A remarkable electronic instrument that on one hand sounds very classical and on the other hand sounds very Wurli-tizer. Witness the joys of microprocessor voicing. This instrument has a slight electronic tinge, but I'm sure most people wouldn't notice if they weren't told.

Both artists are adequate to the task, what you might call solid, and the organ is well recorded.

For Popular Organ Favourites, the classical tape, the selections are: March Triumphal, Cuckoo & Nightingale, Giga, The Swan, Nun Danket, Allegretto, Priere a Notre Dame, Symphony No. 1 - Final (Vierne), Tuba Tune, Concerto No. 2 1st movement (Vivaldi/Bach), Elfes, Stars & Stripes, Nationsong, Trio Sonata No. 6 - First Movement (Bach), Sortie in B flat (Lefebure-Wely). As an aside, the "Sortie in B flat" is an interesting piece that would appeal to the most romantic listener.

For There Goes That Song Again, the selections are: There Goes That Song Again, I'll Never Smile Again, She Shall Have Music, On the Air, Taboo, It Might as Well Be Spring, Sweethearts, I Remember You, Dancing With My Shadow, Please, Cornsilk, The Touch of Your Lips, A Gal in Calico, Out of the Dawn.

**A FAREWELL TO PIPES — THE FINAL CONCERT.** Don Baker live at the Redford Theatre. Includes Don's dialogue with the audience. Available from: Fred DeWitt, 107 East Lauren Ct., Fern Park, Florida 32789.

(At the request of Mr. DeWitt, no review of this recording will appear in *THEATRE ORGAN*. Ed.)

**EVERYTHING'S COMING UP ROSA III & IV.** Live at DTOC. Available from: Rosa Rio Studio, 130 Mill St., Huntington, CT 06484. \$10.95 each, or both for \$19.95, postpaid.

III tune list: Teddy Bears Picnic, Everything I Have is Yours, Romance, Ice Castles, Hill Top Blues, You're the Cream in My Coffee, Sunny Side of the Street, A Gal in Kalamazoo, The Merry Widow, Canadian Capers, Everything's Coming Up Roses, Let Me Entertain You, Small World, Together Wherever We Go, When Day is Done, Street of Dreams, There's No Business Like Show Business, Mimi, The Song is You, "I'll Follow My Secret Heart, There's a Small Hotel, You and the Night and the Music, Vocal (Thank You).

IV tune list: Everything's Coming Up Roses, That Old Black Magic, You Made Me Love You, Can You Read My Mind, Give Me the Simple Life, If Ever I Would Leave You, Stompin' At the Savoy, Liebestraum, Misty, The Song is You, Blue Skies, Always, My Secret Heart, Moonlight Cocktail, Spring is Here, Between the Devil and the Deep Blue Sea, Love is Here to Stay, Angel's Chorus, En Revant, Saint Louis Blues.

**1964 - CELEBRATION - 1989.** Lyn Larsen at the Theatre Pipe Organ. Available from: Musical Contrasts, P.O. Box 16876, Phoenix, AZ 85011. \$12.00 plus postage.

This tape presents some problems because it falls outside the parameters of the usual kind of recording that is reviewed in this column. Because it is an overview of Lyn Larsen's career, 13 recordings spanning 25 years, it can't be reviewed according to an overall performance, or an overall recording job, or an overall instrument. I found it quite interesting, however, that Lyn Larsen is secure enough with himself that he would let us look back 25 years when he was certainly less experienced than he is now. There are some real eye/ear openers here, both with the instruments and the performances. The following tune list will match up the piece with the instrument: Strike up the Band - Wiltern Theatre, Los Angeles; Me Too - Rialto Theatre, South Pasadena; Ruby - Avenue Theatre, San Francisco; Poor Butterfly - Paramount Theatre, Portland; Can't Help Lovin' Dat Man - Paramount Theatre, Brooklyn; Somethin's Gotta Give - Paramount Theatre, Brooklyn; They're Either too Young or too Old - Radio City Music Hall; Nola/Poly - Senate Theatre, Detroit; Because and Satyr Dance - Shea's Theatre, Buffalo; Jamaican Rhumba - Century II, Wichita; Somewhere in Time and Clarinet Candy - V.O.S. Center, Phoenix.

All in all, this tape is a splendid overview of Lyn Larsen's career.

