

tunes needing less legato approaches. He also advises students to drop out the pedal for a change of pace.

In "Tempo," Dwyer tells us that ritardandos are almost never permissible, although at the very end of a hymn more weight might be added. Erwin says to sing all the hymns, at least, silently, and to pay attention to the local parish's customs. Lohrer says that tempo depends on the text. Moore says that a large congregation can have a little slower tempo, and to play the tempo of the introduction the same as that of the hymn, although Smith says that improvised introductions in Germany are often in a different tempo. John Scott says that tempo might be faster in a dryer room.

In "Tactus," Chervien says that British hymns often feel at home in common time, not cut time, and uses "Praise, My Soul, the King of Heaven" as an example: cut time gives the hymn majesty. Jewkes mentions hymns that are naturally one to a bar, such as *ORIENTIS PARTIBUS*, and "O come, o come Emmanuel." John Scott says that "While Shepherds Watched Their Flocks by Night" can be played to sound in four, but felt in two.

In "Registration," Chervien says to use not only use eight- and four-foot stops, but to think of the colors and variety of sound of the organ. Ferguson cautions against using too much organ, and to remember mezzo-forte reed sound, while observing the words of the text. Jewkes uses all the stops at some time. Lohrer says to follow the words. Neswick says the foundations are the most critical components, and includes registration lists.

In "Contrast," Chervien might make each verse different, to follow the text; Dwyer says that alto and soprano lines can be exchanged. Jewkes speaks of

reharmonizing the last verse of a hymn. Moore advocates the use of foundations plus the swell reeds at times. Smith suggests unaccompanied hymn stanzas; Whittemore does the first and last verses of a hymn in unison, so he can improvise or add descants.

In "Solo Stops," Whittemore says that he enjoys text painting. In "Acoustics," the interviewees speak about how much to detach notes in various church rooms. John Scott says that one has to be sensitive to the space, and discover "what seems to be an optimum speed, without losing a sense of spaciousness and majesty in reflecting what the words are trying to say."

In "Between Verses," the space between hymn verses and interludes is discussed. The silence must be measured and there should be the same amount of time at the end of the introduction as well as all the other hymn stanzas, so the congregation knows exactly when to begin the next verse.

In the "Choir," interviewees say that it is important for the choir to work on the hymns. Ferguson mentions the choir's role as assistant to the organist in leading and discusses the placement of the choir in the room.

The various roles that clergy play are discussed, including that of choosing hymns. Erwin says that a pragmatic role for the clergy is to signal to the congregation when to stand for a hymn, and John Scott says that his clergy approach the hymns as "integral to every part of the service." The chapter on the "Competition for Tempo" in a congregation discusses what an organist might do to set, and keep, the tempo.

Many of the writers recommend either singing or taking voice lessons in

order to sing the hymns and understand where the congregation might breathe in a hymn. The "Bad Ideas" chapter is a fun read. And Forster's conclusion reinforces that hymn playing is about singing more than anything else: "Members of the congregation need to know their singing is desired, and they need to feel comfortable and empowered in their acceptance of an open invitation to sing. Organists need to use every tool at their disposal to clarify what the congregation should be doing at any given moment..." He writes of the "zeal" for hymn playing exhibited by each expert, and that in successful hymn playing, the "first priority of every decision is the need of the congregation to feel supported, inspired, and confident to sing, and easily able to ingest the meaning of the text." Players need many techniques to inspire congregations. Opinions and advice given by the various experts in the book can inspire all of us and certainly have intrigued and inspired this reviewer to try new ways of presenting hymns, always reflecting the text, always singing the great hymns of faith we are all so lucky to lead in worship.

—Joy Schroeder
Eugene, Oregon

New Recordings

J. S. Bach, Italian Concertos: Transcriptions for Organ, Matthias Havinga. Brilliant Classics 94203, €13.00, www.brilliantclassics.com.

Concerto in A Minor, BWV 593; Concerto in D Minor, BWV 596; Concerto in C Major, BWV 595; Concerto in D Minor, BWV 597; Concerto in G Major, BWV 592; Fugue in D Minor, BWV 539; Concerto in C Major, BWV 594.

Dutch organist Matthias Havinga studied at the Amsterdam Conservatory with Jacques van Oortmerssen, graduating *summa cum laude* with a master's degree in 2008. A winner of several competitions, he has made numerous international appearances as pianist, organist, and continuo player. He is titular organist of the 1830 Bätz organ at the Ronde Lutherse Kerk in Amsterdam and director of music at the Lutheran Augustanerk in Amsterdam. This release was recorded at the Lutheran Church of Kotka, Finland, which houses an instrument built by Martti Porthan, modeled after the Silbermann organ of Freiberg Cathedral. The CD is well mixed and balanced to ensure clarity while allowing a reasonable amount of reverb. Havinga's playing is seemingly effortless, and his tempi are appropriately brisk in the faster movements without becoming showy. In the slower movements, the melodic lines are nicely enhanced, adding a quasi-improvisatory feel. The question arises, though, whether a recording solely of organ concertos allows a performer to fully demonstrate the versatility of the instrument. The answer is three-fold:

1. Yes. Havinga provides the listener with a variety of colors, from a single 8' principal to plenum. A registration that works particularly well on the instrument can be heard in the opening movement of the *Concerto in G, BWV 592*, where the Octave 8' and Trompetenbaß 8' in the pedals provide a marvelous richness against the 8' and 4' combination in the manuals.

