

Kevin Bowyer

Contemporary Organ Music in North America

E-Offprint from

John Laukvik (ed.): *Modern and Contemporary Music*
(*Historical Performance Practice in Organ Playing*, vol. 3)

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Contemporary Organ Music in North America

Introduction.....	376
The Music.....	376
USA.....	377
Samuel Adler 377 – William Albright 378 – Milton Babbitt 380 – Robert Bates 380	
William Bolcom 381 – George Cacioppo 382 – John Cage 383 – Carson Cooman 384	
George Crumb 386 – Robert Cundick 386 – Pamela Decker 387 – Emma Lou Diemer 388	
Dean Drummond 389 – Morton Feldman 390 – Ross Lee Finney 390 – Philip Glass 390	
Calvin Hampton 391 – Jackson Hill 392 – David N. Johnson 393 – Bálint Karosi 394	
Larry King 394 – Dan Locklair 395 – Paul Lombardi 399 – Christopher Marshall 400	
Henry Martin 401 – Gerald Near 401 – Jonathan Orwig 402 – Stephen Paulus 403	
Vincent Persichetti 403 – Daniel Pinkham 404 – Ned Rorem 405 – Brian Schober 407	
Gunther Schuller 408 – Roger Sessions 408 – Ralph Shapey 408 – David Sheinfeld 409	
Alan Stout 409 – Virgil Thomson 410 – Timothy Tikker 412 – Richard Toensing 414	
Charles Wuorinen 414	
Canada.....	414
Violet Archer 414 – Gerald Bales 415 – Édith Beaulieu 415 – Denis Bédard 416	
Keith Bissell 417 – Barrie Cabena 417 – Raymond Daveluy 419 – David Eagle 420	
Bengt Hambraeus 420 – Derek Healey 421 – Ruth Watson Henderson 423	
Derek Holman 423 – Tāļivaldis Ķeniņš 424 – Rachel Laurin 424 – Bruce Mather 427	
Heather Spry 428 – Peter Togni 428 – Victor Togni 428 – Claude Vivier 429	
Acknowledgements Music Examples / Acknowledgements Individuals.....	430
Table of difficulty of works mentioned in the text of this chapter.....	430
Publishers and Sources.....	441

Introduction

The organ music of North America remains relatively unexplored in Europe, and yet the repertoire is vast, proud, thrilling, and fresh. In literature we think of writers such as John Steinbeck, Saul Bellow, John dos Passos, Thomas Wolfe, Ayn Rand, and Ernest Hemingway – later the cool voices of Charles Bukowski and Richard Brautigan or the searing intellects of Thomas Pynchon, Philip Roth, and others. It should come as no surprise that organ music from the USA and Canada is as striking and exciting as any of the major schools of organ music in Europe.

Some of the best works of the early 20th century have become classics and are widely played. Charles Ives's *Variations on "America"* (1891) for example. From Canada, Healey Willan's *Introduction, Passacaglia and Fugue* in E flat minor (1916). There are other monuments though, not so well known. Leo Sowerby (1895–1968), often thought of as the "father" of contemporary American organ music, produced much fine work, not least the magnificent three-movement *Organ Symphony in G* (1932), dedicated to the great Lynwood Farnam. His famous pedal piece, *Pageant* (1931), often brushed off as just a piece of showmanship, is brilliantly written for the player, including held notes in the manuals, allowing the hands to act as pivot points to ease the times, furious technical demands of the pedal part.

Shorter works abound. Ives (1874–1954) left a handful of short pieces in addition to his famous variations, and Henry Cowell (1897–1965) gave a few modest pieces to the repertoire, although never with the avant-garde daring shown in his piano music and elsewhere. His early *Prelude for Organ* (1925) has some unexpected colour in the harmony, and his *Processional* (published by H. W. Gray in 1944) has great drama and sustained harmonic tension.

The organ works of Samuel Barber repay careful study. The early *Prelude and Fugue in B minor* feels, under the fingers, very much like a transcription of a work for choir and orchestra, and there are some exhilarating passages in *To Longwood House* (1925), an affectionate musical recreation of the house in Longwood Gardens, Pennsylvania, frequently the venue for musical soirees. This relatively short piece is like a set of treasured colour postcards. *Wondrous Love* op. 34 (1937/8), a short set of variations on the shape-note hymn of the same name, is Barber's best-known organ piece, and the *Chorale Prelude on Advent Night* op. 37 (1961), an arrangement of a variation from his orchestral piece, *Die Natali* (1960), is utterly charming, with the tune given to the pedals on a

Other big names and a few modest organ pieces. Walter Piston (1894–1976), for example, produced his austere yet beautiful *Chorale Study on the Nativity* in 1940, and Aaron Copland (1900–1990) contributed works that glow and full of tension: *Episode* (1940) and *Preamble for a Solemn Occasion* (1953), an arrangement of the orchestral work of the same name written in 1949. The hugely prolific composer and conductor Paul Creston (1906–1985) wrote several organ works, somewhat conservative in approach though well written for the instrument. The virtuosic *Fantasia* op. 74 (1958) is a good example of his

A huge repertoire of mostly short, pieces was built up as the century progressed, often with attractive titles. Gary Edman (1922–1971) solo symphonies and suites are a prime example. His *Christus Advenit suite* concludes with the famous *Toccata-Prelude on Vom Himmel Hoch*, and his second organ symphony (*Impressions Gothiques*, 1933) ends with a grotesque toccata (though not difficult to play) named *Les Joyes*. Colourful pieces were supplied by Frederick Marriott (1901–89), *The Cathedral at Night*, Robert Schumann (1912–2004), the thrilling *Homage to Perotin*, 1956), Everett Titcomb (1884–1968, 1958) and Carl McKinley (1895–1966, the deft, brilliant and expertly written *Scherzo-Fantasia*, 1960). The list is endless, probably dwarfing any similarly colourful menu of pieces produced in Europe during the same period.

The Music

Such a vast subject as this can only be thoroughly surveyed in a study several thousand pages in length. What follows is a brief overview of the repertoire – it cannot be comprehensive. It was tempting to create a kind of time-line of events, putting the composers in rough chronological order and creating a "family tree," listing who was the student of whom. For simplicity's sake I avoided the challenge and the composers are presented here in alphabetical order, first those from the USA, then from Canada.

USA

Samuel Adler (b. 1928)

Tocatta, Recitation and Postlude (1962)*Two Meditations* (1965)*Reflection – Homage to Walter Piston* (1980)*Fantasy on the Name Craighead* (1980)*Hymnset – Four Chorale Preludes on Old American Hymns* (1987)

1. And will the God of Grace Perpetual Silence Keep
2. Oh Thou Whose Hand the Kingdom Sways
3. How Firm a Foundation
4. Deep in Our Hearts

Wind Songs

1. The Wind at Peace
2. Spun Upon a Whirling Star
3. Secrets Lost in Wind
4. "Smile, O Voluptuous Cool-Breath'd Earth"

Epistrophe – A Sonata for Organ (1992)*Festive Proclamation for Solo Organ* (1998)*The Organ is King* (2002)*In Praise of Bach – A Fantasy for Organ on BACH* (2004)*Sonata for Organ Solo* (2008)

1. Toccata
2. Intermezzo
3. Scherzo
4. Gigue

Partita for Organ

1. Overture
2. Minuet
3. Scherzo

born in Mannheim, Germany, moved to the United States at the age of 11. He studied composition with Herbert Fromm, later with Walter Thompson, Paul Hindemith, and Aaron Copland. He was Professor of Music at the University of North Texas from 1957–77 and also taught at the Eastman School of Music from 1966–95, acting as chair of the composition department from 1974 until his retirement. His prolific output includes five symphonies, twelve concerti, eight string quartets, and four oratorios as well as many

Tocatta, Recitation and Postlude, the composer's earliest published work for organ, is modest in scope, though the *Tocatta* (labelled *Tocatta Giocosa* in the score) is a little more extended than the other two pieces. The set is not difficult to play, although the first movement is the most demanding.

Two Meditations, entitled *Arioso* and *Pastorale*, is a pair of easy pieces, both interesting, charming and very useful for teaching purposes. The *Pastorale* is a good study, particularly for an early stages student, in quickly shifting keys and use of the swell pedal for the left foot.

The two pieces from 1980 could hardly be a more contrasted pair. *Reflection – Homage to Walter Piston*, just four pages long, begins as if it is going to be an exercise in counterpoint but in fact turns into a reflective and searching improvisation, rising to a fortissimo climax before finding its way to a subdued conclusion in C sharp major. *Fantasy on the Name Craighead* is three times the length and is a virtuoso celebration, full of energy and flair.

Hymnset – Four Chorale Preludes on Old American Hymns makes a rewarding concert suite, though they are fairly easy to play. There is an unusual and intriguing spaciousness about the first two preludes, while the third,

though rising to an unusual fortissimo climax without pedals, has something of the character of a lullaby. The final piece of the set begins with a fanfare-like passage but later develops a determined, march-like tread.

Epistrophe was commissioned by the organ students of the University of Kansas. Thirty pages in length, it is technically quite demanding and more astringent in harmony than its composer's earlier organ pieces. The first movement begins with a pedal solo in three phrases, climbing down from a declamatory opening and leading into the body of the movement, marked *Like a waltz*. The second movement is a kind of scherzo for the strings, marked *Fast and whispery*, with interjections and contrasting passages on the Great foundations. The movement rises to a climax involving the addition of the Pedal Trumpet 8' before a final gesture, *sotto voce*, on the Swell strings. The recitative-like slow movement involves some expressive writing for reed and flute solos against a background of Swell strings. The final movement is sparkingly energetic, marked *Fast and joyous*. The published score of *Epistrophe* is edited by James Higdon whose fingering and pedalling suggestions are logical and instructive.

Wind Songs is a set of four descriptive pieces. The first three are of only moderate difficulty and do not require a large organ, though the last is a little more demanding. The second movement (*Spun Upon a Whirling Star*) is a very attractive toccata, marked *Fast and joyous*. It has the fizz and whirl of a catherine wheel and, as the player is able to articulate quickly and cleanly, is not demanding to play. The title of the last movement is taken from Walt Whitman. Marked *With great exuberance* it is the most demanding of the four pieces, requiring alertness of attack and clarity of phrasing.

Festive Proclamation for Solo Organ sets a bold tone with its declamatory introduction for full organ. The body of the piece makes much use of toccata-like writing, French style, with repeated chordal patterns divided between the hands while the pedal plays the tune. The declamatory writing returns at the end. About six minutes duration this makes a good concert opener.

The Organ is King is an "organ demonstrator," written to encourage young people to take up the instrument. It is concise, occupying only eight pages, and catches the attention straight away with a bold pedal solo in D major. Thereafter we hear the flutes, the oboe (in "snake dance"), the trumpet (with more than a hint of *Rhapsody in Blue*), a lively American style dance, a mystical march for the reeds, a lyrical reflection for the strings (in the style of Humperdinck's *Wiesel and Grete*), and finally the full organ in a fugue prefaced by a reprise of the initial pedal solo. A useful piece, though not sight-readable, is of only moderate difficulty, even the final fugue position is not a problem in performance. It takes about five minutes.

In Praise of the Organ was commissioned by the Cleveland Chapter of the AGO. It begins quietly and mysteriously but soon gains energy and moves into a movement of sustained vitality, demanding smoothly changing and well-timed organ colour. Not easy to play, this repays dedicated study.

The completion of two multi-movement virtuoso pieces. The *Sonata*, written for Stephen Jacobs, is a demanding a lightning fast, fearless technique. *Partita*, written for Paul Jacobs, nevertheless requires a complete mastery of the instrument. The *Sonata* occupies nearly 20 minutes of performance while the *Partita* takes about 18 minutes.

William A. Jacobs (1944–1998)

2. Wellisma
3. Fanfare
4. Recessional

Organbook II (1971)

1. Night Procession
2. Toccata Satanique
3. Last Rites (with tape)

Organbook III – 12 Etudes for Small Organ (1977–78), Volume I

1. Fanfare/Echo
2. Curio I (trio)
3. Scherzo (Chimaera)
4. Jeu (for the stops)
5. Recitative-Chorale
6. Mountains

Organbook III, Volume II

1. Underground Stream
2. Curio II (trio)
3. Basse de Trompette
4. Jig for the feet (Totentanz)
5. Nocturne
6. Finale – The Offering

De Spiritum (1980)

1. Introduction
2. Unity
3. Celestial Duel
4. Trinity Sonata
5. Origins
6. Bequeathal
7. Coda

Chasm (1986)

William Albright is one of the key figures in the evolution of 20th century organ music in North America, both as a composer and as a player. A student of Ross Lee Finney, George Rochberg, Olivier Messiaen, and Mason Mason, he taught at the University of Michigan from 1970 until his death. He left a very considerable body of organ music and the works listed here are just a few examples of his unique, exploratory, and imaginative approach.

The three *Organbooks*, written within the space of just over ten years, clearly display a concern to write for the organ from a fresh perspective. The notation is often literal, somewhat idiosyncratic, and on a number of occasions Albright suggests that the spirit of the approach is more important than the precise reproduction of the notes themselves.

Benediction from *Organbook I* is a kind of floating curtain of soft sound in three layers, all slowly shifting. *Melisma* and *Fanfare* are both and contrasting virtuoso movements, one consisting of quiet, lightning-quick monodic figuration on the organ, the other of furiously repeated chords on full organ.

Recessional is a complex web of dense, intense sound built over a figure of repeated notes played on the pedal (the organist will do if necessary). *Organbook I* plays for 17 minutes.

Organbook II continues the idiosyncratic feel but is arguably more involved than the earlier work. *Night Procession* has elements from the first two movements of *Organbook I* but *Toccata Satanique* is a gothic improvisation with horror film tremolandi, volcanic torrents of notes, and

by stabbing. *St Rites*, a vivid and dramatic movement for tape and organ, closes the book in a spine chilling and memorable fashion, cutting off at a sudden, loudest point. *Organbook II* plays for nearly half an hour.

Organbook III is a collection of 12 *Etudes for Small Organ*, but can just as well be played on larger instruments. The movements are varied in length, the longest (the last one) barely three and a half minutes. The composer writes in the introduction that he "desires to write a set of etudes to tackle specific technical problems but also to offer something for example (which seems to be inspired by the longer trio from Messiaen's *Livre d'Orgue*), though written as a traditional trio, should "not sound like ordinary music, but should have an otherworldly quality, like a jewel from Mars." Albright also suggests that *Curio II* is a kind of dream piece, the individual trio lines supporting two- or three-note chords. He suggests that some parts might briefly evoke "a wandering improvisation by an inebriated Sunday School organist." *Jeu* is written for the stop assistants. Keys are held down by pencils or weights while the organist and his helpers make the addition and subtraction of the stops themselves play the music. *Basse de Trompette*, although descended from classical French pieces bearing the same name, is intended to sound like the pitiful circus acts of an animal in captivity. *Mountains* has a Messiaen-like might and grandeur while *Jig for the Feet* (arguably the most traditional movement) is firmly in the tradition of virtuoso pedal exercises. The *Finale*, for full organ, is energetic and breathtaking, particularly when played on a large instrument in a big acoustic. *Organbook III* occupies about half an hour when played complete.

De Spiritum, imagining the organ with its never-ending supply of wind as "primal and spiritual force" – as if it might be the voice of God, is written for organ solo and two assistants. In the course of *Celestial Duel* the assistants play a canon of chords on the top and bottom manuals while the organist plays "battle music" on the Great organ and pedal. It is furious, dense, and fascinating music.

By contrast, the third movement, *Trinity Sonata*, is marked *fluttering and distant, like faint wind chimes; bizarre and spooky*. *Origins*, much of the material of which is drawn from the overtone series of the note C, has a simple (optional) part for one of the assistants to play on a bass drum. Both assistants are again called upon in *Bequeathal*, this time to play independent lines of some complexity, conducted at the console by the organist. *De Spiritum* is 20 minutes long.

Chasm, commissioned for the 1986 Biennial Convention of the AGO in Detroit, is a very effective exploration of simple but rapidly moving sounds in a vast space. The music plays for just over ten minutes and is made largely of tremolandi and repeated chords. The composer asks for "echo instruments" in two places in the score, so that the sound of the organ appears to be removed from its natural location. The first of these echo instruments can be a drum, piano, synthesizer, marimba, or pre-recorded sound. The second can be a voice or non-organ instrument, such as a cello.

Milton Babbitt (1916–2011)

Manifold Music (1995)

Babbitt's one venture into the world of organ music is a tough seven-minute virtuoso piece. Only three manuals are needed but performance on just two is not impossible. The rhythms demand a lot of working out but are (given careful and thorough study) all quite possible to reproduce precisely. The texture is pleasingly transparent and (with one exception) not in itself difficult to get the hands around. It was written for the 1996 AGO convention in New York. It is fine music, well written for the instrument and deserving of many more performances than it gets. The textures feel oddly classical under the fingers and, on the right hand, the piece has great clarity and lyricism.

The image shows the first page of the musical score for 'Manifold Music' by Milton Babbitt (1995). The score is written for organ and consists of multiple staves. It features complex rhythmic patterns, including a tempo marking of quarter note = 80. The score includes a first ending bracket and various dynamic markings such as 'ff' and 'p'. The music is written in 3/4 time and consists of multiple staves for different manuals.

First page of Milton Babbitt's *Manifold Music*

Robert Bates (b. 1952)

Arizona Visions (1992)

On the face of it this looks like a very dry and academic item – although it is anything but. *Arizona Visions* is a short four-movement piece for organ and tape. The audience gets diagrams, reproduced on paper handouts, to look at. That may threaten to produce a frown but it is actually simple. The four movements are tonal and easy for the organist to play. The recorded track is a kind of duet part, prepared using a synthesizer. The audience

handouts are simply graphic scores (or diagrams), very specifically plotting the notes played by the organist and also the notes played on the tape. It is quite straightforward to follow each movement as it progresses, pretty much note by note. The paper handouts give a picture of all the paths that the two "players" *could* have taken, as plotted by a computer. The actual notes performed are displayed in the diagrams as solid dots (played by the tape) or hollow dots (played by the organist), all connected with lines so that the linear path is clear.

It is actually very straightforward – and the music is not in any way pretentious or complicated, tonal from end to end. The most complicated part of the process is setting up the equipment (speakers, amp(s) and cables) and deciding on balances. The tape part has two outputs, of which the audience hears only one. The second output is a click-track, which the organist follows, wearing headphones. It really is not complicated and is actually quite a lot of fun for everybody. The solo part is simple to moderately easy. It is something different – in the manner of a game for the audience.

William Bolcom (b. 1938)

Black Host, for organ, percussion and tape (1967, rev. 1970)

Mysteries (1976)

1. The Endless Corridor
2. Eternal Flight
3. La lugubre gondola
4. Dying Star

Gospel Preludes (1979–1984), Book 1

1. What a Friend We Have in Jesus!
2. La Cathédrale engloutie (Rock of Ages)
3. Just As I Am

Gospel Preludes, Book 2

4. Jesus Loves Me
5. Shall We Gather at the Tree (Fantasia)
6. Amazing Grace

Gospel Preludes, Book 3

7. Jesus Call Me by My Name
8. Blessed Assurance
9. Nearer My God, to Thee
10. *Chorale* on "Abide with Me" (1970)

Gospel Preludes, Book 4

11. Sweet Home
12. Free Fantasia on "How Firm a Foundation"

Bolcom studied with George Frederick McKay, John Verrall, Darius Milhaud, and Olivier Messiaen. As a composer for organ he worked closely with William Albright at the University of Michigan and the instrument have become 20th century classics, notably *Black Host* for organ, percussion and tape, a hugely effective, visionary work. Some passages suggest film score improvisations, others (particularly the mock-tonal passages) seeming to conjure the ghost of the organ sound world from the past. The ground bass in E flat minor, appearing several minutes in and in which we hear the bass drum for the first time, has a terrifying impact.