BOOK

**STEVE MILO'S EASY LADDER OF CHORD PROGRESSION AND DICTIONARY OF CHORDS FOR ORGAN AND PIANO.** Available from Stephen P. Milo, P.O. Box 225, Bonita Springs, Florida 33959 (winter) or P.O. Box 1726, Hyannis, Massachusetts 02601 (summer). \$10.00 plus \$2.00 shipping and handling.

This 16-page volume contains a concept which could make chord playing a snap for the play-by-ear crowd. It's even an eye-opener for those who hadn't realized what they might have already been doing.

After a brief biography of Steve Milo, there are two pages of additional author's notes regarding the "theory of chords." This would have been more appropriately called keyboard harmony, which it is.

The first thing you will see is a drawing of the left and right hands with the fingers numbered as they appear throughout the book. I sincerely hoped it was a printer's error, but alas, the numbering matches the text. Anyone who got as far as the second of the six free lessons is going to have to do some serious re-thinking to consider the left hand little finger as 1 and the left hand thumb as 5, especially since emphasis throughout is on the left hand.

It would have been nice if Mr. Milo had been a bit more expansive concerning chord inversions. Not many people play all their chords with the root at the bottom. More explanation of keeping an eye on the root might have been helpful. Minor chords are also glossed over briefly when, in reality, they are an equal to major chords, though his system works for both.

The remainder of the book consists of charts spelled out in each of the twelve major keys with a drawn keyboard and plenty of space for personal notes to be written in. In these charts, it should be noted that a fair amount of them do not exist in musical notation, meaning they are misspelled. Kat spells cat, but it's not right.

The concept of this book has merit, but some serious errors need to be corrected. Perhaps auditing the first four weeks of a freshman music theory class would solve the problem.

Gerry Gregorius

VIDEO

**A CHURCH ORGANIST'S PRIMER PART II, Sally Cherrington, instructor.** Video cassette in VHS available from the Allen Organ Company, 150 Locust Street, Macungie, PA 18062. \$29.95.

Have you ever found yourself seated at an organ and it doesn't have a familiar tibia or a tab marked tambourine anywhere in sight? This video could possibly help you. Of course, we are talking of the traditional classical organ. The 56-minute cassette is the second in a series of which the first covered manual and pedal technique. This one deals with Registration, a real bugaboo for a lot of people.

It begins with a basic discussion of pitch levels, grouping of stops into tonal families and then moves on to a discussion of mixtures, reeds (chorus and solo), and their appropriate uses. Registrations are shown on the screen while musical examples are played. There is also an historical overview of the traditions of classical organ construction from many centuries ago to the present. Though brief, it is enlightening.

Though you might expect it, this video is not entirely "dry as dust." Ms. Cherrington introduces a few lines of humor throughout the instruction. I particularly found her reference of using "mutations as spices" and then holding up two jars of spices a real hoot. There's nothing like a graphic example to make you remember.

The brief musical examples are impeccably played. However, if you can already play the pieces performed, you should already know most of the suggestions given on this cassette or else there was a definite void in your training.

How could this possibly apply to a devoted theatre organist? Remember that the theatre organ evolved from the classical organ, or really the romantic orchestral organ of the last century. Picture this. How many of you have sat at an unfamiliar organ, plunked down a chord and started moving tabs about at random until, finally, something says to your ears, "That's pretty," whether it is or not? The registration principles presented here are perfectly suited to the theatre organ and could save a lot of time. A worthwhile addition to your video library.

Gerry Gregorius

*Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the Record Reviewer, THE-ATRE ORGAN, 4633 S.E. Brookside Drive., #58, Milwaukie, Oregon 97222. Be sure to include purchasing information (postpaid price, ordering address) and a photo of the artist which need not be returned.*

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This publication is devoted to the dissemination of knowledge regarding the design, construction and maintenance of pipe organs in North America. Although primarily a technical journal for the benefit of organbuilding professionals, it is also a valuable resource for architects and project consultants, church musicians, building committees, seminary and university libraries, and anyone involved with the design or renovation of contemporary worship space.

Far from being the "lost art" that the average person believes it to be organbuilding in the United States and Canada is maturing and thriving in hundreds of small and large shops throughout the continent. At the same time, serious challenges lie ahead for those promoting the pipe organ in an era of limited budgets and competing options. Readers of the *Journal of American Organbuilding* will benefit from the thoughtful exchange of information and ideas intended to advance this time-honored craft.

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