2. No. The organ concertos are based on an 8' foundation (in the manuals, that is). Hence, a full plenum with 16' stops and mixture is never called for.

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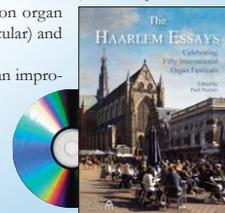
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Reviews

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3. It just so happens that Mr. Havinga recorded not just one, but two CDs on this fine instrument (see next review). Hence, the solution is to buy both recordings. (They are worth it, trust me.)

A personal favorite on this recording is the lush *Fugue in D Minor*, BWV 539. Based on the *Sonata for Solo Violin*, BWV 1001, this work sounds just as beautiful on the organ. Throughout, Havinga finds a great balance between gravitas and playfulness. Highly recommended.

Passacaglia, Matthias Havinga. Brilliant Classics, 9269, €10.00.

Reger: *Introduction und Passacaglia*; Buxtehude: *Passacaglia in D Minor*, BuxWV 161; Mendelssohn: *Passacaglia in C Minor*; F. Couperin: *Rondeau-Passacaille*; Welmers: *Passacaglia*; Kerll: *Passacaglia in D Minor*; Shostakovich: *Passacaglia from Lady Macbeth of Mtsensk*; J. S. Bach: *Passacaglia and Fugue in C Minor*, BWV 582.

On this CD organist Matthias Havinga demonstrates the rich tradition and development of musical language of four European countries. The recording consists of four passacaglias written prior to 1800, and four written afterwards, and features some rarely heard pieces, including Shostakovich's *Passacaglia* from *Lady Macbeth of Mtsensk*. It is especially nice to hear such a varied program (don't let the title fool you), spanning roughly three centuries, performed on one instrument. The beautiful Porthan organ (Kotka Church, Finland) is perfectly suited for music old and new—a prime example of fine organ building.

—Robert Jan August Mansfield, Texas

César Franck—Le Testament Musical: Trois Chorals pour orgue, Pièces choisies de L'Organiste. Daniel Roth, gallery organ, Church of Saint-Sulpice, Paris (ifo classics, IFO 00 373, www.ifo-classics.com).

How lucky we are to be living in an age where, thanks to technology in general (and YouTube in particular), we can watch amateur video showing the great *maître* Daniel Roth playing the incomparable Cavallé-Coll organ in the Church

of Saint-Sulpice, Paris, any time we like. I remember thinking many years ago how fortunate I felt at being able, in effect, to have Wanda Landowska or János Starker play for me in my own living room, thanks to the miracle of sound recording. YouTube and other modern technologies now give us sensual opportunities not dreamed of in my misspent youth. Yet, there is still an important place for modern digital audio recordings such as this one. What it lacks in the visual arena it makes up for in the perfection of its sonic qualities and in its ability to create perfection in performance via imperceptible editing capabilities.

It is very difficult to find fault with anything having to do with this production, which combines arguably the most important organ music of the 19th century, perhaps the most significant and beloved organ of the French symphonic tradition, and its brilliant *maître* who is intimately familiar with both the instrument and the music.

The magnificent gallery organ in Paris's Church of Saint-Sulpice is one of the greatest artistic treasures in a city that is literally full of them. Aristide Cavallé-Coll was able to retain much of a pre-existing instrument built in 1781 by François-Henri Clicquot when he began his massive revision of the organ in 1858. Finished in 1862, it became Cavallé-Coll's magnum opus, with 102 stops on five manuals and pedal. Most fortuitously (and unlike Franck's own Cavallé-Coll organ at the Basilica of Sainte-Clotilde), it has endured very little modification in the ensuing decades and recently was meticulously restored and returned to its 1862 condition.

Franck's *Trois Chorals* represent the pinnacle of his creative output and surely stand among the few greatest organ works of the 19th century. More than anyone else of his time, Franck took inspiration from the great symphonic organs being built by Cavallé-Coll and almost single-handedly developed the style that would come to be known as the French Symphonic School. Completed in 1890—the year of his death—these works distill a lifetime of Franck's musical creativity into three perfect masterpieces. The additional works

on this CD are like icing on the cake. While smaller in scale than the chorales and better suited to liturgical use, they are roughly contemporaneous with the larger works and are thus examples of the mature Franck.

It would be hard to imagine a more respected or qualified musician to perform these mature works of Franck than Daniel Roth. Many would argue that Roth, who has been *titulaire* at Saint-Sulpice since 1985, has become the standard-bearer for performance of the French Symphonic School. These recordings certainly make a persuasive argument for that claim.