The tape part, which is a "collage of Rock, filtered and mixed" (Bolcom's preface to the score), enters in the last third of the piece, simultaneously with a quick rag-time passage on the organ. The tape soon rises in intensity to overwhelm the sound of the organ, which then responds first with anger (a huge full organ cluster – *Detonate!* says the score), then with a slow chorale, also on the full organ, eventually defeating the tape. The introduction printed in the score includes a quote from Bertrand Russell (1872–1970), used by William Albright in the sleeve notes to the excellent 1971 recording of the work: "In the daily lives of most men and women, fear plays a greater part than hope: they are more filled with the thought of possessions that others may take from them, than of the joy that they might create in their own lives and in the lives with which they come in contact. It is not so that life should be lived." The quote forms the opening of chapter 8 (*The World as it could be made*) in Russell's 1918 work, *Proposed Roads to Freedom*. The percussion part is quite straightforward but the organ part is considerably more difficult, the toughest task being to get the lengthy rag-time passage up to the very quick tempo required to synchronise with the tape. The duration is 17 minutes.

Carus

Mysteries was commissioned by Walter Holtkamp, Jr., for the Hartt School of Music Contemporary Organ Music Festival, where it was premiered by William Albright. *The Endless Corridor* is a gentle trio, marked *Calmly*, to be played on “cool”-sounding stops, 8'. It sounds complex and polyrhythmic but is actually notated in a very practical way and is not difficult to execute.

Eternal Flight, marked *Moving gently in space, not fast*, is a kind of relaxed *pointilist* toccata, with chords and melodic figures notated in free time as if they were flashes of light. It becomes busier in the middle and, via a lengthy, sustained passage rising to full organ, eventually subsides into silence. *La lugubre gondola*, marked *Very slow, airless*, and extremely quiet throughout, is an almost motionless paraphrase on Liszt's piece of the same name, which eventually became a kind of *In Memoriam* for Richard Wagner. *Dying Star*, involving “quickly spinning figures,” begins with rapid passages for a single quiet 8' flute stop divided between the hands, becoming more extended and soon joined by the pedal at 4' pitch. As the music goes on we hear the chorale, *An Wasserflüssen Babylon* in the well-known four-part harmonisation by J. S. Bach, played *ppp* on 16' and 2' stops, beneath the spinning manual figuration. The effect is otherworldly, like radio signals from the remote past, picked up after an endless journey through space. *Mysteries* plays for 17 minutes.

The first of Bolcom's four books of *Gospel Preludes* was commissioned by the Dallas, Texas, Chapter of the AGO on the occasion of the Sixtieth Anniversary of its founding, and also for the dedication of the new organ in the University Park United Methodist Church. The three movements could not be more contrasted, the first is celebratory and swaggering, the second, with its Debussyesque subtitle, begins and ends with passages of near motionlessness, and the third is expressive and Brahmsian. The set plays for 21 minutes.

The second collection is a little shorter at 17 minutes but concludes with a big and impressive set of variations on *Amazing Grace*, occupying about 10 minutes by itself and rising to a huge, sustained climax including a full statement of the theme on the full Great organ. The first movement of the set is a charming and child-like setting of *Jesus Loves Me* (though it does get contrapuntal, quite involved as it goes on), and the second is a brief but brilliant rhapsodic toccatina on *Shall We Gather at the River*, with quite a lot of tongue-in-cheek humour as well as a few shocks. If you have a Zimbelstern, it can be used here.

The third set was again commissioned by Walter Holtkamp, Jr., this time for the dedication of the organ in the Chapel at Emory University, Atlanta, Georgia in 1981. The three movements are linked, to be played as one continuous work occupying 12 minutes. *Jesus Calls Us* is a straightforward chorale setting with solo line accompanied by the organ. *Assurance* is lovely and more urgent, while *Nearer, My God, To Thee* is a lengthy impressive work where the organ chimes while the pipes play the chorale in unrelated rhythm.

The fourth set (1984) opens with a brilliant, rhythmic setting of *Sometimes I Feel* and continues with an inventive setting of *Sweetly and Slowly* and *Prayer in four and five voices*. The final prelude is based on two hymn tunes, *Waste and Haste* and *Foundation*. The first section is a kind of rhapsodic improvisation while the second begins quietly but gradually gathers together the full jubilation of the organ. The set plays for 15 minutes.

The third volume of the series, as a bonus and unrelated to the 12 Preludes, an early and straightforward setting of *Abide with Me* (1960), playing for just 2 minutes and written in memory of the composer's father.

George Cacioppo (1926–1984)

holy ghost vacuum, or america faints (1966)

George Cacioppo was born in Monroe, Michigan. From the 60s onwards he had a devoted following, producing highly individual works for various instruments. Although he did have a few composition students Cacioppo earned his living mostly as a radio engineer and program director for an Ann Arbor FM radio station. His organ work, *holy ghost vacuum, or america faints* is intended ideally for performance on an electric organ with two manuals and full compass pedalboard. The music is designed to bring about particular acoustical effects as the result of the notated pitches – conflicting sound wave lengths producing beats, and the organ's speakers exaggerating this result. The composer requests that only flute stops are used, and the score involves idiosyncratic and highly detailed indications for the precise use of the swell pedals. The notation is eccentric and takes time to interpret but the piece is unique and deserves more performances than it gets. It is quite substantial, playing for about 23 minutes.

2. **fl. holy ghost vacuum, or america faints**

GEORGE CACIOPPO (1966)

The opening of George Cacioppo's *holy ghost vacuum, or america faints*

John Cage (1912–97)

Some of the Harmony of Maine (1978)

1. Alpha
2. Major
3. Any C.M.
4. ...
5. Advent
6. Advent
7. Turner L.M.
8. Sunday C
9. St. John's
10. Invitati

Souvenir (1983)

Organ2/ASLSP (1987)

Cage's three organ works could not be more different from each other. *Some of the Harmony of Maine* is based on Supply Belcher's (1751–1836) 1794 tune book, *The Harmony of Maine*. Cage determined which notes to omit from the original harmonisations using chance operations so the work is in fact a deliberately skeletal presentation of the original settings. The abbreviations following the titles refer to the hymn tune meters: C.M. = common meter, L.M. = long meter, S.M. = short meter, P.M. = peculiar meter. The work is for "Organ and six assistants" but for practical purposes (involving space around the console among other considerations) two or three assistants are usually more than adequate. The registration is arranged so that stops in individual departments are allotted numbers, 1–10 for the right hand, 1–12 for the left, and 1–9 for the pedal. It makes for the best effect if the stops chosen for use in the performance are not those that would create "normal" combinations of sounds. In this way the music is more likely to produce unexpected sonorities. Each stop designated with a number should retain that number throughout the piece (i.e. if pedal stop no. 9 is associated with

Posaune 32', then pedal stop no. 9 always refers to Posaune 32' in every instance) but an added possibility is to have some of the allotted stops only partially drawn. In order to preserve the number of sounds (10+12+9) those partially drawn stops would always appear thus, never being fully drawn. The work can sound fascinating and plays for about 45 minutes.

Souvenir was commissioned by the AGO in 1983 and first performed in New York in September of that year. Though simple, it is beautiful, thoughtful, and evocative. There is an unpredictable, improvisatory element. Cage writes at the top of the score "Within phrases (separated by rests) tones may be freely sustained, manually or with pedal." This means that even the simplest passages can always be coloured differently, with a variety of harmonic implications and effects. It plays for about 7 minutes.

Organ2/ASLSP is an arrangement for organ of the piano piece, *ASLSP*, written in 1985. The title is an abbreviation of "as slow as possible." There are eight sections, each two lines long. The score contains no suggestions for registration or dynamics. Any one (and only one) of the movements can be repeated at any point (though it does not have to be). The original piano piece takes between 20 and 70 minutes in performance but the organ with its theoretically endless supply of wind to sustain tones without the need for taking a breath, can take the idea of "as slow as possible" to extremes. The performance currently underway in the Sankt Burchardi church in Halberstadt is planned to last for 639 years, ending in 2640.

It should be noted that it is also possible to play Cage's *Variations I* (for "any number of performers on any kind and number of instruments," 1958) and *Variations II* ("for any number of players and any sound producing means," 1961) on the organ, with great success. The scores relating to the two works consist of transcribed dot squares printed with dots and lines. The material is to be arranged according to specific instructions, and measurements taken to arrive at sets of further instructions, in order to create the music. Sounds complex but is straightforward enough in practice, and the result can be amazing, moving, and entertaining. Each performance is, inevitably, completely different from any other.

Carson Cooman (b. 1982)

Romanza op. 186 (2000)

Dawning op. 396 (2008)

Suite Breve op. 8

1. Variations

2. Praeludium

3. Sortie

Historicali (2011/12)

1. Praeludium

2. Praeludium

3. Lamento

4. Canzon

5. Sinfonia

6. Rondeau

7. Praeludium

8. Praeludium

9. Praeludium

10. Praeludium

11. Praeludium

12. Praeludium

13. Praeludium

14. Praeludium

15. Praeludium

16. Praeludium

17. Praeludium

18. Praeludium

19. Praeludium

20. Praeludium

21. Praeludium

22. Praeludium

23. Praeludium

24. Praeludium

25. Praeludium

26. Praeludium

27. Praeludium

Capuntes op. 946 (Canción antifonal & Fanfarria)

Capuntes op. 934

Nine Preludes and Fugues op. 913 (2011–13)

New England Diptych:

1. Cambridge Passacaglia op. 953 (2012)

2. Gloucester Estampie op. 862 (2010)

Remembering op. 981 (2012)

Diptych op. 1007 (2013)

1. Aria Serena

2. Rondo Festivo

Symphony No. 1 op. 1038 (2013)

1. Masque

2. Sarabande

3. Chorale

Symphony No. 2 op. 1224 (2017)

4. Fanfare
5. Rondo grave
6. Ballo
7. Ostinato
8. Paduana
9. Sea Dream
10. Estampie
11. Lament
12. Ground
13. Dance
14. Hymn
15. Sun Song

Symphony No. 3, "Portals", op. 1251 (2017)

1. One Teacher
2. With Thanksgiving
3. Humble Yourselves
4. Speak, and Do Not Be Silent
5. Sing Joyfully

Toccata, Aria, and Finale op. 1184 (2017)

Carson Cooman was born in Rochester, New York, and studied at Harvard University and Carnegie Mellon University with Bernard Rands and Judith Weir. His huge compositional output includes a great many organ works, only a few of which can be mentioned here. A particularly notable aspect of his work is his interest in writing for smaller instruments and in providing music suitable for teaching.

Romanza, alternatively entitled *Aria*, was written for the historic Aeolian organ in the George Eastman House in Rochester, New York. It is easy and requires just three minutes in performance. The opening augmented octave leap in the melody is memorable and uniquely expressive.

Dawning is another early work and might effectively be played after *Romanza*. Just three and a half minutes in length, it is a short piece with a more relaxed character.

Suite Breve was composed by Carson Cooman and premiered by him at Cartmel Priory, England, on 22 November (St. Cecilia's Day) 2010. The three contrasting movements are quite easy to play. The first movement is a set of five variations and coda on a simple, rich-sounding theme in the Dorian mode. The gentle *Pastorale* is in a slowly flowing 6/8 time, and the *Toccata*, all of the figuration lying very comfortably under the hands. The

Nine Preludes and Fugues is a set of Frescobaldi's well-known organ collection published in 1635, is a set of nine pieces intended for early instruments. The range of styles is extremely varied, from the improvisatory, traditional *Monody* to the fiery, Spanish-influenced *Dos breves apuntes*, written for the reeds of the 1762 Bosch organ in Santanyi, Mallorca. Pedals are used only sparingly. The set, which occupies about 33 minutes, need not be played complete.

Factors behind the composition of *Nine Preludes and Fugues* was the desire to write for smaller instruments. Only the first and last have pedal parts, although pedals may be used in a couple of the others. In many cases the movements work well on a single manual, with only one or two basic stops, yet the music is hugely varied and attractive. Performance of the complete set requires 48 minutes (and it works very well), but smaller groupings are also encouraged by the composer.

Two works, composed separately from each other, constitute *New England Diptych*. *Cambridge Passacaglia* opens with an improvisatory introduction. The passacaglia itself consists of nine variations on an 8-bar subject in 4/4 time. Beginning quietly, it ends with full organ on a D major chord with a high flat 9th added. The tone is serious and sombre, contrasting markedly with its companion, *Gloucester Estampie*. This second movement is a joyful dance of relentless, whirling energy inspired by the form and spirit of the mediaeval *estampie*. *Gloucester Estampie* (Gloucester, Massachusetts is the home base of the Fisk Organ Company) was written for the final set of concerts on Fisk's organ, op. 46 (1967) in the Memorial Church of Harvard University. *Cambridge Passacaglia* was written for the inaugural recital of Fisk's op. 139 in the same venue two years later.

Remembering was commissioned by Bates College, Lewiston, Maine, to honour the naming of the Peter J. Gomes Chapel, October 25, 2012. It is a reflective hymn prelude in E flat major, quoting the tune, *Armistice*, composed by Peter Gomes, itself a setting of J. R. Darbyshire's text, *O Lord of Life Whose Power Sustains*.

Diptych is in two contrasting panels, both easy to play and making a good pair for teaching. *Aria Serena* is calm and expressive and *Rondo Festivo* is joyful and vigorous. The pedal part is extremely simple and the pair may be tackled by a student just beginning to study the pedals. The two pieces play for six and a half minutes in total.

Cooman's three solo organ symphonies (no doubt there will be more) are very different from each other. They are quite personal pieces, lying completely outside of the tradition of large virtuoso works handed down from the great French organist composers. The music here is always easy to play, always practical and direct. The first symphony depicts a journey from darkness to light. The tortured harmonic astringency of the opening movement dissolves as the symphony progresses, until we are rewarded with the shining tonality of the conclusion, in a blaze of sunlit D major. It plays for 21 minutes.

The second symphony, the longest at 34 minutes, is a collection of twelve short, very easy pieces, designed to be playable on extremely small organs. The material is, at times, very thin and simple but the expression is always lyrical and communicative. The pedal is used very sparingly.

Symphony No. 3 was written for the 90th anniversary celebrations of the founding of the Martin-Luther-Kirche in Ulm, Germany. The subtitle, *Portals*, refers to the five entrances of the church, each of which bears a biblical inscription, summarized in the title of each movement of the symphony. It is an effective work, both meditative and joyful, not at all difficult to execute. The duration is about 24 minutes.

Toccata, Aria, and Finale was commissioned in memory of Dorothy Virginia Garmann Blankenship Laurie for the dedication recitals of the *Jennie Laurie Memorial Organ* at St. Andrew's Catholic Church, Roanoke, Virginia. The *Aria* is lyrical and calm but the outer movements are festive and ebullient, requiring an energetic finger action to convey all the fizz in the quick figuration. Nonetheless the music is not difficult to play, and relatively early-stage students will enjoy the opportunity of having a big pedal line accompanied by flashing manual passagework in the *Finale*. The three movements take 12 minutes in performance.

George Crumb (b. 1929)

Pastoral Drone (1987)

George Crumb may be the 1980s' most prominent organist. *Pastoral Drone* is a declamatory piece, marked *Boldly resounding*, with precise and sharply-etched rhythmic patterns throughout. The drone is contained in the pedal line, marked *molto* and requires a substantial organ sound and a building with a reasonably generous acoustic to play and not difficult. The duration is a little less than seven minutes.

Robert Cundick (1925-2000)

Divertimento (1964)

1. Allegretto

Sonatina (1964)

1. Moderato
2. Allegretto
3. Allegro energico

Robert Cundick, a native of Salt Lake City, and for 27 years organist of the famous Mormon Tabernacle there, produced a number of delightful organ works, not difficult to play. He was an organ student of Alexander Schreiner (himself a student of Widor and Vierne) and studied composition with Leroy J. Robertson. *Divertimento* and *Sonatina* were both published by Novello in 1964. *Divertimento* (14 minutes) is in five short movements and was written for a small Classical organ. It sounds well when performed with clear sounds and crisp articulation. The *Allegretto* sounds for all the world like something out of *My Fair Lady*!

Sonatina (8 minutes), dedicated to Robert Munns, is in three movements and is ideally suited to a modestly sized organ of three manuals. Both works are charming and unpretentious.

Pamela Decker (b. 1955)

Toccatà (1987)

Retablos (1995, 96 & 97)

1. Pange lingua
2. Uni caritas
3. Victimae paschali

Kairos (1996)

Flores del Desierto (1998)

1. Albarda
2. Espuelita
3. Saiya

Río abajo río (1999)

Home Suite Home (2002)

1. New York: The Principal City
2. Flutes for San Francisco
3. Cajun Strings (for New Orleans)
4. Chicago Reed Blues
5. Tango for Tucson: It Takes Tutti to Tango

Passacaglia on BACH (2004)

El Tigre (2007)

On This Day Earth Shall Ring (2009)

1. Nun komm, der Heiden Heiland
2. Veni, Veni Emmanuel
3. Personent Hodie
4. Cranham
5. Antioch

Pamela Decker is one of the most prolific organ composers in North America. She has a distinctive harmonic style that ranges from tonality/modality to atonality and chromaticism. Driving rhythms abound in her music, particularly in the tango. Like Marcel Dupré, Decker has a player's understanding of the instrument and her music, while often demanding, is never impractical.

Retablos (the word *retablo* refers to a painted altar screen) is in three movements: *Pange lingua*, *Ubi caritas* and *Victimae paschali*. There is much lyricism in *Ubi caritas* (although it does get quite busy in the later stages), while the other two movements are vigorous and virtuosic. The extended toccata finale of the final movement is a flavour of her style, both in harmony and in figuration, from its delectable chromaticism through a lyrical passage that follows (making much use of pedal 4' – a device often used by Dupré) to a driving toccata proper, building in tension, and arriving at a toccata proper, with staccato octaves in the right hand, French style. It plays for six minutes.

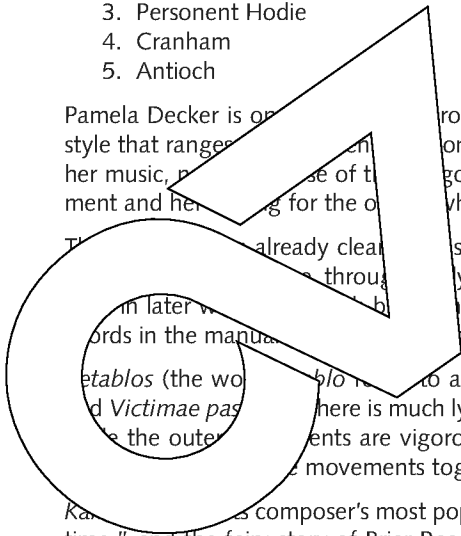
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Kairos is the composer's most popular pieces. The Greek word *Kairos* is taken here to mean "the destined time," and the fairy story of Briar Rose, asleep for a hundred years and woken by a prince, is drawn upon as an illustration of it. It is a hugely attractive piece, playing for a little less than ten minutes. The passage for 8' flute and 4' pedal, marked *volonte*, the hands flashing in very quick figuration, is an absolute delight and the closing toccata section is quite thrilling. Even the busiest figuration lies easily under the hands and the piece is not overly difficult to play.

