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PERCUSSION and PEDAL

Theatre Organ classics in the unique acoustics of the Richmond Mosque

REGINALD FOORT, F.R.C.O.

Vol-2

COOK/SOUNDS OF OUR TIMES - LONG PLAY - 10523

PIPE ORGAN in the MOSQUE

10523

Theatre Organ classics in the unique acoustics of the Richmond Mosque

THE SETTING

In 1926 the Shriners built a tremendous edifice in Richmond, Va. at a cost of over \$1½ million. They called it "the MOSQUE" and its cavernous interior displays hand painted Turkish murals, colorful imported mosaic tiling, swimming pools, a banquet and ballroom, hotel accommodations, and finally a tremendous theater of 5300 seating capacity, with a stage large enough to hold a 3-ring circus. Now operated by the city of Richmond as a civic center for music and the arts, the Mosque still holds its aura of mystery and the orient.

THE INSTRUMENT

In the Mosque is a magnificent Wurlitzer concert organ. Wurlitzers were most expensive, and carried the best of workmanship and materials into the organ. Unlike most modern church organs they are orchestral, and colorfully instrumented, as distinct from *baroque*. Wind pressure is high, permitting rapid attack and *pizzicato* effects which have been all but forgotten in recent organ performances. Flexible, with a great variety of effects and voices, the organ in the Mosque is one of the best of them all.

THE ARTIST

Nostalgically, we can all remember the "old-time" theater intermission. The organ console was spotlighted as it rose hydraulically from the pit. The organist played — and it was a supreme moment in the motion picture theater.

Here, for the first time on records is the full power and brilliance of the concert organ, played with the incredible facility of a master of the console. We take pleasure in presenting the artist we believe to be the greatest symphonic organist of them all, Reginald Foort.

Pipe Organ in the Mosque # 10501 — Vol. 1

A side*

1. Hungarian Rhapsody #2 — Liszt
2. Giselle Waltz — Adams
3. Bells Of St. Mary
(Improvisation on a theme) — Adams
4. Londonderry Air — Arr. Foort
5. In A Persian Market — Ketelbey
6. Coppelia Waltz — Delibes

B side

1. Orpheus Overture — Offenbach†
2. Nocturne — Greig†
3. Scotch Medley — Trad.
4. Flight Of The Bumble Bee —
Rimsky-Korsakov†
5. Sleeping Beauty Waltz — Tchaikovsky†
6. Parade Of The Tin Soldiers — Jessel —
arr. Foort†
7. Jalousie — Gade

Percussion and Pedal # 10523 — Vol. 2

A side**

1. The Clock Factory — Foort
2. Nightmare In The Mosque —
a potpourri — Foort
3. Finale, Dance Of The Hours — Ponchielli
4. St. Louis Blues — Handy
5. Dust Storm — an improvisation — Foort

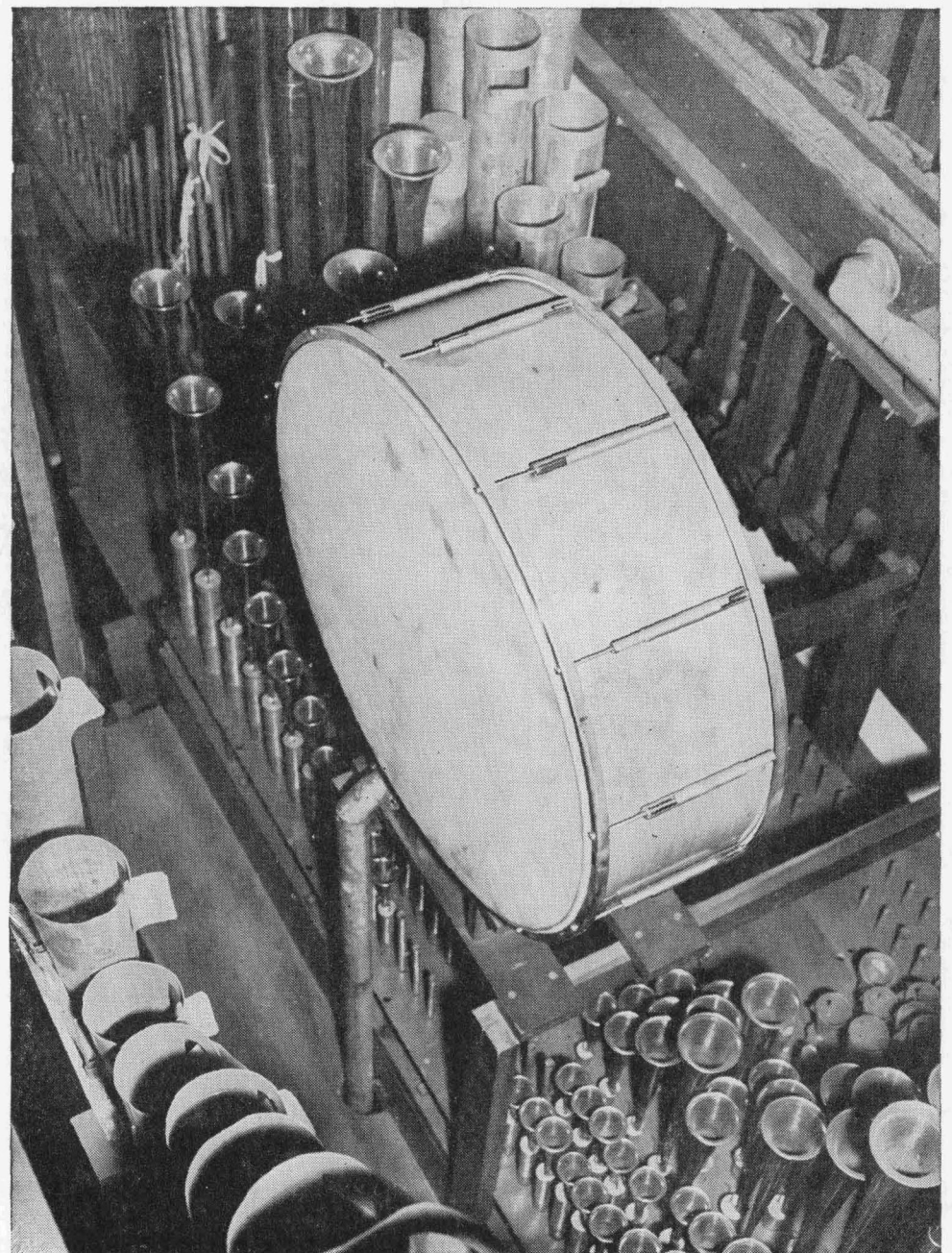
B side

1. Light Cavalry Overture — Von Suppe††
2. Wine, Women And Song — Strauss††
3. Anvil Chorus — Verdi††
4. Scherzo — E minor — Mendelssohn††
5. To The Spring — Grieg
6. In A Monastery Garden — Ketelbey††

BINAURAL EDITIONS AVAILABLE: *1050BN — †1051BN — **1052BN — ††1053BN

Pipe organs are operated by compressed air. All pneumatic systems have numerous leaks in and about the console and the chambers containing the pipes. In recording a large organ in a big acoustic such as The Mosque, we cannot put the microphones down in the orchestra seats, where the hiss would not be noticed, because the acoustics of such a pickup would not be acceptable to you.

If you were to stand where the microphones have to stand, near the grill of the organ chamber, you would hear a rather loud hiss, too. Some of the hiss you hear on this record may be in the pressing — but by far the most is in the organ itself, because it is indigenous to the instrument.



FOR FREE ILLUSTRATED BOOKLET ON THE MOSQUE ORGAN AND FOORT WRITE TO:

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