Given the paramount importance of these works, it should come as no surprise that they have been recorded many times. Some 20 years ago, reviews of two new (at the time) complete recordings of Franck's organ music, penned by this writer, appeared in these pages. Over the years there have been many others. Indeed, the recording under current consideration is not the first recording of the Franck chorales made by Daniel Roth at Saint-Sulpice. In the late 1980s, a much younger Roth recorded a Franck *intégrale* on several important organs, the chorales being done at Saint-Sulpice. These recordings were released on three CDs on the Motette label, and are magnificent.

As much as I loved the earlier recording, it shared a flaw in common with almost every recording that has ever been made at Saint-Sulpice. I don't understand why it is so difficult to keep this organ in tune, but apparently it is. While the sound is magnificent, there are always spots where listening briefly becomes excruciating (for this listener anyway) due to out-of-tuneness. I had assumed (and hoped) that the new issue would be an improvement, with thorough tuning of the organ taking place prior to the recording sessions. Unfortunately, the tuning is as bad in the current recording as in the previous one. And, while the performances are clearly those of a true master, they are not significantly different from Roth's performances of 25 years ago, which appear to be available yet on Amazon. So, I am not sure that I understand the reasoning for the need for this new recording, at least from the listener's perspective.

That said, the tuning issue is my only reservation in recommending this recording wholeheartedly, and it is a small reservation at that. Otherwise, all aspects of this recording are first rate: important music, spectacular organ, performances of a mature master, and exceptionally clear recorded sound. If you are able to tolerate the occasional sour taste of out-of-tune pipes, you will not be disappointed. But, if you already have the Motette recording, you probably don't need this one.

—David C. Kelzenberg
Iowa City, Iowa

New Organ Music

Antonio Croci: Frutti Musicali, edited by Jörg Jacobi. Edition Baroque eba4044, €11; www.edition-baroque.de.

Antonio Croci, probably born in the 1590s in Modena, was organist at various churches in Bologna, where he died sometime after 1642. Most of his published works are pedagogical or theoretical, but in 1642 he published a small volume in Venice, *Frutti Musicali di messe tre ecclesiastiche*, op. 4, which is now available for the first time in a modern edition. As with all post-Frescobaldi composers of liturgical

material, the basic influence of the *Fiori Musicali* of 1635 is clear. This volume presents three organ Masses, opening with the *Messa per li Puti*, followed by a grouping of five canzonas and a *Ricercar Cromatico*. There follow the *Missa Domenica* and the *Missa Doppia*, and the collection concludes with a further three *Ricercari Cromaticchi*.

The preface informs us that the first Mass (the word *puti* is an old Italian word for children) was written for those who cannot reach an octave, and the opening *Toccata per l'Introito* (a piece based on eighth-note scale passages over 1-5-8 chords in the manner of Hassler and Erbach) carries the inscription that the final notes are to be played on the pedals by those who are able to. The *Kirie* is followed by a short, slow *Toccata per la Gloria* followed by the versets, a further slow *Toccata per il Sanctus, Pleni*, and *Agnus*. The *Missa Domenica* opens with a short *Introit* with some sixteenth-note scalar passagework covering two octaves, followed by the *Kyries*, the last of which has further extensive eighth-note scalar passages, a group of nine versets commencing with *Et in terra pax* and finishing with the Amen, followed by a brief *Ricercare dopo l'Epistola* before the Sanctus and Agnus. The *Missa Doppia* commences with an *Introit* with sixteenth-note figuration, *Kyries*, a *Toccata del Quarto Tono avanti! Gloria* that soon lapses into figuration, eight short versets commencing with *Laudamus te* and finishing with the Amen. There follows a mainly chordal *Toccata del Quarto Tono per il Credo* followed by seven versets of which the *Et expecto* in 3/1 is the only verset in the entire collection in triple time, and an Amen. The Sanctus, Pleni, and Agnus Dei conclude the versets.

Of the five canzonas, two are written for "those who cannot stretch an octave" and all contain much writing in two voices only, especially in the triple time sections—the final two are in two voices throughout. There are a few outbursts of sixteenth-note divisions. The following brief *Ricercar Cromatico* is also headed for those who cannot reach an octave, and moves mainly in half notes. Of the three chromatic ricercars that conclude the volume, the first two are based on the chromatic tetrachord, the first piece treating the descending, the second the ascending form, while the final ricercar explores the chromatic third and contains far more quarter-note movement before an eighth-note coda.

All of the versets are relatively short, averaging around 7–8 double whole note bars, and are either imitative, or homophonic toccata-like pieces in which the left hand comprises fifths—parallels are frequent. Occasionally there are extended passages of figuration that will require greater effort from the player (for example the *Cum Sancto Spiritu Amen* in the first Mass, the Amen and Agnus Dei in the *Missa Domenica*). The three concluding ricercars offer somewhat higher quality music, and the first two could possibly serve as *Elevazione* (a genre noticeably absent here) but overall these pieces do not approach the quality of the versets in the Masses published in 1645 by Giovanni Fasolo (see review of the new edition of this print in THE DIAPASON, February 2013) and the didactic purpose of this collection is quite evident; it is probable that the children in the Cappella Musicale of the time were taught the rudiments of organ playing as well as singing and music theory.

This clearly printed edition (as usual from this publisher, it is without an

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