Flores del Desierto was a response to a commission for a suite of three concert tango pieces. Each movement is inspired by a particular desert wildflower: *Albarda*, *Espuelita*, and *Saiya*. The dances are vivid and bitingly rhythmic, although the middle movement is gentler and has a hypnotic ground bass. The last movement begins as a kind of fugal tango but later erupts into a volcanic toccata. The suite takes a quarter of an hour complete.

Río abajo río was commissioned by the AGO in memory of William Albright. It is in three movements: *Boliviana*, *Diferencias* and *Fantasia*. Two dance styles are involved – the boliviana (movt. 1) and the tango (movt. 3). The first movement is quite satisfying to play and has real "grip." The virtuoso aria-like passage in the middle has the feel of an improvisation, the sinuous right hand part having a dream-like, obsessive quality.

Carus



The second movement, *Diferencias*, is gently expressive. There is a hint of the *Aria* from Vierne's Sixth Symphony here. The final *Fantasia* develops real excitement, with a relentless bass ostinato and a tremendously energetic tango.

Home Suite Home, for Narrator and Organ, is in five movements, each designed to demonstrate a particular aspect of the organ: principals, flutes, strings, reeds, and tutti. The suite is a lot of fun, for both the performers and the audience. The music is tonal and friendly-sounding. There are some corners that will need careful preparation and fingering, but overall it is not too difficult. The fourth movement has an optional part for solo soprano. The playing time is about 25 minutes, including the narrations.

The *Passacaglia on BACH* is one of this writer's personal favourites. It has a fine intensity of momentum and an equally impressive harmonic grip. The variations, building from a quiet beginning in 6/4 time, include a virtuoso solo for double pedal. The whole work is a model of pace and tension, playing for almost eleven minutes.

El Tigre is an excellent piece of descriptive writing, telling the story of a day in the life of a family of tigers – male, a female and two cubs. The passage for two manuals, both registered at 4' pitch and depicting the cubs at play, is an absolute delight, and the tense tango for mating tigers is quite brilliant. The chase scene, in which the tigers catch and tear their prey, is spine-chilling, with rhythms that really pounce and rip. Very good writing. *El Tigre* plays for just over ten minutes.

On This Day Earth Shall Ring is a set of hymn-based works for Advent and Christmas. There are a few corners that will need careful preparation but overall these five pieces are not difficult and may be easily given by enthusiastic students. They are all charming and all completely tonal. *Personent Hæc* (probably the toughest to play of the set) is extremely joyful and march-like. Equally joyful is *Antioch*, with its appealing bell-like major. *Cranham*, the easiest to play (and a study in 4' pedal) is heartbreaking in its final cadence, in which D major is promised but D minor is delivered, is especially thoughtful.

Emma Lou Diemer (b. 1927)

Fantasia (1958)

Toccata (1964)

Four Biblical Settings

1. Psalm 90
2. Psalm 151
3. Isaiah 35:1 (Variation on *esu, meine Freude*)

Prolific composer Diemer is herself a noted organist and has played her own compositions in many prestigious venues.

The early works *Fantasia* and *Toccata*, sound like brilliant bravura improvisations, although there are very effectively fugal writing, particularly in the *Fantasia*.

The *Biblical Settings* were commissioned by the Ventura California Chapter of the AGO for the Far West Regional Convention in 1993 during which they were premiered by Sandra Soderlund. There is a sense of improvisation in the first three of these pieces. In no. 1, where the text is drawn from Psalm 90 ("Lord, thou hast been our dwelling place in all generations ..."), the improvisatory aspect is used with great effect, in that the hands and feet are instructed to play out of sync. The periodical tightening of synchronisation produces a focussing effect that works very well. The music is full of turbulence and energy. There is much reflective music in nos. 2 and 3, but no. 4, inspired by Isaiah 35:1 ("The wilderness and the solitary place shall be glad and the desert shall rejoice ..."), is a vital and joyous dance, tightly rhythmic throughout and playing for about seven minutes.

The *Scherzo* was written for the dedication of the carillon in Trinity Episcopal Church, Santa Barbara, California. It can be played by organ alone or by bells and organ (the bells playable at the console). It is a delightful three-minute tonal piece and not difficult to play.

Psalm 151 is one of several non-canonical psalms found in the Dead Sea Scrolls, though there are several other sources. It is considered apocryphal in Judaism and the Western Christian Church but is accepted elsewhere. The text is written in the first person, seemingly by King David, and concerns the story of David and Goliath.

There is an endearing aria-like quality about the opening of Diemer's organ setting, despite the quick figuration in the accompaniment, perhaps suggesting the voice of the young boy, David. The sixteenth note momentum is relentless for long passages of music, and gives the piece a sense of determination. The busy figuration becomes more toccata-like at times and the piece finishes intriguingly with three simultaneous tonalities, each one vying for prominence. First the right hand disappears, then the pedal, leaving the left hand A major triad on full organ, seemingly looking into the future.

Dean Drummond (1949–2013)

Organ Toccata (1971)

Drummond was born in Los Angeles and studied composition with Leonard Stein. He was assistant to the composer and inventor of musical instruments, Harry Partch. The *Organ Toccata* is his only work for the instrument and is not often heard. A pity as it is well written and attractive, somewhat neo-classical in style. Textures that look a little intricate on the page actually fall quite well under the fingers, although it cannot be said that the piece is easy. The music begins with an extended contrapuntal passage, quiet, and marked *In sweeping gestures*. Later episodes request specific organ colours, often a little unconventional, such as Flute 2' and Nazard 2 2/3' played in 6ths in the bass. Later there are passages for two 4' flutes playing in dialogue. The music becomes quite tempestuous at times and ends with an urgent passage involving a long acceleration and ending with a final pedal octave D, marked *fff*. It plays for nine and a half minutes.

3.

♩ = 100 IN SWEEPING GESTURES

Sw

GR: FLUTE 8', ERZÄHLER 8'

Gedeckt Celestia OBOE 8'

PED: BOURDON 16' SUB-BASS 16' GREAT TO PEDAL

mp

The start of Dean Drummond's *Organ Toccata*

Morton Feldman (1926–1987)

Principal Sound (1981)

Feldman's only organ work has become a worldwide classic of the 20th century repertoire. The deeply introspective and contemplative style is typical of its composer and there is nothing else quite like it in the literature. The score contains no indication of registration or dynamic so the door is open to experimentation in organ colour, although the title itself suggests a way into interpretation. At least three manuals are demanded and a fourth opens further possibilities, especially if there are multiple enclosed divisions. It plays for about 18 minutes. See also p. 265 ff.

Ross Lee Finney (1906–97)

Five Fantasies

1. So long as the mind keeps silent (1966)
2. There are no summits without abysses (1967)
3. Advice which the hours of darkness give (1958)
4. The leaves on the trees spoke (1967)
5. Each answer hides future questions (1967)

Ross Lee Finney was born in Wells, Minnesota, and taught for many years at the University of Michigan. His composition teachers were Nadia Boulanger, Edward Burlingame Hill, Alban Berg and Roger Sessions. Finney's contribution to organ literature consists of these *Five Fantasies* written between 1958 and 1967. Literary quote heads each of the pieces but Finney explains in a note that the "quotes were really intended to go at the end of each piece as a kind of postscript. They took on the role of headings at the insistence of his publisher. The quotes come from:

1. *The Myth of Sisyphus* (1942) by Albert Camus (1913–60)
2. *You Can't Go Home Again* (1940) by Thomas Wolfe (1900–38). This was published posthumously, was extracted by Wolfe's editor, Leonard Ashwell, from Wolfe's huge unpublished manuscript, *The October Fair*.
- 3.–5. *Report to Greece* (published posthumously in 1961) by Nikos Kazantzakis (1883–1957).

In a brief note Finney explains that the quotations are not an indication of a programmatic organization of the work as a dialogue with myself. The quotations are from Camus, Kazantzakis, and Thomas Wolfe and reverberate the tensions and problems of our time. How many atrocities are committed 'if the mind keeps silent.' Yet the music can lead away from what we know and feel is the truth. Thus a dialogue is done with music? I don't know, but it was the motivating force. I have sometimes used music as a language of concern and have felt that we in this century have moved too far away from nature and too much to theory and technology."

The piece now known as *Advice which the hours of darkness give* was actually the first to be written (for Marilyn Mason in 1958). No. 1 (*So long as the mind keeps silent*) was the second to be composed (for Robert Noebels at the University of Michigan Organist, in 1966). The remainder were composed in 1967. Each piece is between five and nine minutes – a complete performance occupying about half an hour. The music has an improvisatory feel. The *Fantasies* are not difficult to play, only the fifth containing passages that might be said to border on the virtuoso.

Philip Glass (b. 1937)

Dance No. 2 (1979)

Dance No. 4 (1979)

These two pieces are the only works by Philip Glass written specifically for the organ. They come from a set of five dances composed in 1979, the remaining three numbers being for band and voices. *Dance 2* is the longer and more demanding of the two, extending to about 26 minutes if all repeats are played. *Dance 4* occupies about 17 minutes in performance. Stamina is required for both, but particularly for number 2.

Mad Rush and other piano works are also performed on the organ from time to time. There is an organ arrangement, made by Michael Reisman, of the very beautiful finale from Glass's third opera, *Satyagraha*.

Calvin Hampton (1938–1984)

Consonance (1957)

Three Essays (1957)

1. The Crucifixion
2. The Mourning
3. The Ascension

Sonata (1959)

1. Allegro
2. Recitative
3. Rondo (Grave – Allegro)

Two Improvisations (1960/61)

Prelude and Variations on Old Hundredth (1970–74)

God Plays Hide and Seek (1971), for organ and tape

Music for an Important Occasion (1975)

Three Pieces (1980)

- Prayer and Alleluias
- In Paradisum
- Pageant

In Praise of Humanity (1981)

Concerto for Solo Organ (1981)

Five Dances (1981, revised 1984)

1. The Primitives
2. At the Ballet
3. Those Americans
4. An Exalted Ritual
5. Everyone Dance

The Alexander Variations (1970–74) for two organs

A native of Pennsylvania, Hampton studied at Oberlin and Syracuse. From 1963–83 he was organist at the Calvary Episcopal Church in New York, where he ran his hugely popular *Fridays at Midnight* organ recital series. He was a very prolific composer, particularly in the field of organ music.

His music is a good illustration of his individual harmonic style, clearly tonal but coloured and expressive. His writing is thoughtful and questioning. *Three Essays* (*The Crucifixion*, *The Mourning*, and *The Ascension*) is a thoughtful and rewarding to play. The writing is mostly easy, even the busiest passages requiring only a moderate technique. Those wishing to look at something a little more demanding and quirky (though still quite playable), both harmonically and rhythmically, should look at the early *Sonata*, a work full of youthful enthusiasm, experimentation, and colour. The *Two Improvisations* are a little tougher to play than the reach of an average technique. There is much ingenious use of organ colour as well as a fine sense of the effect of organ sound in acoustical space.

The *Alexander Variations on Old Hundredth* is a substantial virtuoso piece in the tradition of Marcel Dupré. It was begun in 1970 and completed in its original version in 1973. Further variations, including a pedal solo, were added for Cherry Rhodes in 1974. It is a stunning and demanding concert work requiring eighteen minutes in performance.

God Plays Hide and Seek was composed for the Institution of the Rev. Thomas F. Pike as Rector of Calvary Church in 1971. It is inspired by a passage in *The Book* by Allen Watts, in which an attempt is made to explain God to a child. The synthesized tape part was composed by Edd Kalehoff and the piece is a kind of improvisatory “game” in which the organ and tape give the impression of playing hide and seek with each other. The two parts are not required to coincide precisely. It plays for just over eight minutes.

Music for an Important Occasion, a substantial concert piece, was written in 1975 as the first commission for the new Kuhn organ in Alice Tully Hall at Lincoln Center.

Three Pieces (*Prayer and Alleluias*, *In Paradisum*, and *Pageant*) were written in response to a commission from Wayne Leupold, who stipulated that the pieces should form a contrasting suite, in the “neo-romantic” spirit, of

Carus

only moderate difficulty. The influence of French composers is felt throughout: Dupré in the first, early Messiaen in the second, and Alain in the last.

In Praise of Humanity is a revision of the third movement of a suite first written in 1976. It is a breathtaking scherzo in 10/16 time, playing for just over four minutes.

Concerto for Solo Organ was commissioned by the Holtkamp Organ Company for performance at the dedicatory concert of their new organ in the Union Theological Seminary in New York City. It is dedicated to Cherry Rhodes and Ladd Thomas, and is an effective, machine-like single movement with an excitingly relentless momentum.

Five Dances is undoubtedly Hampton's best-known organ piece. The five movements (*The Primitives*, *At the Ballet*, *Those Americans*, *An Exalted Ritual*, and *Everyone Dance*) draw extensively on ostinato figures, often punchy and vigorous. The mood is overwhelmingly celebratory and the set plays for 20 minutes.

The Alexander Variations, Hampton's last completed work, and one of his longest (26 minutes), came about as the result of a commission from Grace Cathedral, San Francisco in commemoration of the 50th anniversary of its organ, named in honour of the Alexander family. It was originally written as a duet between the organ and a small positive organ but is equally performable on two organs of similar size. The second part has no pedal and can actually be played on any suitable keyboard instrument. The two instruments do not always play together, each having solo variations spread throughout the piece.

Calvin Hampton also wrote two pieces for cello and organ: *Prelude for Easter Day* and *Procession through a Black Hole* (which also has a tape part).

Jackson Hill (b. 1941)

Fugue on "Wie schön leuchtet der Morgenstern" (1966)

Fanfare: Ecce sacerdos magnus (1973)

Three Mysteries (1978)

1. O salutaris
2. Ave verum
3. Adoro de

Five Zen Fragments (1979)

1. Shō
2. Koan
3. Zen

5. Gage

Abeunt omnia in terra (1983) *homage à Messiaen*, 1983)

Gothic Echoes

Jackson Hill was born in Birmingham, Alabama, and studied composition with Iain Hamilton and Roger Hannay. His knowledge of Japanese music has been a strong influence in his work. In the 1970s he gained a Fulbright Fellowship to study Buddhist chant in Japan.

The *Fugue on "Wie schön leuchtet der Morgenstern"* (just under 4 minutes) is an effective setting of the chorale melody, beginning as a modest little fugue in E flat. The music becomes more imposing as the piece progresses, with the melody passing in augmentation to the pedals before the fugal movement generates a grandiose setting of the chorale itself.

The *Fanfare: Ecce sacerdos magnus* (3 minutes) is an imposing processional-style piece in a moderate tempo, providing the opportunity to display various reed choruses as well as the gravity of the Great organ and pedals. It demands a crisp action but is not difficult to play.

Three Mysteries (about 12 minutes, 4+4+4) won the 1978 organ composition prize of the New York City chapter of the AGO. It comprises a set of three gentle, meditative pieces based on plainsong, most effective and with some searchingly beautiful touches. They make fine service preludes and are very rewarding teaching pieces.

Five Zen Fragments (about 12½ minutes, 2+1½+3+2½+3½) are probably unique in the organ repertoire. They are deeply introspective pieces, yet provide the opportunity for some very effective colours, particularly in a large space. The title *Shōmyō* refers to a type of Japanese Buddhist chant that uses the pentatonic *Yo* scale (in

this context, C sharp, E, F sharp, G sharp, B). The term *Koan* is used in Zen to describe a story, question, or statement that can be used to provoke the "great doubt" in order to test a student's progress. The *Shakuhachi* is a bamboo flute, originally introduced into Japan from China in the 7th century. In Zen it is used in the practice of *suizen*, a method of attaining self-realisation. The word *Kagura* refers to a specific kind of theatrical dance. *Gagaku* (lit. *elegant music*) is the oldest form of Japanese classical music, introduced from China in the 6th century. It refers to ancient imperial court music and dances. All five movements are technically easy, though *Kagura* is in a quick tempo and requires crisp articulation. *Gagaku* ideally requires two enclosed divisions that are required to be operated in opposition to each other (i.e. one box closes while the other opens) – a particularly good exercise for student players.

4. *Allegretto* (♩ = c. 120) IV. *Kagura* 神楽

Kagura, from ... Hill's *Five Zen Fragments*

... *unt omnia* ... *age à Messiaen*, 9 minutes) is a lengthy, marble-like work marked *Lento* ... *ssibile*. The score includes ... registrations, one for enclosed reeds, the other for flutes 8 and 4 and ... effect aimed ... *ment of Messiaen's early Apparition de l'église éternelle* but without using ... *essiaen's specific* ... *tonic language*. A busier central section has something of the nature of a processional.

... *ic Echoes* ... (es) is a modest sketch, atmospheric and quiet, easy to play. It makes a good communion ... *ser offers at the end the opportunity to "extend by improvisation."*

David N. Johnson (1922–1987)

Trumpet Tune in D

Trumpet Tune in E flat

Johnson was born in San Antonio, Texas, studied at the Curtis Institute and worked in the universities of Syracuse and Arizona. He is best remembered in the organ music world for his many trumpet tunes. The *Trumpet Tune* in D (1962) is the theme tune for the weekly radio show, *With Heart and Voice*, with host Peter DuBois. It was also used as one of processional pieces at the wedding of Richard Nixon's daughter, Tricia, in 1971 (though played by a string orchestra on that occasion). The *Trumpet Tune* in E flat (dedicated to Flor Peeters), published in OUP's *An Album of Postludes* in 1964, with its memorable suspended 11th in the 5th bar of the main theme, is a particularly successful one.

Bálint Karosi (b. 1979)

"Által mennék" ... *Improvisation on a Hungarian folksong* (2001)

Flutes (*Etude pour orgue*, 2004)

Symphony No. 1, on a Chorale by Béla Bartók (2012)

1. Prelude, Chorale and Variations
2. Berceuse
3. Finale

Bálint Karosi was born in Budapest, Hungary, and has held positions as director of music in churches in Boston and Manhattan. He is an accomplished organist and clarinetist.

"Által mennék" ... *Improvisation on a Hungarian folksong* opens with an expansive passage in imitation of bagpipes and giving out the theme of the work. What follows is effectively a Dupré-like virtuoso concert toccata based on this subject. It plays for about six minutes.

The idea behind *Flutes* is an effective one; take three flutes of the same pitch, preferably separated in space, get them to start in unison and gradually cloud each other and divide. It can be a fascinating effect and is here taken to some considerable length.

The technique is not new and appears in such works as *Organ Sonata I, poco a poco* (1940) by the Russian composer, Viktor Suslin (1942–2012), where it forms the bookends of a central idea where the concept is further developed and something quite impressive grows out of it before fading away a little more. It plays for about five and a half minutes.

Karosi's *Organ Symphony No. 1*, based on a theme from the second movement of Bartók's *Concerto for Orchestra* (1943), is a substantial piece, playing for about half an hour. The bulk of the first movement is an impressive set of variations on this theme. The middle movement is particularly a study, interesting in texture, with delicate splashes of sound against a backdrop of quiet stops. Deepening into the piece we hear various solo combinations conversing against a complex background of flutes in four parts. The *Finale* is a tricky toccata-romp, furious towards the end but certainly worth the effort. The fingering takes some working out. It makes a good study as well as a fine concert piece.

Larry King (b. 1930)

Fanfares to the Tongues of Fire (1978)

Revelations of Saint John the Divine (1981)

Rising – Ecstasy – Reflection

Revelations of Saint John the Divine, for organ and tape (1984)

Larry King was born in Berkeley, California. Born in California, he spent some time studying in London at the Royal Academy of Music on a Fulbright Scholarship. On returning to the States he held a number of jobs in churches in Minnesota and California before settling in New York as Director of Music at Trinity Church, Broadway and 11th Street, where he retained for 21 years. He had a unique musical vision, encouraging the use of jazz bands, and light shows into worship and concerts there, as well as running the two choirs. He has composed a number of choral works and three organ pieces, one of which is for organ and tape.

Fanfares to the Tongues of Fire was written for the inauguration of the new horizontal trumpet stop in Riverside Church, where it was first performed by Frederick Swann. It is in the nature of a declamatory improvisation based on the plainsong hymn, *Veni Creator*. It is easy to play and lasts for 5 minutes.

Resurrection (9 minutes) came about in response to a period of political disillusionment and the hope for a more caring future. It falls into four sections: 1. *Lament* makes use of the plainsong, *Vinea mea electa*; 2. *The Rising* – Just six lines of music, increasing movement and leading directly into 3. *The Ecstasy*, in which energy is gathered and an impressive climax is achieved. 4. *Reflection*, which is very quiet and involves the pedal at 4' pitch playing the Easter hymn, *Haec Dies*. The music eventually fades to nothing.

Revelations of Saint John the Divine is inspired by apocalyptic texts from the book of Revelation. Chapter 1, verse 8: "I am the Alpha and the Omega ..."; Chapter 6, verses 12–17 – a vision of the apocalypse, involving earthquakes, the blackening of the sun, the moon appearing as blood, the stars falling to earth, etc; and Chapter 21, verses 3 & 4, telling of the final resting of God with His people: "And He will wipe away all tears from their eyes ..." The tape involves synthesized sounds, wind sounds, voices, bells, and birds. It is not difficult

to play, although the sound engineer and organist need to work together carefully to plan balances, etc. The score, prepared by Cherry Rhodes and James Simms and published by Wayne Leupold comes with a CD which includes a practice track involving Larry King himself acting as click-track! The work plays for about 11 minutes.

Dan Locklair (b. 1949)

Triptych, for manuals (1972)

1. Fast and Lyrical
2. Adagio
3. Very Fast with Fire

Inventions (1978)

1. Frustrations and Hope
2. Serenity
3. Levity
4. Faith
5. Agonies and Ecstasies

Pageant for Sally (1982)

Ayre for the Dance (1984)

Rubrics – A Liturgical Suite for Organ (1988)

1. "... 'Hallelujah,' has been restored ..."
2. "Silence may be kept."
3. "... and thanksgivings may follow."
4. "The Peace may be exchanged."
5. "The people respond – Amen!"

Voyage (1991)

A Spiritual Pair (1994)

1. Swing Low
2. Go, Tell It!

Windows of Comfort (1996)

1. Trinity's...
2. As the...
3. ... the men were op... (Baptism Dance)
4. ... the still waters... (Maconne)
5. ...

Windows of Comfort (1996)

1. Matthew's Ca...
2. ... a teach...
3. Bless the C...
4. ... and ca... (Blessed ...)
5. ...

Jubilo (1996)

Jubilo (1998)

Fanfare (2000)

The Aeolian Sonata (2002)

1. Aus tiefer not (Out of the depths I cry to Thee)
2. Shalom (Peace)
3. Laudate Dominum (O Praise the Lord)

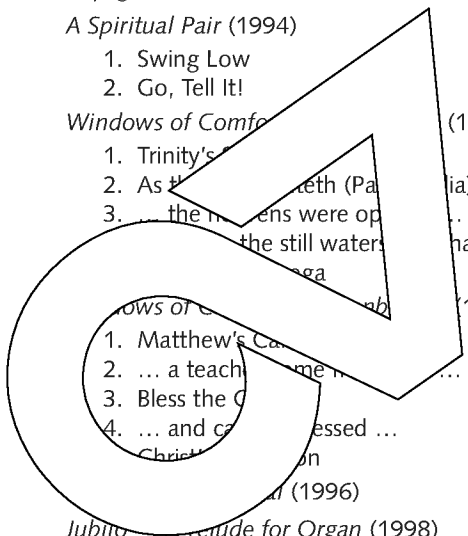
Salem Sonata (2003)

1. "... to thee our cordial thankfulness ..."
2. "Hallowed be thy name ..."
3. "... We owe Thee thankfulness and praise ..."
4. "... Let his work your pleasure be ..."

Celebration (2003)

Dance the Joy! (2004)

Carus



In Mystery and Wonder (The Casavant Diptych, 2004)

1. Aria (God moves in a mysterious way ...)
2. Toccata (... His wonders to perform ...)

*Spreckels' Fancy (2005)**St. John's Suite (Four Chorale Preludes for Organ, 2007)*

1. "Hosanna: Blessed is the King of Israel ..." (St. Theodulph)
2. "... lovest thou me more than these?" (Galilee)
3. "... the good shepherd giveth his life for the sheep." (Herzliebster Jesu)
4. "... blessed are they that have not seen, and yet have believed." (O Filii et Filiae)

Glory and Peace (2009)

1. "King of Glory, King of Peace ..." (Prelude)
2. "... Seven whole days ..." (Pavane)
3. "... I will praise thee ..." (Galliard)
4. "... I will love thee ..." (Aria)
5. "... with my utmost art ..." (Scherzo)
6. "... I will sing thee ..." (Trio)
7. "... e'en eternity's too short to extol thee." (Finale)

*O Festive Day (2012)**In Memory – H.H.L. (2014)**Noel's Psalm (A Sonata for Organ, 2017)*

1. Chaconne
2. "Scherzo"
3. Aria
4. Dance

Holy Seasons – Four Tone Poems for Organ (2017)

1. The Call of Advent
2. Christmas Lullaby (Chorale)
3. An Aria for Lent
4. Easter Joy

*Angels – Three Tone Poems for Organ (2018)**Angels of the Community*

North Carolina, Dan Locklair was already a church organist at the age of 14. He studied composition, among others, and organ with David Craighead. His prolific output includes many organ pieces, some of which have become mainstays of the repertoire.

Triptych (7 minutes) is written for manuals only, is the earliest solo organ piece in print. Two lively movements flank a more central one. The last (*Very Fast with Fire*) makes a good quick march.

Agonies and Ecstasies (15 minutes) is a five-movement concert suite, in some ways the forerunner of the better known *Agonies and Ecstasies*. It is a colourful and varied set opening with a vigorous movement for the feet alone. The second movement, more gentle, is for manuals only. The scherzo-like *Levity* contrasts low sounds involving a 16' manual reed with high pitched flutes. *Agonies and Ecstasies* is a kind of minimalistic ritual dance with a pounding ostinato on repeated *A flats* and *Fs*.

Pageant for Sally (5 minutes) was written for a wedding. It contrasts two distinct ideas: quiet music in unmeasured notation (one such passage, marked *Freely shaped*, is quite extensive), and a fanfare that develops into a confident trumpet processional.

Ayre for the Dance (4 minutes), for the hands alone (though pedals can be used) is a romp built on a driving, pizzicato, octatonic scale, bass ostinato (*C, D, E flat, F, F sharp, A flat, A, B*). Rising to a thrilling *fff* dance, it demands an energetic and crisp touch – and makes a fine encore.

Rubrics (15 minutes, despite the estimate of 12 given in the score) is one of the most popular and often played organ works written by an American composer in the later 20th century. The movement titles are drawn from the 1979 Book of Common Prayer. The first and last movements are energetic and exciting toccata-like pieces. The second is a gentle study in the Lydian mode for the flute stops; the third is a kind of trumpet-dance, and the fourth is a lyrical aria with double-pedal, this time in D.

CARUS

Voyage (16 minutes), subtitled *a fantasy for organ*, was commissioned by the AGO for its 1992 Biennial National Convention in Atlanta, Georgia. Though in four sections it plays in one continuous movement. The music is mobile, full of obsessive, pounding rhythms, though there are long, reflective passages too, including one in which effective use can be made of the organ chimes. The work provides ample scope for the exploration of a large instrument – five manual keyboards are indicated though the music can be adapted for four or three. It requires energy and charisma from the performer.

A Spiritual Pair (8 minutes) is a hugely effective diptych. *Swing Low* is reflective, meditative, almost hypnotic in its trance-like ecstasy. *Go, Tell It!* is a joyous, improvisatory explosion, not easy, but guaranteed to bring the house down.

Windows of Comfort is a set of ten movements commissioned by the First Presbyterian Church of Topeka, Kansas. Each piece is inspired by one of the ten stained-glass windows (1911) by Louis Comfort Tiffany (1848–1933) that light the church's sanctuary. The set is divided into two *Organbooks*, the first playing for 17 minutes, the second for just under 19. The two books can be played separately or together. The composer also encourages various mixings of individual movements, and each piece can be played alone. The fourth movement of book 1 (... *beside the still waters* ...) is particularly beautiful, and the climax of *Alpha and Omega*, with a sustained passage of double pedal and huge manual chords, is most impressive. In book 2, *Bless the Child* is particularly charming, scored for the hands alone and for delicate high-pitched flutes with interjection on the chimes (though an 8' flute can be substituted). *Christ's Ascension* is a powerful toccata requiring stamina, precision, and control.

Phoenix Processional (6 minutes) is an arrangement for solo organ of the second section of *Phoenix Fanfare and Processional* originally for organ, brass and percussion (the *Fanfare* written in 1973 and the *Processional* in 1985). It is a stately trumpet tune and has become quite popular. The composer has also arranged it for trumpet and organ. There is also a full orchestral version of the piece.

Jubilo (6 minutes) was commissioned by the AGO for its 2001 Regional Competition for Young Organists (RCYO). It is in two sections, the first slow and with dignified nobility (marked *Exuberant and expressive*), the second lively and full of energy. Only two manuals are required, though the piece can be adapted for larger instruments. There is an opportunity to use the Zimbalon in the final section, as a component in the full organ.

Fanfare (5 minutes) was commissioned by the Fourth Presbyterian Church of Chicago for their February 2001 Christmas Organ Festival. It is a march-like work that gathers a toccata-like energy as it proceeds. The final section provides the opportunity to display a prominent solo reed stop and boldly striding pedal.

The Cadenza (12 minutes) was commissioned by Duke University Chapel in Durham, North Carolina, to celebrate the chapel's 100th anniversary. The sonata is headed, "In remembrance of the emerged hope for Peace and joy in Thanksgiving." The opening movement has elements of the dotted French Overture style. The music is in a minor key. The second movement, scored for strings and a solo 4' flute (later a reed), is serene and gentle. The last movement, marked *Exuberant, with great energy*, is strongly rhythmic and positive through. A brief, whirlwind cadenza brings the sonata to a joyful close.

Disciple (10 minutes) was the result of a commission celebrating the restoration in 2004 of the 1800 David Wells organ originally in the Moravian Church in Salem, North Carolina. Last used in 1910, it was then dismantled and loaned to the living Moravian community and museum of Old Salem, Winston-Salem. The piece also honours the composer's wife, Paula Welshimer Locklair, who, over a period of many years, brought about the eventual rebirth of the organ. The sonata incorporates the tune of two Moravian hymns that were sung to the organ's accompaniment in its original location – *Gregor's 97th* and *Almsgiving*. The title of the final movement is drawn from a third hymn, sung to the tune *Disciple (Ellesdie)*. The sonata is written for a modest two manual organ but can be adapted for larger instruments. Comfortable to play, it has become one of its composer's most well-known pieces.

Celebration (10 minutes) is a set of variations commissioned by the First Presbyterian Church of Greensboro, North Carolina, in honour of the 20th anniversary of J. Patrick Murphy as their Director of Music Ministry. It takes as its text a passage from Isaiah: "... thanksgiving and the voice of melody." The music, opening with a majestic processional, is vibrant and joyous, the harmonic excitement heightened by the raised 4th of the Lydian mode. Although the variations play as a continuous set it is possible to extract shorter parts. The central section (in Lydian D flat and with a variety of solos set against the background of Swell strings) makes a nice service prelude, and the final section (marked *With great energy*) makes an excellent postlude.

Dance the Joy! (4 minutes) is an exuberant toccata, written for inclusion in a collection of pieces for recital and teaching and published in the UK. Marked *Very fast and joyous*, it certainly demands a bubbly approach, vitality of attack, and crispness of rhythm but is not too difficult to play.

In Mystery and Wonder (10 minutes, 6+4), subtitled *The Casavant Diptych*, is the result of a commission by the organ builders *Casavant Frères* in celebration of their 125th anniversary. They presented a copy of the piece to every organist worldwide appointed to one of their instruments, with the request that either or both movements be performed on the weekend of 13 November, 2004, 125 years since the opening of the factory in 1879. One of the stipulations of the commission was that at least one of the movements had to be straightforward enough to be performed without the recourse to a virtuoso technique. The *Diptych* can be performed on instruments with two manuals or more. The *Aria*, marked *Gently moving*, is relaxed and expressive but rising to a mighty climax before fading away again. The thrilling, rhythmic *Toccata* demands considerable energy and panache, not least in its lengthy pedal solo, but fully repays those who seek to master it.

Spreckels' Fancy (6 minutes) was commissioned by the Spreckels Organ Society in celebration of the 90th anniversary of their amazing outdoor organ (built by the Austin Organ Co. of Hartford, Connecticut) in Boca Park, San Diego. It was first performed by Dr. Carol Williams, Civic Organist. Requiring a fiery, well-controlled playing technique and real showmanship, this is a most effective party piece, displaying the organ in several different guises. Fanfares and toccatas abound but there's also a very nicely done jazzy section which returns later in the piece with impressive swagger and character. This is not often played but deserves to be well known.

St. John's Suite (Four Chorale Preludes for Organ), 12 minutes, 4+2+3½+2½). Particularly suitable to the seasons of Lent and Easter, this four movement set was commissioned by St. John Baptist Church, Charlotte, North Carolina, for the installation in 2008 of their new Létourneau organ. The inspirations are taken from the Gospel of St. John. The first movement is a particularly telling processional, very grand and with effective use of repeating bass line figures. The second is a sprightly scherzo, the third a lively *Aria* with pizzicato pedal. The last is a festive dance, marked *Vigorous and full of energy*.

Glory and Peace (18 minutes, 5+1½+1+5+1½+4+3) is a suite of seven reflections inspired by George Herbert's (1593–1633) hymn, *King of glory, King of peace*. It was jointly commissioned by the Anglican Musicians Foundation and the Los Angeles Chapter of the AGO for the 2009 Conference of the Association of Anglican Musicians held in Los Angeles, California. There is much charming music here, from the grand, confident tread of the opening march with the piquant Phrygian mode to the paired dances (Pavane & Galliard) to the joyful fizz of the scherzo. In exception of the last movement the set is not difficult.

O Festive (10 minutes) was commissioned by Michael Lodico, Sr. in honour of the 60th birthday of his wife, Mrs. Lodico, a traditional French, had made a collection of traditional children's songs in France in 1950 and three of those songs are used here. The music is vital and danceable. It has a real festive bustle about it, though it lies well under the hands.

In Memory – for orchestra (2007) is a transcription, made by the composer, of his well-known piece for string orchestra written in memory of his mother, Hester Helms Locklair. It is in the nature of an elegy, scored for quiet sounds, though rising to a noble climax in the later stages. The plagal cadence, familiar as the end of a traditional amen, plays a major role in the unfolding of the music. Towards the end one can hear a clear recollection of the children's hymn, *Jesus loves me*, a fond recollection of Mrs Locklair, the church organist who cared for very young children.

Noel's Scherzo (A Sonata for Organ), 14 minutes) was a commission by Rebecca Neff in memory of her brother, the scholar and poet, Noel J. Kinnamon (1943–2012). The music is inspired by one of his poems, *Spring Planting: Psalm 65*, published in 1986. The brief "Scherzo" (so named because, unlike a true triple-metre scherzo, the pulse drifts), based on only four pitches, is light and a lot of fun. The expressive *Aria*, rising to a climax for the full organ, is the most extensive movement. The work is not difficult to play but does require careful timing, well planned registration, and a crisp touch in the quick movements.

The year 2018 saw the completion of two sets of Tone Poems. *Holy Seasons* (25 minutes; 7+7+8+3) was written for the new Dobson organ of Bruton Parish, Williamsburg, Virginia, and *Angels* (six and a half minutes; 4¼ and 2¼), commissioned by the Mid-Atlantic Regional Convention of the AGO, SouthWest and SouthEast Jersey Chapters, New Jersey.

In addition to solo organ works there are several for organ and other forces, including organ & orchestra, organ & brass, organ & trumpet, etc. *Constellations* (1980, 22 minutes) is a concerto for organ and one percussion player, and makes a fine addition to this limited repertoire. *Sonata da Chiesa* (1998, 12 minutes) for flute and

organ is another notable contribution to the repertoire of this rarely heard pairing, particularly as the organ need only be a small single manual without pedals.

Paul Lombardi (b. 1973)

Peace, Be Still (2011)

Paul Lombardi has been a member of the theory and composition faculty at the University of New Mexico since 2003. His one organ work to date is a substantial (23 minutes) tone poem about “things in nature that spin ... natural phenomena such as eddies of snow on a frozen pond, eddies in a river, tornadoes, hurricanes, and galaxies” (from the programme note in the score). The music has a tremendous sense of ease and grace, rising from a quiet, motionless beginning but generating huge energy as it gathers momentum. Even the massive, volcanic passages have a sense of natural serenity. The *Pater noster* plainchant appears in the middle of the work – this can be played or sung. It is a unique composition that repays the considerable effort required to master it. It has a truly epic quality and deserves to be a contemporary classic.

5.

171 Loud whispy flutes

173 Loud whispy flutes

175

Flutes *fz* (♩=46)

Pa-ter nos-ter, qui es in cae - lis: sanc-ti-

179 *mf*

Ad - ve-ni-et reg-num tu - um - Fi-at vo-lun-tus ta - ae, sic - ut in cae-lo, et in ter -

185

From Paul Lombardi's *Peace, Be Still*

Christopher Marshall (b. 1956)

Second Thoughts (1980, revised 2005)

Ataata (2001, revised 2015)

Christopher Marshall was born in Paris and spent much of his professional life in New Zealand, but has resided in Florida for many years. His very large catalogue of compositions includes two organ works. The earlier (*Second Thoughts*, just under 4 minutes including both repeats) is a short aria-like piece, inspired by hearing César Franck's *Pièce Héroïque* played live in concert. It is modest – a sad, charming little song that might be conveyed by a waif in a Broadway musical. Her grandfather appears at one point, doubling the melody in the bass. It is all set against a ticking triplet left hand, like the steady march of fate. The piece was originally called *Homage* and a version for violin and piano still exists with that name. The composer writes: "I rediscovered the original just prior to my first trip to Orlando ... it was in a cardboard box of early scores. I called it "Second Thoughts" to distinguish it from the violin piece, and also because, on reflection, I had decided it might be worth saving after all."

The other work (*Ataata*, 22 minutes) could not be more different – a virtuoso thrill-ride in the form of a set of continuous variations. The music is elegant, volcanic, frivolous, expressive, always colourful, and fresh. The composer provides his own note on the work: "**Ataata** brings together several threads that have been important in my life and career. It originated during the three years (1989–1992) I spent in the island of Samoa. 'Ataata' – pronounced a-TAH-ta – means 'to smile,' and from the first sketches I knew there would be an element of joy and perhaps fun. This was a terribly tough time, between the two worst hurricanes in Samoa's recorded history, so it helped to focus on lighter things. The theme itself derives from the first movement of Mahler's fourth symphony – one of my favourite pieces. I view it as a kind of tribute to a dear, loved teacher. Lastly this was the first piece in which I attempted a reconciliation between the 12-tone system and so roundly rejected in my student years and the tonal language in which I naturally expressed myself. So the theme of **Ataata** uses all 12 chromatic notes, and in addition to their original order, back-to-front and upside-down (among other transformations), in melody, bass-line or even harmony. The word 'ataata' is a subtle palindrome of itself so a piece of that title really invites such a treatment. The more I played with these materials the more I realised, as had so many composers before me, that these were so much more than games, and that they had the power to extend and deepen the connection between composer, performer and audience."

The image displays a musical score for Christopher Marshall's *Ataata*. It features three systems of music. The top system is for the piano, starting at measure 273 with the marking 'successful'. The middle system is for the organ, starting at measure 280, and includes markings for 'poco rit.' and 'a tempo'. The bottom system continues the organ part. The score is written in a complex, chromatic style with various rhythmic patterns and dynamic markings.

A passage from Christopher Marshall's *Ataata*

Henry Martin (b. 1950)

Preludes and Fugues for Organ, Vol. 1, nos. 1–12 (2007–2011)

1. G major
2. E minor
3. D major
4. B minor
5. A major
6. F sharp minor
7. E major
8. C sharp minor
9. B major
10. G sharp minor
11. G flat major
12. E flat minor

Henry Martin was born in New Haven, Connecticut, and studied with David Del Tredici, Leo Rewinski, Wallace Berry, Richmond Browne, Peter Westergaard, and Milton Babbitt. His organ preludes and fugues were written as the result of a request from the well-known broadcaster, Michael Barone, host of Minnesota Public Radio's popular *Pipedreams* programme. They are ingenious pieces, ranging in length from four to nine minutes each. No registration is specified so the organist is free to choose. The G major *Fugue* has all the bustle of the BWV work in the same key (BWV 541/ii), while the E minor *Prelude* flies quietly along with tracery of mostly sixteenth notes; and Martin's interest in jazz is clearly heard in the quicksilver *Prelude* in B minor (no. 4) which is a particularly virtuosic pair, the prelude fiery and dramatic in an *Allegro* 9/8 with whirlwind sixteenth notes and cannon-fire eighth note chords, and the *Fugue*, only a little less animated, continuing the track.

Jazz again in the *Prelude* in A major (no. 5), and the quietly determined *Fugue* is a uniquely questioning conclusion. The etude-like F sharp minor *Prelude* too has a distinctively understated ending, disappearing in altissimo as the swell box closes, but just a composition of virtuosic movements. Martin is also good at expressive adagio movements. This set includes several of these, and the F sharp minor *Fugue* is one such, beginning low down in the pedal and gradually building up four voices from the bass up. The E major *Fugue* (marked *Allegro brillante*) is the famous Bach "Edge" *Fugue* (BWV 548/ii) because of a similar motif in its subject, and the E major *Prelude* is a kind of toccata-like piece, generating volcanic toccata-like energy. The E major *Prelude* (no. 8), stern and serious, contains some of the most complex harmonic language in the set, while the B minor *Prelude* is a kind of toccata-scherzo, tearing along at a brisk dotted quarter note 9/8 meter. Its playful pace and ticking left hand sixteenth notes, bears comparison to Dupré's *Chaconne* (no. 21). The B minor *Fugue* keeps up the slow pace, both movements marked *Adagio*. The B minor *Prelude* supports to keep the harmonic structure together, and the B minor *Fugue* is a very attractive piece, and a nice study.

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The *Preludes and Fugues* (op. 7 & 36) of Marcel Dupré are generally recognized as 20th century landmark works. If that is true then the *Preludes and Fugues* of Henry Martin might claim that standing for the 21st century.

Gerald Near (b. 1942)

Sonata (2004)

Carillon on a Ukrainian Bell Carol (2006)

Sonata Breve (Second Sonata) (2008)

1. Prelude
2. Air with variation
3. March (Homage to E.E. & W.W.)

Gerald Near studied with Leo Sowerby and Leslie Bassett. His considerable output for organ includes two sonatas. The first was commissioned by the Church of the Holy Faith, Santa Fe, New Mexico, and plays for about a quarter of an hour. It opens with an impressive Chaconne, beginning loudly, with a striding three-bar theme in the pedals in F sharp minor, but ending quietly. The middle movement, subtitled Homage to L.S. (Leo Sowerby),

is expressive and Romantic in nature. The Sonata ends with a vigorous fugue leading to a triumphant close in F sharp major.

The *Second Sonata (Sonata Breve)* was written for Pamela Decker. Despite its title it is actually not shorter than the earlier work, at about 15 minutes. The *Prelude* is a movement of more depth and substance than its title might suggest, in which two conflicting tempi vie for dominance. The middle movement makes an attractive stand-alone slow movement, while the final movement (a salute to Edward Elgar and William Walton) is firmly in the military march tradition, with vigorous, rhythmic music in C major enshrining a slower, patriotic-style melody in A flat.

The *Carillon on a Ukrainian Bell Carol (Carol of the Bells)* is based on an infectiously obsessive rhythmic cell that repeats unceasingly throughout the piece. Starting quietly in B minor, it builds up in energy, gathering together the full organ in its span of three and a half minutes. It is an effective ostinato toccata that makes a fine concert encore.

Jonathan Orwig (b. 1964)

Toccata and Fugue in G minor

Jonathan Orwig was born in Southern California and has worked in various churches in California, Wisconsin, and Minnesota. He has composed a considerable number of organ works, including *Toccata and Fugue in G minor*, subtitled *Homage to the great French organ tradition*. The tempestuous *Toccata* with its big tune in the bass makes a satisfying contrast to the more lyrical fugue. It plays for just short of ten minutes.

dedicated to my dear friend Ted Storm

Toccata and Fugue in G minor

- Homage to the great French organ tradition -

Jonathan Orwig

G.P.R. Fonds et anches 8
Péd + G.P.R. Fonds et anches 1/8

7. Orgue

The opening of Jonathan Orwig's *Toccata*

Stephen Paulus (1949–2014)

Meditations on the Spirit (1995)

In Torment
In Solitude
In Triumph

Three Temperaments (1996)

Fervent
Pensive
Impassioned

Toccata (1996)

Triptych (2000)

Like an Ever-Rolling Stream
Still Be My Vision
As If the Whole Creation Cried

King David's Dance (2002)

Organic Romp (2005)

Blithely Breezing Along (2008, from *Baronian Suite*)

Stephen Paulus was born in Summit, New Jersey, but grew up in Minnesota. He studied with Paul Metzler at the University of Minnesota and later became Composer-in-Residence to the Minnesota Orchestra. In 1981 he took a similar position with the Atlanta Symphony Orchestra. His style is fundamentally tonal and characterized by expressive melody and driving, obsessive rhythm, this last especially clearly present in the 1995 *Toccata* – a busy 10 minutes concert crescendo.

The opening movement of *Three Temperaments* finds Paulus in similar vein, with chordal figuration divided between the hands and a percussive pedal part. *Pensive* opens cautiously with a solo, marked *piano*, in the baritone register, answered by a chordal passage of expressive tonal harmony. *Impassioned* recalls the style of the opening movement and finishes triumphantly in D major. The playing time is about 18 minutes.

In Torment, the first of *Meditations on the Spirit*, opens with a passage of tortured harmony marked *ff*, giving way to a more searching defiant staccato section into the acoustic, an idea that the composer will return to in later works. The movement's momentum increases and the movement ends victoriously in D flat major. *In Solitude* is rather like walking in a garden. The movement opens with a quiet solo in the right hand accompanied by a pizzicato bass line. It gives way to a richer, more expressive chordal passage. In the middle of the movement, we pause to hear the song of a bird. Then we retrace our path, the solo line (in the left hand this time) accompanied by pizzicato chords, and one finds a sense of peace and reflection. The movement ends with a passage of all of explosive energy, recalling the harmonic language of the opening of the first movement. The movement concludes in D major with an added C sharp high in the treble. *Meditations on the Spirit* plays for 18 minutes.

King David's Dance was composed in memory of Lloyd A. Johnson for the 150th anniversary of the House of Hope in Saint Paul, Minnesota. The rugged, rhythmic music of the first and last movements is typically Paulus and compulsive, while the middle movement, *Still be my Vision*, is characteristically calm and reflective. The work plays for a little under a quarter of an hour.

King David's Dance (7 minutes), *Organic Romp* (5 minutes), and *Blithely Breezing Along* (7 minutes) are all concert scherzi/toccatas and make nice crowd pleasers or encores. They are all busy and energetic, full of the composer's characteristic enthusiasm, vitality, staccato chords, and busy pedal writing. *King David's Dance* is headed with a quotation from II Samuel 6:14: "David danced before the Lord with all his might."

Vincent Persichetti (1915–87)

Sonatine for Organ Pedals Alone op. 11 (1940)

Sonata op. 86 (1960)

Shimah b'koli op. 89 (1962)

Chorale Prelude: Drop, drop, slow tears op. 104 (1966)

Parable VI op. 117 (1971)

Do not go gentle op. 132 (1974)

Dryden Liturgical Suite op. 144 (1980)

Composer, pianist, organist, teacher, and sculptor, Vincent Persichetti was born in Philadelphia. His students include Philip Glass, Peter Schickele, Einojuhani Rautavaara, Leonardo Balada, and Robert Witt.

Sometimes lyrical and deeply expressive, at other times, fragmentary and rhythmic, Persichetti's music is difficult to categorise. His earliest published organ piece, the *Sonatine* op. 11 (6 minutes), for organ pedals already demonstrates an unusually searching melodic style in all of its three short movements. The *Chorale Prelude: Drop, drop, slow tears* op. 104 (5 minutes) is sustained, very beautiful and not difficult to play. Persichetti's *Sonata* op. 86 (14 minutes), commissioned by the St. Louis chapter of the AGO, is a serious and extended work in three movements. The middle movement in particular has a fine, singing quality. The language is not atonal but might best be described as pan-diatonic. The *Dryden Liturgical Suite* op. 144 (18 minutes) is a colorful set of five variations on John Dryden's poem, *Creator Spirit, by whose aid*, set by Persichetti in volume 1 of his *Hymns and Responses for the Church Year* (1956). *Shimah b'koli* op. 89 (8 minutes), a tone poem reflecting Psalm 130 (*Out of the deep have I cried unto thee, O Lord*) is perhaps one of Persichetti's finest organ works. Fragmentary yet intense, it pursues its subject with forceful expression. *Parable VI* op. 117 (14 minutes), the only one for organ in Persichetti's long sequence of works entitled *Parable* is similarly searching in expression. *Do not go gentle* op. 132 (8 minutes), inspired by the Dylan Thomas poem, is another work for solo pedals, considerably more demanding than the op. 11 *Sonatine*, anguished and angry.

Daniel Pinkham (1923–2006)

Revelations (1965)

1. Pastorale
2. Litany
3. Toccata

In the Isles of the Sea (1959)

The Four Winds (1959)

1. The West Wind
2. The North Wind
3. The East Wind
4. The South Wind

Four Winds (1959)

1. Flute
2. Interlude
3. Reminiscence
4. Acclamation

Elegy (2005)

Pinkham was born in Lynn, Massachusetts, and studied organ performance and music theory with Carl F. Phillips Academy, Andover. In 1939, at Andover, he heard a concert by the Trapp Family Singers very shortly after they had escaped from Germany, an event that changed his life. He explained that he had never before heard such clarity and simplicity. He went on to study at Harvard with Walter Piston, Aaron Copland, Archibald T. Davison and Tillman Merritt. His harpsichord and organ teachers were Wanda Landowska and E. Power Biggs. At Tanglewood he studied with Samuel Barber and Arthur Honegger, subsequently with Nadia Boulanger. He himself taught at the Boston Conservatory from 1946 and at the New England Conservatory of Music from 1959 until his death. From 1958–2000 he was organist of King's Chapel in Boston. He was hugely prolific as a composer, particularly of church and organ music.

Revelations appeared in 1965 and is in three short movements (the first two about 2 and a half minutes each, the last just a minute and a quarter), not difficult. The *Pastorale* is a lyrical and expressive trio but the remaining two movements are dramatic and imposing. *Litany* begins with a sequence of fortissimo dissonant block chords, marked *Maestoso* but actually charged with a lot of momentum. This idea alternates with an insistent passage involving a determinedly syncopated left hand rocking 7th. The *Toccata* is marked *Allegro molto* and flies along like clouds ahead of a tempest. Nevertheless it all lies easily under the hands. Overall *Revelations* is a good place to start for anyone wishing to explore Pinkham's output.

In the Isles of the Sea was commissioned by the Kamehameha Schools/Bernice Pauahi Estate for the dedication of the Bernice Pauahi Bishop Memorial Chapel in Honolulu, Hawaii. The score is headed with verse 15 from Isaiah 24: "Wherefore glorify ye the Lord in the fires, even the name of the Lord God of Israel in the isles of the sea." The work is in three sections, the first two quiet and the last more boisterous. The final section, marked *Spirited*, is happy and dance-like. The piece plays for about ten minutes altogether. The harmony is not obvious to the fingers so the notes need a little working out during the learning process, but the music is quite easy to play once the groundwork has been done.

The Four Winds was composed in 1998 for Andrew Paul Holman's summer tour of Norway that year, although it was premiered at United Methodist Church, Saratoga Springs, New York, as part of a festival in honour of the composer's 75th birthday. The four movements are headed with biblical quotations: "The north wind brings forth the rain" (Proverbs 25:23), "An east wind shall come, rising over the desert" (Hosea 13:15), "When the wind is from the south, there will be heat" (Luke 12: 55 & 56), and "The westerly wind carried away the locusts and swept them into the Red Sea" (Exodus 10:19). The composer has provided his own description of the music: 1. "The feeling of apprehension at the approach of darkening clouds is reflected in the restlessness of the shifting meters in this opening movement." 2. "A genial and dancing pastorage." 3. "A sultry and languorous aria sung in the midday heat. A plaintive interlude piped by a distant flute provides a brief interruption." 4. "The finale comprises three dances of contrasting natures. The first two are energetic. The third, by contrast, is lyrical. The work concludes with full organ."

Four Epigrams was premiered in Faith Lutheran Church, Prairie Village, Kansas by James David Christie on 11 September, 1999. The four movements are colourful and short, with solos for flute. The second movement has the trumpet play in the left hand in the manner of a classical French *se de trompette*. The last movement, a march-like rondo concluding with full organ, is crisp, lively and good natured.

Elegy, marked *Adagietto*, is a transcription for organ, made in 2005 from the original version for Brass Quintet. It is expressive and not difficult to play, though the brief central section, which needs careful articulation, will need preparation.

Ned Rorem (b. 1923)

Fantasy and Toccata

Pastorale (1948)

A Quaker (1976)

1. Day Thoughts
2. Did Hang A
3. Not
4. There is
5. The World of
6. Bewitchin
7. A Secret
8. No Dar
9. All
10. tly Begotten
11. e To Within
12. of Light

Views From the Oldest House (1981)

1. Sunrise on Sunset Hill
2. Elms
3. The Nest in Old North Church
4. Spires
5. Rain Over the Quaker Graveyard
6. Sunday Night

Organbook I (1989)

1. Fantasy
2. Episode
3. Song
4. Serenade
5. Reveille

Organbook II (1989)

1. Rex Tremendae
2. Magnificat
3. Pie Jesu
4. Stabat Mater
5. "Eli, Eli, Lama Sabachthani?"
6. In Nomine Domine

Organbook III (1989)

1. Rondo
2. Impromptu
3. Passacaglia
4. Fanfare
5. Fugue

Morem was born in Richmond, Indiana, and studied at the Curtis Institute in Philadelphia and at the Juillard School in New York. His organ compositions are spread throughout his composing career.

Fantasy and Toccata, the earliest of his works for organ, was composed as a gift for Leo Sowerby who, seemingly, never played it. A score came to light in the summer of 1987 in the archives of E. Power Biggs and it was finally given its premiere by Leonard Raver in May 1988. The two movements make an attractive pair: the wistful, improvisatory *Fantasy* and the youthful, energetic *Toccata*. There are unusual touches in the harmonic language throughout (the ending of the *Fantasy*, with the accompanying harmony resting on a C major chord without a 5th but with added 9th and the solo finally coming to rest on a high A, most effectively, as well as impressive climaxes in both movements. The work plays for just short of 10 minutes and is of moderate difficulty, though a lively technique would benefit the *Toccata*.

The *Pastorale* is a colourful work including solos for flutes, oboe, clarinet and trumpet, as well as rising to a climax for full organ before fading away to end on a G major chord with added 7th, and 9th. It plays for nearly six minutes, observing all repeats.

A Quaker Reader is Morem's largest organ piece: an extended and deeply philosophical depiction of Quakerism. The score contains a long preface expanding upon the influences involved in the inspiration of each movement, and with an illuminating reading. Each movement is prefaced with a relevant paragraph drawn from a number of sources including John Greenleaf Whittier, William Penn, Rufus Jones, Robert Barclay, Richard Howard, and George Fox. There is some very vivid imagery in the music – the C sharp pedal trill in the 2nd movement, for example, representing the nervous twitching of Mary Dyer's feet as she hung dying on the gallows. *A Quaker Reader* is probably one of the most important and unique works in North American organ literature. The composer's words, and with reference to his own artistic response to his Quaker religion, are "a half an hour of silence." It is quite demanding at times but is always playable. It lasts for

half an hour. *Views From the Oldest House* was commissioned for the 1982 AGO National Convention. The "Oldest House" in question is the one built by Jethro Coffin on Nantucket's Sunset Hill, an area beloved by the composer who was living there at the time of the composition of this suite. It is an attractive set of colourful pieces, ranging from the very easy to the really quite difficult. *Sunrise on Sunset Hill* contains extended bravura passages (the score is marked "Flashing lights"). *Spires* is another virtuoso movement, very quick and energetic, but the quiet, calm *Elms* is very easy and is for hands alone.

The Nest in Old North Church is reflective and thoughtful. *Rain Over the Quaker Graveyard* begins in similar vein but soon becomes a stormy toccata. *Sunday Night*, marked "Very fast and rowdy," is built on a jagged ground bass in 7/4. Celebration, anger, humour, and prankishness all seem to be thrown in. The suite as a set plays for about 21 minutes.

The three Organbooks, all produced in 1989, contain sixteen short pieces. The composer explains in the prefatory note that his aim was to seek simplicity, as his previous works had all been "complex and hard." He describes the pieces contained in the Organbooks as ranging from "very easy" to "quite thorny," which seems to be a fair comment. The music is colourful and enjoyable and much of it might prove useful to student organists in the early/middle stages of learning, but it also makes good concert fare. Pedals are not always used and some of the music really is simple (*Episode*, *Song*, and *Pie Jesu* for example). There is genuine humour too (*Reveille* for example, which is quick but quite easy, and a nice exercise in playing a swift scale in contrary motion). The "thornier" pieces certainly include "Eli, Eli, Lama Sabachthani?" which, though mostly monodic, has the hands flying about at high speed. *Rondo* and *Fugue*, both quite energetic, require an incisive playing technique. The three books together play for about 45 minutes.

Brian Schober (b. 1951)

Evaporations (1976)

Toccatas and Fantasias (1988)

Victimae paschali laudes (1990)

Schober was born in New Jersey and studied composition at the Eastman School with Samuel Adler and Joseph Schwantner, later in Paris with Betsy Jolas and Olivier Messiaen. His organ teachers present an equally impressive line-up: Russell Saunders, Sue Seid, André Isoir, and Jean Guillou. In fact his organ music seems clearly Guillou inspired. The early *Evaporations*, written in Paris during the period March-June 1976, is stunning in its nervous energy and sounds rather like a breathtaking improvisation. The quick music throws around tiny melodic cells, splashed over three keyboards and pedal with the effect of musical hailstones, yet the piece is framed by contemplative passages of great beauty, particularly when presented in a large, resonant space. Following the introduction we hear a passage, marked *Forte* and *Very Fast*, which is a kind of fugue, but not like any fugue written before. The contrapuntal lines are delivered with a kind of whip-like, lightning energy.

Later works include the 22-minute *Toccatas and Fantasias* which contains the same kind of energetic virtuosity found in the earlier work, but also sections of meditative stillness. There is a pedal solo of considerable difficulty, involving trills, glissandi and chords, as well as a passacaglia involving fascinating cross-rhythm and an impressive sense of acceleration.

8.

V
(passacaglia)

$\text{♩} = 72$

The *Passacaglia* from Brian Schober's *Toccatas and Fantasias*

Victimae paschali laudes is a work of extraordinary sepulchral stillness, one of the quietest works in all organ repertoire. One scarcely dares breathe during its nine-minute duration.

Gunther Schuller (1925–2015)

Triptych (1976)

Schuller was born in Queens, New York, and sang in the choir of St. Thomas, Fifth Avenue, as a boy. In the introduction to *Triptych* he reminisces about turning pages there for Thomas Tertius Noble at the weekly Sunday afternoon organ recitals between 1938 and 1941. He ascribes his love of the instrument's repertoire to hearing Bach, Handel, Couperin, Frescobaldi, Messiaen, Duruflé, Peeters, Maleingreau, Sowerby, Hindemith, and others performed at those events.

Schuller describes the three movements of the *Triptych* as I. "Question of Existence," II. "The Problem," III. "Affirmation," although those descriptions do not amount to movement titles. It was written for the modestly sized (28 stops) 3 manual Fisk organ in Old West Church, Boston, Massachusetts, and combines twelve-tone technique with elements of jazz. The first movement, marked *Allegro scorrevole*, is a brisk scherzo, largely for the flutes but rising to impressive passages for full organ. The second movement has three distinct voices, each with its own tempo and stop colours, like three vividly recognisable characters on a theatre stage. The third movement, a busy *Maestoso* whose grandiose, rolling momentum contains much energy, makes an impressive finale, taking in some expressive slow passages on the way.

Overall it is a fairly tough virtuoso work, playing for about 19 minutes.

Roger Sessions (1896–1985)

Three Chorale Preludes (1924/26)

Chorale (No. 1, 1938, published 1941)

It is a pity that such an important composer as Roger Sessions produced such a small amount of music for the organ. One wonders what an organ sonata from his later years would have been like. It would probably have been a landmark piece in the repertoire. Sadly, we have only the three very early organ chorales and the one short piece from 1938, excellent though this last is.

The *Three Chorale Preludes* were written in Florence (the first, 1924) and Paris (the second two, 1926). They carry no headings or titles. All are trios in Sessions's early, neo-classical style. The first two are slow and quiet, carrying the melody in eighth notes, while the third is more vigorous, marked *Ben ritmato* and marked *FF*. Org. Pl. The first two last 11 minutes.

The later work was written in a style of complex tonality rooted in G major is, despite its modest length of less than five minutes, quite a splendid work. The flourishes and richly harmonised chorale lines of the first two pages of the chorale accompaniments of J. S. Bach (Bach was criticised for making his accompaniment so florid piece that he planned a set, which one day turned out to be a dud. He wonders what his congregation might have made of this!). It is a brilliant, better known. The printed score is headed *Chorale* (No. 1). Perhaps Sessions would he write one (or more)? It would be nice to think that such a thing might

Alphonse Shapley (1921–2002)

Shapley was born in Philadelphia and taught at the University of Chicago from 1964 to 1991. He studied composition with Stefan Wolpe. His single organ work, *Variations*, deserves to be more widely known. The language, characteristically of the composer, steers a line between harsh dissonance and heroic tonality. Much of the music is slow and marble-like, with a fine nobility, although later sections demand a mercurial fleetness of technique. It would make an excellent programme partner with Schönberg's *Variations on a Recitative*. The duration marked in the score is 18 minutes, though perhaps 15 is more likely.

The two volumes of *Organ Chorales* deserve to be far better known. The set of eight from 1960 is not difficult to play. Even the setting of *Jesu meine Freude*, which looks angular and difficult at first with its wide-ranging right-hand part involving quintuplet eighth notes, is really quite easy.

Textures throughout the set are transparent and the harmonic language is quirky and fascinating. The placement of the two settings of *Aus tiefer Noth* as bookends gives a nice round feeling to the set when played complete (about 12 minutes altogether). They make nice pieces for students too.

The set of three chorales is a little more involved. The two verses of *Wo soll ich fliehen hin?* share the same material, but while the first is for both hands on a single 4' flute the second is a trio involving two keyboards, with the chorale played on a 4' pedal reed. The scurrying manual writing, particularly in the trio version, makes a good exercise. *Schmücke dich* is a gentle trio in the style of the earlier set, while *Wer nur den lieben Gott* consists of a score notated in units of one second each, in a similar manner to the *Study in Densities and Durations* described below. Against this backdrop the voices are allowed to move with considerable rhythmic flexibility, making an attractive contrast to the regular pulse of the chorale lines (which appear with a hymn-like treble chromatically harmonised in 4 voices).

The score of *Study in Densities and Durations* is notated in seconds and is an essay in sounds both sustained and short, legato and detached, by turns lyrical and jagged. Much use is made of the build up and decay of clusters, and the deployment of registers is all planned and indicated in the score. Several planes of differing lengths are required in order to play the clusters to the desired parameters, all described in the preface. An assistant is required to both manage the stops and handle the boards. The work plays for 13 minutes.

Virgil Thomson (1896–1989)

Fanfare (1922)

Prelude for Organ (1922)

Passacaglia (1922)

Pastorale on a Christmas Plainsong (1922)

Variations on Sunday School Hymns (1926/7)

1. Come, Ye Faithful, and adore the Lowly Jesus
2. There's a little town where the Lowly Jesus
3. Will you give any soldier My Crown?
4. Shepherds gather at the manger?

Wedding Music (1940, rev. 1978)

Pange Lingua (1941)
Organ Voluntary (1942)
White (1985)

Thomson, who studied musical studies in composition were at Harvard with Edward Burlingame Hill, went to Paris in 1921 to study organ and composition with Nadia Boulanger. While resident there he met Cocteau, Stein, and others. He produced a small number of organ works in the 1920s, including the extraordinary *Variations on Sunday School Hymns* (about 19 minutes), with its outrageous dissonances, passages of bitonality (possibly inspired by Ives's *Variations on America*) and pedal clusters. In the preface the composer describes the pieces as "gentle kidding and a loving pat for certain tender memories of my childhood. They also poke fun at the pipe-organ itself, of all instruments the least suited to comical treatment."

The early *Fanfare* (2 minutes), written in Paris in 1922, is a hilarious military caricature with drum-rolls in the pedal, while the *Prelude for Organ* (2 minutes and 15 seconds), written in the same year, marches along in calm determination to reach an impressive final page in which the *ff* pedal cascades in scales of eighth notes beneath slow moving manual voices.

The *Passacaglia*, composed in Paris in 1922 but revised in 1974 is a serious, well-written 7 minutes in C minor, with a grim momentum and some rhythmic ingenuity. *Pastorale on a Christmas Plainsong* (4 minutes and 30 seconds), based on the plainchant, *Divinum mysterium (Corde natus – Of the Father's Heart Begotten)* is its opposite number – gentle and flowing. Towards the end we hear the theme played simultaneously with *God rest ye Merry, Gentlemen*.

Church Organ Wedding Music consists of two pieces, both short and eccentric. *To Come In* is a march, marked *forte* and set at a dignified tempo. There are two extended passages in which the feet play in staccato 3rds. *To Go Out* is quicker and written as a bouncy, clappable fugato. High spirits abound.

There is also the much later *Pange Lingua* (9 minutes), which was commissioned by the Lincoln Center for the Performing Arts for the inauguration of the organ in Philharmonic Hall. It was played on that occasion by E Power Biggs. The two works, though separated by so many years, have in common a liking for voices in parallel motion, be it tonal, bitonal, or simply by following the arrangement of white and black keys on the keyboard. *Pange Lingua* also demands much from double-pedal in 5ths, 3rds and 2nds. It feels strange under the hands but, once the player has taken the sideways leap necessary to re-imagine the association of hands and feet with the organ keyboards and pedalboard, even passages such as the example given here start to become playable ...

10.

add Gt. 5', 4', 2'
(+ Sw. open + Ch.)

add Gt. + Ch. to Ped.

add mixture for open Ped.

From Thomson's *Pange Lingua*

The piece seems quite confrontational in nature and is considerable fun to play.

Organ Voluntaries (8 minutes) was commissioned by the Detroit Chapter of the American Guild of Organists for the 1986 National Convention of the AGO in commemoration of their 90th anniversary, as well in celebration of the 90th birthday of the composer. The harmonic language and textures are recognisable from the earlier works and the first two movements are easy enough to play – an *Andante serioso* in 4/4 time, building to a mighty, dissonant climax, followed by a placid trio pastorale marked *Cantando*. The third is altogether tougher – not fast (it is marked *Sedately*) but containing much double pedal, and all needing very clear and well controlled articulation. The registration and texture is striking from the start, which presents a canon for the manual reeds an octave apart but all played in 2nds. Thomson's characteristic pedal 3rds are in evidence again in the later stages – there is even a short, two-bar passage written for the full pedal organ (less the 32' reed) playing in 2nds. After all the tumult the set ends with a straightforward chord of B major.

Timothy Tikker (b. 1958)

Three Improvisations on "Austria" (1988/2014–15)

1. Toccata
2. Choral orné
3. Fugue

Three Gregorian Sketches (1994–96)

1. Prelude: Kyrie (Orbis Factor)
2. Fugue: Asperges Me
3. Fantasy-Paraphrase: Te Deum

Tiento de Batalla sobre el Balletto del Granduca (1998)

Fleurs Grégoriennes (2000)

1. Introït: Petite Fleur musicale (Veni Creator Spiritus)
2. Communion: Rose mystique (Ubi Caritas et Amor)
3. Sortie: Guirlandes nuptiales (Veni Creator & Ubi Caritas)

Sequentia: Dies Iræ (2003/11)

Introït: Requiem Æternam – Choral-Méditation pour Orgue (2004, rev. 2011)

Toccata Kopanitsa (2004)

Divinum Mysterium – Solemn Meditation for Organ (2008, rev. 2011)

Timothy Tikker is a native of San Francisco and studied with Guy Bovet and Jean Langlais, who called him as "one of the most gifted temperaments that I have ever encountered." He is a celebrated organist and an authority on Charles Tournemire. His compositions are numerous and include a substantial number for organ.

Three Improvisations on "Austria" (six and a half minutes in all) opens with a brief and festive toccata in 5/8, tune in the feet, later giving way to a canon between right hand and pedals which the left hand continues the figuration à la Vierge. The opening style returns to the ground things off. *Choral-Méditation* is a chorale prelude in the style of Bach's *Schmücke dich* (154), in which the gently flowing voices support a solo line.

An ingenious and beautiful fugue, in which much use is made of syncopation and augmentation, romps along joyously to the end.

The *Three Gregorian Sketches* were composed as "a remembrance of my sojourn in Paris in the fall of 1984 ... I was greatly touched by so many people and experiences I encountered while there, and cherish my memories of them." The work does indeed have a very French flavour, conjuring up expertly and with startling vividness the style of Charles Tournemire. The preface contains amplifications of the movement headings. I. "Lord, have mercy on me, O God; do not be angry with me, O Lord; do not rebuke me in your anger, O Lord; have mercy on me, O God; acknowledge your love, O Lord." etc. The set, which plays for 18 minutes, won first prize in the "Fúrio Franceschini" Organ Competition in São Paulo, Brazil, in 1997.

Tiento de Batalla (18 minutes, 20 seconds) was commissioned by Manuel Rosales and first performed on the organ of the First United Church of Christ by Diane Meredith Belcher. It is an affectionate parody of Spanish dances of fanfares and trumpets – rhythmic, punchy, full of dancing and great fun.

Fleurs Grégoriennes (just under 9 minutes) is a charming Eucharistic suite based on two plainchants. The *Introït*, on *Veni Creator*, is scored for two 8' flutes, gently gliding in easily flowing quintuplet and sextuplet eighth notes. The opening and closing sections of the middle movement frame a busier central section in which the plainchant, *Ubi Caritas*, appears on a quiet 8' pedal reed. The final movement is a splendidly joyful toccata-like movement based on both plainchants. Towards the end they appear together, simultaneously in the pedals.

Sequentia: Dies Iræ (16 minutes) is subtitled *Introduction, Passacaille et Fugue double pour orgue*. Originally composed without the fugue, it was commissioned by the Charleston Chapter of the AGO and first performed by the composer at the Cathedral of St. John the Baptist, Charleston, South Carolina, on 5 June 2003. It is an important, virtuoso work consisting of an introduction and passacaglia with 17 variations followed by a double fugue. Much of the harmonic language is drawn from Messiaen's 3rd and 6th modes of limited transposition, and the text of the hymn is dramatically conveyed in the volcanic energy of the music. The five-voice double fugue is complex and deeply expressive at first but the subject of fugue II (*un peu plus vite*) bursts with unexpected vitality. Towards the end the texture thickens to six voices and the density of the counterpoint (the dynamic now marked *fff*) generates a Sorabjian *Allargando*, coming to rest on a shocking and jagged expanded chord of D flat major.

11. MAN. 251

PÉD.

MAN. 252

PÉD.

MAN. 253

PÉD.

... Timothy Tikker's *Sequentia: Dies Iræ*

... *Choral-Méditation pour Orgue*, has a candle-lit stillness throughout. ... *Comme une Litanie*, has the spirit of a supplication, while ... its quietly repetitive, rosary-like figuration is genuinely haunting. It plays for eight min-

Toccata ... *kopam* means "to dig" or "to hoe" and the music is characterised by a quintuple meter of 2+2+3+2+2, effectively 11/8 time. The musical material is quite simple and the tonal centres quite static, but Tikker's *Toccata* is a thrilling romp, breathless, joyous, and vital, that deserves to be a mainstay of the repertoire – and a knockout concert finale or encore. It requires a certain panache to perform but, given a lively technique, is not really very difficult. It plays for seven minutes.

Divinum Mysterium – Solemn Meditation for Organ was commissioned for the 2008 National Convention of the Organ Historical Society in Seattle, Washington. In the words of the composer: "The piece is a meditation on the first five verses of this hymn, as given in *The New Oxford Book of Carols*, pp. 54–55 ... Verse 1: An image of vast, empty space ... Verse 2: A naïve image of simple cells generating, dividing and multiplying (the manual voices); the cantus firmus in the pedal represents the Creative Force ... Verse 3: Christ's Sacrifice: The cantus firmus in the bass symbolizes incarnation, the 16' reed sound evoking the forces of death. Verse 4: Berceuse [lullaby] for the Nativity...Verse 5: Heavenly hymn of praise, in the form of a chorale-fugue ... The simultaneous presentation of the cantus firmus forwards and backwards is to symbolize that keystone phrase in Verse 1: *He is Alpha and Omega, he the Source and he the Close.*" It plays for nine and a half minutes.

Richard Toensing (1940–2014)

Sounds and Changes II (published 1975)

Toensing was born and grew up in St. Paul, Minnesota, and studied composition in Michigan with Ross Lee Finney and Leslie Bassett. He produced a handful of organ works. *Sounds and Changes II* is a gestural, atonal score, which is not so hard to play once the notation has been mastered and sounds deployed. It is starkly colourful and plays for a little less than seven minutes.

Charles Wuorinen (1938–2020)

Evolutio (1961)

Natural Fantasy (1984/5)

Born in Manhattan, Charles Wuorinen gained early fame by winning a Pulitzer Prize in 1970 for his large-scale electronic work, *Time's Encomium*. His huge compositional output includes just two works for organ, albeit substantial ones. The early *Evolutio* was written for Leonard Raver in memory of Lili Boulanger. It is a dramatic and very colourful fantasia playing for a little under 9 minutes. The opening aria-like passage is particularly beautiful. The later *Natural Fantasy* is an intense and sustained virtuoso work, inspired by fractals and the mathematical theories of Benoît Mandelbrot. It is a rewarding piece to play, from the opening isolated excursions on the note G to the final resolution in C major. The duration is about 12 minutes.

Canada

Violet Archer (1913–2000)

Chorale Prelude on "Heinlein" (1948, rev. 1972)

Introduction and Allegro (1954)

Chorale Prelude: Dominus Regit Me (1960, rev. 1972)

Chorale improvisation on O worship the King (1976)

Chorale Prelude on "Ibant magi" (1976)

Chorale "Durch Adams Fall ist ganz verderbt" (1976)

Chorale Prelude V: Vom Himmel hoch, da komm' ich her (1976)

Chorale "Aeterna Christi munera" (1976)

Introduction and Allegro (1954, rev. 1978)

Festive Fantasy on "Gloria" (1979)

Variations on "Stabat Mater" (1974, rev. 1986)

In her early years Violet Archer was deputy organist in several Montréal churches. In 1942 she became a composition student of Béla Bartók in New York, later studying at Yale with Paul Hindemith.

Archer composed a number of organ works spanning several decades. The earliest is *Chorale Prelude on "Heinlein"*, written in 1948, revised in 1972. It is a bold march-like piece with an intriguingly quiet, dissonant ending. This piece was the first of five chorale preludes. The second, on *Dominus Regit Me* (written in 1960 and revised, with the earlier piece, in 1972), is a gentle pastorale in 6/8. The final three in the set were composed in 1976. *Ibant magi* is a postlude-like march starting forte and rising to a big finish in C major. *Durch Adams fall* is a gentle trio marked *Adagio espressivo*, and *Vom Himmel hoch* is a jubilant, swirling, Bach-like march in 12/8, D major. The set plays for about 21 minutes, the longest piece being *Ibant magi* at 5 minutes, 20 seconds.

Introduction and Allegro consists of two movements of about equal length, about two and a half minutes each. The *Introduction*, marked *Molto Largo Maestoso*, opens *ff* and is full of tortured, near-tonal harmony, finishing quietly on a low discord. The *Allegro* is a brilliant trio movement for a single manual and uncoupled pedal. It has tremendous momentum and, with its driving energy, makes a compelling etude.

The *Chorale improvisation on O worship the King* is an energetic toccata-postlude playing for about five and a half minutes, while *Aeterna Christi munera* is a straightforward, tonal piece with much homophonic writing, building up to a big statement of the plainchant on the Great organ, accompanied by quicker moving pedals, but fading away to end quietly. It plays for 7 minutes.

The *Prelude and Little Fantasy on Winchester New* (9 minutes) is an attractive, lyrical, and quite easy pair of pieces with an interesting harmonic flavour. In the second movement the harmony makes much use of 4ths rather than 3rds. The full organ ending is impressive.

Festive Fantasy on Pange Lingua was commissioned by the RCCO for performance at their National Convention in Edmonton, Alberta, in August 1979. Although festive in nature, and containing jubilant toccata-like writing as well as more reflective passages, there is an underlying seriousness about the music. In the final three pages the harmony simplifies so that no further “black” keys are played, and the full organ Phrygian mode finish delivers a final chord consisting of *E* and *B* in the pedals and all the “white” keys except *C* in the manuals. The work plays for 11 minutes.

Variations on Aberystwyth consists of a theme and four variations, building up to a big climax in *A* major. There is a pedal cadenza before the final variation. The set takes 7 minutes in performance.

Gerald Bales (1919–2002)

Petite Suite (1965)

Toccata (1989)

Gerald Bales was born in Toronto and was a composition student of Healey Willan at the Toronto Conservatory of Music. His output of over 120 works includes a considerable number for organ. *Petite Suite*, dedicated to celebrated Canadian organist Dr. Charles Peaker (1899–1978), comprises three short movements, not difficult to play. The *Introduction* is a stately march, marked *Allegro moderato* and the *Intermezzo* is an *andante* with pizzicato bass, while the *Finale* is a lively toccata with splashes of fanfare reed.

The *Toccata*, written 25 years later, is a little more angular, though the voice is recognisably similar. It is quite a busy piece involving, at one point, a triple-pedal solo on two part chords in the right foot. Nevertheless it is not unduly difficult and plays for less than six minutes.

Édith Beaulieu (b. 1964)

Symphonie No. 1 op. 3, no. 1

1. Introduction
2. Cantate
3. Scherzo

1. Scherzetto

2. Communion: O M. rocher penché

3. Toccata-instrumentation sur le psaume Le Seigneur est tendresse et pitié

Suite A

c. Variations modales sur Ave Maris Stella

Édith Beaulieu was born in Quebec. She studied in the Conservatory of Music there and later in Liège. Her output includes a large-scale *Symphonie* (No. 1, designated op. 3, no. 1). It is very clearly in the style and tradition of Louis Vierne – in fact the voice is often so similar that the effect is uncanny, almost like listening to a late composition by Vierne himself. It is a very substantial piece – at 45 minutes, longer than any of Vierne’s own symphonies. Of the five movements the second is the only one in which the harmonic language strays noticeably beyond Vierne’s own. The ingenious *Scherzo*, modelled on those from Vierne’s 5th and 6th Symphonies, is a complete delight.

The final movement is in the manner of a traditional French organ toccata, tune in the pedals and figuration divided between the hands. The *Symphonie* is not easy to play, although it should be within the grasp of anyone who can master Vierne’s 6th.

Heures dominicales is a much more modest affair and very much easier to play. The five movements, all very tonal, play for just 19 minutes. The third movement, *Communion*, written for 8’ strings and flutes, is particularly beautiful.

aux paroissiens

4

Communion au clocher penché

(Sur les notes des majuscules de l' Église Notre - Dame - de - Jaques - Cartier)
(Mi , La , Ré , Do , Do .)

Réc.: Bourdon 8', Viole de gambe, Voix céleste, Trémolo
Pos.: Dulciane 8', Mélodie 8', acc.:Réc / Péd., Réc. / Pos.
G.O.:Salicional 8', Gambe 8', Fl. harmonique 8', Fl. double 8', Principal 8'
Péd.: Violon 16', Bourdon 16', Bourdon 8'.

Édith Beaulieu
Opus 3 No 2

12.

Andante ♩ = 52

Pos. *Molto legato*

Édith Beaulieu Communion Heures dominicales

Communion au clocher penché) refers to the lopsided steeple of the church of Notre-Dame-de-Jacques-Cartier, built in 1875. The motif on which the piece is based (E, A, D, C, C) is derived from the initial letters of the name of the church, Notre-Dame-de-Jacques-Cartier."

Denis Bédard (1950)

Noel maron

1. Toccata sur "Il est né, le divin enfant"
2. Variations sur "Sine Nomine"

Suite liturgique

1. Entrée
2. Offertoire
3. Communion
4. Sortie

Denis Bédard was born in Quebec and studied at the Conservatoire de musique du Québec. His organ teachers have included Claude Lavoie, André Isoir, Bernard Lagacé, and Gustav Leonhardt. His many works for solo organ are firmly in the Romantic French tradition, well written and enjoyable, both to play and to listen to.

Festive Toccata is a typical French display piece, with manual figuration and the tune in the pedal, as is the *Toccata sur "Il est né ...,"* which also includes some bold chords and impressive use of a big acoustic towards the end.

It is a little surprising to hear such an English tune as Vaughan Williams' *Sine Nomine* used as the basis for a set of French variations but the effect is delightful!

Suite liturgique is in the manner of similar French works by Vierne, Langlais, and others. The *Sortie* is an exciting toccata in the manner of Dubois's *Fiat Lux*.

Bédard has produced many such pieces. They are fun and invigorating to play, good for students and make the audience happy. He has a very natural way of writing for the instrument, which stems from a deep knowledge of the repertoire and a good player's tactile facility. It is deservedly popular.

Keith Bissell (1912–92)

Sonata (No. 1, 1963, rev. 1964)

1. Allegro moderato
2. Adagio
3. Vivace

Sonata (No. 3, 1970)

1. Moderately fast – Meno mosso – Vivace
2. Andante – Più mosso – Tempo I
3. Largo – Con moto – Andante – Con moto – Largo

Keith Bissell, a student of Carl Orff, was born in Meaford, Ontario. He is well-known for his choral music but also composed some works for organ. The first *Sonata*, playing for 12 minutes, consists in three movements in chromatic harmony, though tonality is not far away. Its first performance was broadcast in 1963 by Charles Peaker.

Sonata 3 is only slightly longer than the first, at over 16 minutes. The first movement is a mild *allegro moderato*, proceeding calmly but ending abruptly. The second begins and proceeds placidly but has a busier passage in 9/8 meter at its heart. The last movement has several sections. The opening Largo, marked *ff*, presents a theme in chromatic harmony (but based on a diatonic scale) that engenders two variations and a three-voice fugue. The final Largo, this time *pp*, proceeds at a slower pace.

Partita (b. 1933)

1. MacMillan's *Canon* (Canon), 1'45"
2. Raymond's *Row* (Canon on "Jesu, meine Freude"), 4'
3. Willan's *W* (Fantasy on "One Note"), 4'20"
4. Clifford's *C* (Carol), 3'
5. Victor's *V* (Theme with Three Variants), 4'30"
6. *Fanfare*, 3'
7. *Soliloquy* (Soliloquy), 2'45"
8. *Fugue* (Fugue alla Pachelbel), 1'50"
9. Gilbert's *Grownde* (Ciacona), 5'20"
10. Hugh's *Hornpipe* (Hornpipe), 3'10"

Sonata for manuals only op. 23 (Sonata No. 2, 1966)

1. Theme and Six Variations
2. Pastorale
3. Toccata

Sonata da chiesa op. 36 (Sonata No. 6, 1968)

1. Partita (Seven Canonic Variations) on "St. Peter"
2. Aria on "Heinlein"
3. Paeon on "Lasst uns erfreuen"
4. Epilogue on "Veni Sancte Spiritus"

Sonata Festiva op. 42 (Sonata No. 7, 1968)

1. Overture
2. Intermezzo
3. Rondo

Sonata piccola op. 71 (Sonata No. 11, 1976)

1. Pastorale and fugue
2. Aria con basso ostinato
3. Toccatina giocoso

Sonata Giojoso op. 84 (Sonata No. 14, 1978)

Toccatà I – Episode I – Toccatà II – Fugue – Episode II – Toccatà III – Chorale

Sonata da chiesa III op. 242 (Sonata No. 30, 1992)

1. Preludium (for Frau Luttin)
2. Offertorium (for Sister Maria Felicitas)
3. Communio (for Frau Marschall)
4. Postludium (for Stefan Johannes Bleicher)

Barrie Cabena was born in Melbourne, Australia, but studied at the RCM in London, England, with Sir John Dykes Bower, W. S. Lloyd Webber, and Herbert Howells. He moved to Canada in 1957. Cabena's compositional output is vast and includes a very considerable number of works for organ.

Cabena's Homage, a collection of ten short, character-pieces, was commissioned by the RCO and first performed in Kingsway Baptist Church, Toronto, by Frederick Geoghegan. Each piece is dedicated to a well-known musician and/or friend of the composer: Sir Ernest Macmillan, Raymond Beveluy, Healey Willan, Clifford McAree, Victor Togni (in memoriam), Dr. Charles Peak, and Silvestro (in memoriam), Frederick Geoghegan, Kenneth Gilbert, and Hugh McLean. The composer took his inspiration from two collections of pieces for the clavichord that Herbert Howells composed for his friends. Cabena says that his own pieces contain neither "scholarship nor much seriousness." That may be true, but the work is a happy one overall and very likeable. Cabena has a fine sense of duration and perspective, and every piece in the collection seems to be pitched at just the right length to allow its subject to really shine. Perhaps this innate sense of scale is what we recognise when we describe a particular piece of music as "a gem." So this is a collection of ten such gems. Each movement is given an alternative title in parentheses, so that they can be used as stand-alone voluntaries. The work as a whole occupies about 34 minutes. Timings for individual movements are given above.

Cabena's oeuvre includes over seventy sonatas for organ, the earliest published being no. 2: *Sonata for Organ Only* op. 23, composed in 1966 and written for "those students who, having a good keyboard, find the organ rather frustrating." The composer's preface later offers this comic mild amusement to break the solemnity customary to organists, I shall work." Typical of its composer, the work is well written, entertaining, never dull, tuneful (in the best sense of the word), captivating, warm, and charming. It makes good teaching material too. The duration is just under 12 minutes.

The *Sonata da chiesa* op. 36 was composed for the dedication concert of the rebuilt organ in St. James (Westminster) Church, London, Ontario. The work is written with a specific programme in mind, the four movements being: 1. the life of Christ, 2. the Passion of Christ, 3. the Resurrection, and 4. a prayer for the coming of the Kingdom. It plays for 14 minutes.

Sonata Festiva op. 42 is dedicated to the organ builder Lawrence Phelps. Opening with a French Overture style movement, the sonata is typically clear in texture and form and makes use of terraced dynamic registration – standard practice for Cabena, whose upbringing as an organist shines through in his ability to write practically for the instrument. It plays for 14 minutes.

Sonata Piccola op. 71 was composed for the dedication recital of the new Gabriel Kney organ in Christ Church, Wellington Road, London, Ontario, and designed for performance on an instrument of two manuals and just seven stops. The final *Toccatà giocosa* is a good romp and the whole work plays for just under nine minutes.

Sonata Giojoso op. 84 is subtitled *Jubilate Deo (Psalm 100)* and was written for the 125th anniversary celebrations of St. Andrew's Presbyterian Church, Kitchener, Ontario. Although divided into sections it is intended for performance as a single movement, although two versions are possible. The complete version plays for 9 minutes and the shorter version, consisting of *Toccatà I* (including the 4' pedal *Cantus firmus*, which is not played in the other version), *Episode I*, *Toccatà III*, and *Chorale*, playing for just 4 minutes and 20 seconds. It is, appropriately, in celebratory style.

Sonata da chiesa III, op. 242 was composed as a thank-you to “those who befriended me so generously on a recital tour of South Germany in 1992.” The second movement carries the tempo indication, *Like a Sarabande*, the third movement, *Like a Pastorale*. The final movement is a breezy toccata for the tutti.

Raymond Daveluy (1926–2016)

Sonata 3 (1959/60)

Trois Préludes de Chorals (1964)

1. Herzlich tut mich erfreuen
2. Herzlich tut mich verlangen
3. Valet will ich dir geben

Sonata 4 (1984)

Sonata 5 (1993, revised 1994)

Sonata 6 (1998)

Fantaisie (Sonata 7, movt. 1, 2008)

Raymond Daveluy, a native of Quebec, was a well-respected and well-loved organist and teacher. He played over the large von Beckerath organ in St. Joseph's Oratory, Montreal, for over forty years (1951–2002) and left a considerable number of organ works, very little known in Europe. The list includes no fewer than nine organ sonatas, the first dating from 1955, the last from 2015 (the composer was working on it to the end of his life at the time of his death). The influence of the German and French Baroque is clear in his writing but there is something of Louis Vierne and, occasionally, of Charles Tournemire too. Sometimes the figuration feels like improvisation under the hands but there is much solidity also, including an occasional liking to fill out the tenor with an additional voice. The music is both authoritative and lyrical. Some movements are stretched to a considerable length.

Sonata 3 (in G, 1959/60, 24 minutes) contains an excellently designed *Chaconne*, slow and persuasive, as well as a rewarding double fugue. *Trois Préludes de Chorals* sets three German chorale melodies. Though modest in size (the longest plays for 10 minutes) they are rewarding settings and of additional value as teaching pieces. *Sonata 4* (1984, 31 minutes) begins, like *Sonata 3*, with a kind of expanded and exploded sonata form movement, full of energy and contrast. The *Andante* that follows is typically lyrical, intense, and expressive. The work closes with a *Toccata*, full of contrapuntal energy.

Sonata 5 is a very large-scale work, at 37 minutes. The first movement has more than a hint of the French Overture style, with its driving bass and a fugal section in the middle. It is no parody though and has its own identity, the development transforming to fluid triplet passagework as the movement progresses. The *Andante* follows up the best such movements by Vierne, as does the ensuing *Adagio*. The *Toccata* note movement through rhythmic ostinati and toccata passages without losing sight of its melodic unity. The spirit of Vierne's 2nd organ Symphony seems close throughout this sonata.

The first movement of *Sonata 6* is powered by a relentlessly compelling 3/2 thrust, quick and urgent but never losing sight of its melodic unity. The *Andante et Adagio* that follows brings to mind the *Aria* from Vierne's 6th Symphony, and the *Toccata* is another silvery movement in 6/8. The sonata closes with a substantial *Toccata* in the French tradition, with the tune in the pedals, accompanied by sixteenth note figuration in the right hand. In all, it is an essential addition to the catalogue of great French organ toccatas. The entire work occupies 39 minutes in performance.

The *Fantaisie* (2008, about 11 minutes), though issued separately, is in fact the opening movement of Sonata 7. It is an extended virtuoso work, busy and energetic, containing a muscular, engine-like fugue in 6/4. Though demanding, it is characteristically practical and well written for the player.

At the time of writing (January, 2019) Sonatas 7, 8, and 9 were in the process of editing and preparation for issue.

David Eagle (b. 1955)

Strahlen (1983)

David Eagle studied at McGill University, the Staatliche Hochschule für Musik in Freiburg in Breisgau, Germany, and at the University of California, Berkeley. He is a student of Bengt Hambraeus, Donald Steven, Klaus Huber, Andrew Imbrie, and Olly Wilson, and is Professor in the School of Creative and Performing Arts at the University of Calgary.

Strahlen was first performed by Rosalinde Haas. It was written for mechanical action and makes effective use of slowly drawn and partially drawn stops. In English “Strahlen” means “to shine” or “to gleam” and the music is an attempt to portray the effect of sunlight on water surfaces when viewed from high ground. It plays for about seven minutes, takes some preparation to determine the precise speed of the slow drawing of the stops and also the exact degree of partial drawing but, given the right organ, is a most effective and unusual piece.

13.

STRAHLEN für Orgel David Eagle

The first page of *Strahlen* by David Eagle

Bengt Hambraeus (1928–2000)

Antiphonie – Cathedral for Organ (1977)

Voluntary on a Swedish hymn tune from Dalecarlia (1981)

Variations sur un thème de Gilles Vigneault (1984)

La Passade (1984)

Hambraeus was born in Stockholm, Sweden. He studied organ with Alf Linder and musicology with Carl-Allan Lindberg. In 1957–72 he worked in the Swedish Radio, holding executive and producer posts and became involved in the development of new music. He moved to McGill University in Montreal after the war. His last post he occupied until his death. Many of his earlier works are now considered classics in the repertoire. His works include *Constellations I & II* (1958/9) and *Five Organ Pieces* (1969–75). His works are often of a wide range of styles, often combining and diverse.

Antiphonie was written for Gerald Wheeler to play on the newly rebuilt organ in St. Paul's Cathedral, London (England). For about twelve minutes it is ideally suited to its destined environment – a huge acoustic space with a large organ whose divisions are separated by great distances. In spite of a couple of brief busy passages it is not particularly difficult to execute, though the registration demands careful planning to achieve the maximum effect.

Voluntary on a Swedish hymn tune from Dalecarlia was written for the new organ in Augustana College, Rock Island, Illinois, a single manual instrument with just 11 stops, several of the manual registers being split for bass and treble. The organ includes doubled black keys for *D sharp & E flat*, *G sharp & A flat*, and *A sharp & B flat*. The piece makes effective use of these, with trills and beating effects, though the composer suggests solutions when the music is played elsewhere. Not difficult, it plays for about six minutes.

Variations sur un thème de Gilles Vigneault, playing for a little less than 16 minutes, was written for the new Hellmuth Wolff organ in the church of St. John the Evangelist, Montréal, a modestly sized instrument with two manual divisions and pedal (a third manual permanently couples Great and Swell). The theme itself (*Le doux chagrin*) is simple and expressive, like a folk-song or lullaby, and the set of variations is colourful and hugely entertaining, by turns lyrical and energetic. There are elegies, dances, a mock military march and a jig. The indication, *Molto energico (quasi ritmo di Disco)* appears at one point. Although there is much lively playing the music is not particularly difficult and well repays thoughtful preparation.

La Passacaille errante was written for the Stockholm Organ Festival in 1984 and carries the subtitle, ... *autour Haendel 1985* ... The work takes as its starting point the Passacaille from Handel's G minor harpsichord suite. Handel's music is imagined with a consciousness of its own and wakes to find itself out of time, out of context and in a kind of nightmare world, as if it has been kidnapped and spirited away. It emerges slowly, as if out of a drugged sleep and finds itself confronted with unimagined situations, at times frightful and jagged. It is an imaginative and entertaining musical drama, almost voyeuristic in concept. The music is not particularly difficult to play but does require effective pacing and planning. About 15 minutes long.

Derek Healey (b. 1936)

Three Organ Voluntaries op. 1 (1956)

1. Introduction and Allegro op. 1a
2. Voluntary No. 2 op. 1b
3. Larghetto, Recitativo and Allegro op. 1c

Introduzione, Aria e Passacaglia op. 15c (Organ Voluntary No. 6, 1962)

Three Preludes based in French Hymn Tunes op. 18 (1963)

1. Christe Sanctorum
2. Picardy
3. O Quanto Qualia

Variants op. 23 (1964)

Partita '65 op. 25 (1965)

1. Preludio – In modo eroico
2. Aria
3. Lullaby
4. Gargoyle
5. Toccatina

Cookham Notebook op. 30a (1974)

1. Praeludium: Haec Dies
2. Folk Song (Alleluia) in the Wilderness. (Scorpion – Stanley Spencer)
3. Gavotta
4. Commemorative Last Things – Stanley Spencer)
5. Litany
6. Et Tu: Haec Dies

Cookham Notebook op. 30b (1974)

1. Canto (Bass) – Stanley Spencer)
2. Canto (Bass) – Stanley Spencer)
3. Pastorale (Consolation) – Stanley Spencer)
4. Festus op. 268)

Partita No. 2 op. 268 (1968)

1. Ah-dhe

Sonata No. 3 op. 80 (1996)

1. Toccatina
2. Cantilena
3. Finale alla Burlesca

From the Gaelic: Ten Preludes on Irish Melodies op. 81 (1996)

1. Slane I (Lord of all hopefulness)
2. Bunessan (Morning has broken)
3. Caoineadh na marbh (Alas, grief at night and in the morning)
4. Slane II (Lord of all eagerness)
5. Fanad Head (They are all gone into the world of light)
6. Wexford Carol (an Intermezzo) (Good people all, this Christmas-time)
7. Slane III (Lord of all kindliness)
8. Cormac (For the might of thine arm we bless thee)
9. Peacefield (Divisions) (Jesus, Lord, we look to thee)
10. Slane IV (Lord of all gentleness)

Carus

Healey studied at London's Royal College of Music with Harold Darke (organ) and Herbert Howells (composition). After further studies at Durham University he went to Italy to study with Goffredo Petrassi. He moved to Canada in 1969 and held teaching positions in several universities, including Toronto and Victoria before moving to the University of Oregon in 1978, remaining there for ten years. He returned to England in 1988 but retired from teaching in 1996 and settled in Brooklyn, New York.

His works are numerous and include many for organ solo. The earliest is a set of three voluntaries inspired by the 18th century English style of John Stanley, Maurice Greene, William Walond, etc. They are multi-movement, neoclassical works, enjoyable for player and listener. A later set of three voluntaries includes the *Introduzione, Aria e Passacaglia*. The style has moved on a little from the earlier set but the voice is recognisably similar. The passacaglia subject (in $\frac{3}{4}$ time) is unusual in that it is seven bars long, the second phrase being shorter than the first.

Three Preludes based on French Hymn Tunes is an attractive set. *Christe Sanctorum* is a happy little toccata, with the theme on a 4' pedal trumpet stop.

Picardy, marked *Lento*, is remote and mysterious and just a single page in length. The joyous mood returns in *O Quanto Qualia*.

Variants is based on the well-known *Coventry Carol*. Each verse is a kind of commentary on the text.

Partita '65 is a set of five colourful movements in the manner of Vierne's *Pièces de l'antiphona*, though more modest in length (the set plays for about 14 minutes). It was inspired by the birth of the composer's daughter. The melody of the lullaby was written to be sung by his wife.

Cookham Notebook (16 minutes) and *Three Quiet Pieces* (12 minutes) were written from the time when the composer was organist at Cookham Parish Church in Berkshire, England. Cookham is a village and the home of the artist Stanley Spencer (1891–1959) and four of the pieces contained in the two books are inspired by his paintings. *Litanic Scherzo* (no. 5 from *Cookham Notebook*) is headed by a quote from a traditional old Scottish prayer: "From ghoulies and ghaisties, and lang'ggit beasties, and thro' the big bump in the night, Good Lord, deliver us!" *Canto* (no. 1 of *Three Quiet Pieces*) is based on a traditional song of the Obijwe (or Obijwa, or Chippewa), an Anishinabe group of First Nations Indigenous Peoples in Canada and the USA.

Festus was commissioned for the *Church and the Arts Festival* in Leamington, Ontario, where it was intended as the prelude to a festival. The first section, marked *Allegro*, is episodic in nature, while the second section (*Vivo*) is more energetic and plays for almost 7 minutes. The harmonic style is more dissonant than much of Healey's other output.

Sonata 2 (14 minutes) lies in a request made in 1992 from the RCCO for the composer to write a new piece (Canto) which became the last movement of the sonata. In the preface the composer describes the piece as "uses as a framework the Karnatic tala of that name; it being the common-time, the phrases being in multiples of two. At this time I had been learning the Mridangam for six months, and decided to use a number of drum patterns in this movement, even to the point of using the same hand positions. The overall form is that of a Mridangam solo framed by a melody which is used in the finale of the sonata." The slow movement takes its inspiration from a short poem by the American symbolist poet W. W. E. Ross (1884–1966), which contrasts the outer calm of a northern winter beneath its surface.

Sonata 1 (14 minutes) is a virtuoso work premiered by the composer himself at his 60th birthday concert in Guelph, Canada. The outer movements are full of energy – particularly furious in the last movement, while the middle movement is in a lyrical style. The harmonic language is chromatic, though tonality seems close at times.

From the Gaelic: Ten Preludes on Irish Melodies is a reflective, lyrical work in ten short sections. The sections can be played individually or selections can be made, but the piece outlines a thoughtful journey and makes its best effect when played complete. The writing includes some bitonality, at times employing two simultaneous key signatures. Nevertheless it is not particularly difficult to play and occupies just over 17 minutes in performance.

Ruth Watson Henderson (b. 1932)

Chromatic Partita (1989)

Toccata on "Westminster Abbey" (1993)

Meditation on "Herzliebster Jesu" (1993)

Toccata and Fugue in Memory of Gerald Bales (2003)

Celebration (2009)

Festive Variations (2012)

Born in Toronto, Ruth Watson Henderson first studied piano with Viggo Kihl and later, at the Royal Conservatory of Music, with Alberto Guerrero. She studied composition privately with Oskar Morawetz, Samuel Dolin, and Richard Johnston. In 1956 she won the grand prize on the Canadian version of *Opportunity Knocks*.

The *Chromatic Partita* consists of a *Chorale* and eight variations occupying nine minutes in performance. It was a prizewinning piece at the *International Competition for Women Composers* held in Mannheim, Germany in 1989. The *Chorale* recalls, at least in so far as its 8' manual sonority of big chords, the opening of Franck's E major *Chorale*, though here the tonality is a dark, chromatic C minor.

Any similarity with Franck ends there however and the ensuing variations pass through a wide and scheme of greatly contrasting colours. The final variation is a toccata with quick chords divided between both hands.

Toccata on "Westminster Abbey" and *Meditation on "Herzliebster Jesu"* were commissioned by the Toronto Centre of the RCO in 1992 for performance at the 1993 International Congress of Organists Commissioned in Montreal, Quebec. The *Toccata* is a setting of a single verse of the hymn to which it plays for just one minute and forty seconds. It can be used as an accompaniment to a vocal solo of the hymn, possibly with a choir singing unison in procession. The score contains the vocal line on a second additional staff. There is a short codetta for the full organ.

The setting of *Herzliebster Jesu* is simple and charming. The left hand plays the solo in the tenor register but at 2' pitch so the melody emerges high up in the soprano. Towards the end it indeed adds two solos of its own. The *Meditation* plays for just one minute.

Toccata and Fugue in Memory of Gerald Bales is a short (three and a half minutes) work based on letters from the name of its subject. The notes used are G, E, A, D and F. Flat and sharp signs are freely used but the notes C and F are avoided.

Celebration (3 minutes) was written to celebrate the centenary of the RCO. Rooted in A flat major, the mood is regal and festive.

Festive Variations consists of a waltz-like theme and seven variations occupying altogether six minutes in performance. It ends with a sprightly toccata in 6/8.

Derek Holman

Prelude, Air and Fugue (1962)

Prelude and Fugue on a theme of Purcell (1985)

Postlude on a Melody by Melchior Vulpus (1992)

Carol Prelude on "Away in a Manger" (1992)

Derek Holman, born in Illogan, Cornwall, studied at the Royal Academy of Music in London with Sir William McKie, Eric Thiman, and York Bowen. He moved to Canada in 1965, working first at Bishop Strachan School in Toronto and, from 1970 to 1979, as organist and choirmaster at Toronto's Gracechurch-on-the-Hill. He taught music at the University of Toronto from 1966. From 1981 to 1998 he was organist and choirmaster at the Church of St. Simon the Apostle in Toronto. He is celebrated as a composer of solo songs and choral music but his output also includes several pieces for organ.

Prelude, Air and Fugue, written before the composer left England, comprises three short pieces of only moderate difficulty, all very tonal. *Prelude and Fugue on a theme of Purcell* was written in memory of Sir William McKie. Its tonality is intriguing and elusive and repays careful study. The *Postlude on a Melody by Melchior Vulpus* is a celebratory toccata playing for about 3 minutes, while *Carol Prelude on "Away in a Manger"* is a simple setting of the melody, requiring just a little over two minutes in performance, but with some curious and idiosyncratic twists in the harmony.

Tālvāldis Kēniņš (1919–2008)*Suite in D* (1972)

1. Prelude
2. Variations on an Indian Lullaby
3. Toccata

Introduction, Pastorale and Toccata (1983)

Kēniņš was born in Liepāja, Latvia, but left when the Soviets occupied the country after World War II. He went to France to study at the Paris Conservatoire with Simon Plé-Caussade, Tony Aubin, and Olivier Messiaen. In 1951 he moved to Canada and became organist at St. Andrew's Latvian Lutheran Church in Toronto. In 1952 he began teaching at the University in Toronto, a post he held for 32 years.

The *Suite in D* opens with a busy prelude, marked *Vivace ma non troppo*, in triple meter. The texture is mostly in three busy voices. The set of variations forming the second movement is based on a Micmac lullaby (the Mi'kmaq being a First Nations people indigenous to Canada's Atlantic Provinces and the Gaspé Peninsula of Quebec). There are five colourful variations and a coda, ending quietly. The concluding *Toccata* is restless and virtuosic, ultimately victorious. The suite plays for 19 minutes, the variations occupying nine of the

Introduction, Pastorale and Toccata was commissioned by St. John's Latvian Lutheran Church of Toronto for the Second Latvian Organ Days in North America. The three movements are based on the chorale, *Schuster Herr Jesu* (also known as *Beautiful Saviour*), a well-known Silesian folk-song. The opening introduction is followed by a simple pastorale. The closing toccata, marked *Molto vivo* and largely in *maestoso* *perpetuo* sixteenth notes, makes an exciting exit voluntary. The entire work plays for 11 minutes, the concluding movement occupying the last three.

Rachel Laurin (b. 1961)*Trois Pièces* op. 31

1. Prélude et Fugue en mineur (1997)
2. Toccata et Fugue en majeur (1998)
3. Chaconne en mineur (2000)

Symphony No. 2

1. Prélude
2. Scherzo

Douze Courtes Pièces op. 43

1. Cantilène
2. Toccata
3. Intermezzo
4. Fugue "Carrée" ("Loop" Fugue)
5. Motet
6. Fugue "Circulaire"
7. Fugue "Triangulaire"
8. Fugue "Circulaire"
9. Choral et Variations
10. Rondo
11. Fugue "Carrée" ("Square" Fugue)
12. Fugue "Triangulaire"

Introduction and Passacaglia on a Theme by Raymond Daveluy op. 44 (2006)*Epilogue* op. 50 (2008)*Douze Courtes Pièces* op. 48, 53, 54 & 58

1. Hommage à Couperin (op. 48)
2. "Royal Canadian" Fanfare (op. 53)
3. Perpetuum Mobile (Trois Bagatelles op. 54, no. 1)
4. Meditation (Trois Bagatelles op. 54, no. 2)
5. Danse Variée (Trois Bagatelles op. 54, no. 3)
6. Soliloquy (op. 58, no. 1)

7. Ciaccona (op. 58, no. 2)
8. Prelude (op. 58, no. 3)
9. Fuga Seriosa (op. 58, no. 4)
10. Divertimento (op. 58, no. 5)
11. Canto Lugubre (op. 58, no. 6)
12. Fuga Comica (op. 58, no. 7)

Douze Courtes Pièces op. 64 (2012/13)

1. Chromatic Fantasietta
2. Procession in Variations
3. Fugue on a Bird's Song
4. Scherzetto
5. Toccatina (To Katarina)
6. Asian Legend
7. Badinerie on Lobe den Herren
8. Chorale Prelude on Mit Fried und Freud
9. Romance (Wedding Melody)
10. Impromptu
11. March of the Volunteers
12. Chromatic Trio

Étude-Caprice: Le rire de Belzébuth op. 66 (*Beelzebub's Laugh*, 2013)

Douze Courtes Pièces op. 68 (2013/14)

1. Prologue
2. Epilogue
3. Epilogue on Genevan Psalm 42
4. Three Short Studies: Monologue
5. Three Short Studies: The Flight of the Hummingbird
6. Three Short Studies: Dialogue of the Mockingbirds
7. Rêverie
8. Dithyrambe
9. Three Impromptus: Hundredth
10. Chromatic Fantasia: Unknown Theme
11. Chromatic Fantasia: Well-known Theme
12. Chromatic Fugue on an Unknown Theme

Étude pour pédale: Variations sur That Good Old Baylor Line op. 72 (2014)

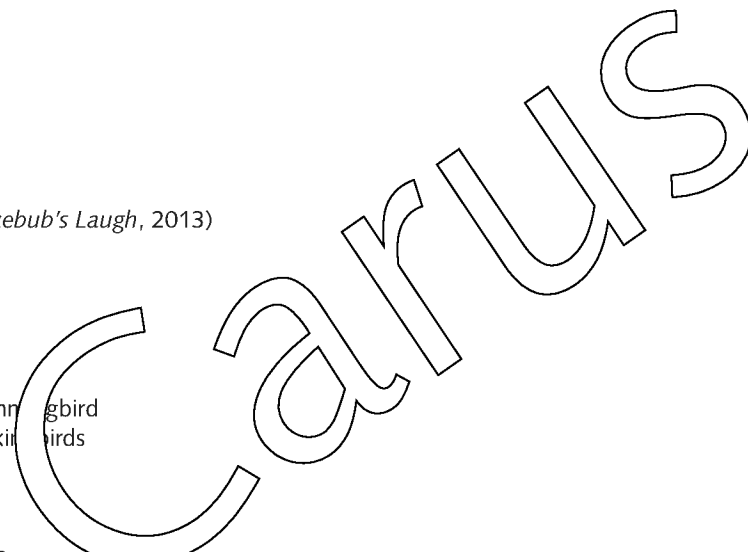
Rachel was studied at the Conservatoire de musique du Québec à Montréal with Gaoul Sosa. From 1986 to 2002 she was assistant organist at St. Joseph's Cathedral, Montréal and from 2006 was titular organist at Notre Dame Cathedral in Ottawa.

Her output includes a great deal of organ music, always tonal and skilfully laid out for the instrument. The first two numbers of *Douze Courtes Pièces* op. 31 are written for the hands alone, although the pedal is invited to take the best part of the time then. They play for just over six minutes each. The third piece in the set is a large-scale sonata running to 17 pages and taking 13 minutes in performance. It is colourful and builds to several climaxes.

The solo *Symphonie* of 2002 is clearly French-influenced. The slow, compound time *Prelude* has a similar feel to the comparable movements in Widor's 3rd and Vierne's 4th symphonies, although here the texture is lightened by passages involving a solo combination with Nazard 2 2/3. The *Scherzo* is charming and seems to owe its parentage to both the *Intermezzo* from Vierne's 3rd Symphony and also to the *Scherzo* from Flor Peeters' *Suite Modale*, though it is longer than either.

In the *Aria* we are clearly back in the language and mood of Vierne, with flavours and textures influenced by such pieces as the *Adagio* from the 3rd symphony and the *Romance* from the 4th. The *Toccatina* is a vigorous final movement with energetic repeated sixteenth note chords in the manuals, alla Dupré.

There are four sets of *Twelve Short Pieces*. Opus 43 is the most concise of the four collections and is written almost entirely for manuals alone, with the pedals playing only a few optional notes. The set contains a lively and humorous *Toccatina*, a quirky *Trumpet Tune*, a tongue-in-cheek *Circular Fugue* in two voices, a lively *Rondo*, and a Buxtehude-like *Triangular Fugue*. The only movement in which the (optional) pedal gets its own staff is the *Moto Perpetuo*. The average length per piece is just 2/3 minutes.



The next set of *Twelve Short Pieces* consists of several opus numbers. The pieces are a little more involved than opus 43 but the pedals are still used only sparingly. The first piece, *Hommage à Couperin*, is a little moto perpetuo movement in F major, originally written for the harpsichord. The next piece, A "Royal Canadian" Fanfare, is a short, humorous, fanfare fugue with some bold harmonic shifts. It enshrines both *O Canada* and *God Save the Queen*. The pedals are used in this.

The third, fourth and fifth pieces in the set were originally conceived as *Trois Bagatelles* op. 54 and written specifically for the reed organ. They form an attractive set for hands alone, the swift *Perpetuum Mobile* contrasting with the slow, expressive *Meditation*. The *Danse Variée* consists of a theme and six variations, often quite busy and energetic for the fingers. Pedals can be used in the final gesture. The remaining seven pieces form opus 58. Pedals are required only in the first of them (*Soliloquy*). The *Ciaccona* (sic!), in the Dorian mode, is an attractive specimen and the lively 12/8 *Prelude* is charming. The closing piece, *Fuga Comica*, is eccentric and amusing, quick, light, and staccato.

The remaining two sets of *Twelve Short Pieces* are more involved. Most have fully integrated pedal parts and they are, in general, more demanding to play. With only one exception, the pieces were all commissions. The delightful *Fugue on a Bird's Song*, which dances so well and contains some long trills, is written for 4' and 8' pedals only, while *Toccatarina* is an energetic and exciting show piece ending with the full organ. *Badinerie on Loben den Herren* is an amusing and unusual outing for the tune, quick and staccato. Pedals need not be used in this. *Romance (Wedding Melody)* is a beautiful aria with a more impassioned central section building up to a climax. The *Impromptu*, marked *Andantino*, flows easily, though with a tinge of sadness.

Opus 68 opens with a searchingly beautiful *Prologue* in memory of the musicologist, Kenneth Elliott. The second piece, *Eglogue*, is written in memory of the composer's own uncle and godfather, Lucien Goulet. The *Épilogue on Genevan Psalm 42* is subtitled *Toccatina-Fantasia* and, after a melodic introduction, finds a determined momentum. The first of the *Three Short Studies in Monology*, written for André Adair, is almost entirely for pedal solo and makes a fine, advanced exercise. *The Flight of the Hummingbird*, which contains some tightly controlled pedal trills, is a hugely enjoyable tour de force in the manner of Lisztsky-Korsakov.

Bach's famous Toccata in D minor (BWV 565) provides the subject for the *Chromatic Fugue on a Well-Known Theme*.

The *Introduction to a Theme by Raymond Daveluy* is based on the fugue subject from Daveluy's four-movement *Concerto for Organ*. It is a substantial virtuoso piece, running to over twelve minutes. The language is very reminiscent of Max Reger.

Épilogue was the first prize winner in the Marilyn Mason New Organ Composition Competition in 2009. It is in a verse-chorus form, the main theme being introduced fortissimo in octaves at the outset in a pounding rhythmic pattern. The preface that the music may evoke a Sunday morning church service, beginning with the playing of hymns, passing to the singing of hymns, the quiet prayerfulness later, and finally the bells ringing as the service comes to a close. The piece ends with the music fading out into the world. It plays for six and a half minutes.

Beelzebub's Lament is an exploration of repeated notes, intended to sound like a sinister, understated chuckle. The second idea suggests the chromatic buzzing of a fly. This entertaining, tough concert study plays for almost eight minutes.

Concerto for Pedals on "That Good Old Baylor Line" was premiered by Isabelle Demers on October 10, 2010 at the Methuen Memorial Hall, Massachusetts. It is a substantial tour de force, consisting of theme and 12 variations and running to 22 minutes of music. The pedals play alone for all but the theme variations 4 and 12.

Bruce Mather (b. 1939)

Six Études pour Orgue (1982)

1. Ostinati
2. Les Espaces
3. Vision Fugitive
4. L'Épouvante
5. Textures
6. Récit de Tierce en taille

Mather was born in Toronto but has made Montréal his home since 1966. He studied with Oskar Morzwetz, Godfrey Ridout, Tālvāldis Kēniņš, John Weinzweig, Darius Milhaud, and Olivier Messiaen. His set of *Six Études* explores a variety of organ colours and textures, beginning with a fluid trio for 8' stops. The second is a tapestry of sustained sounds, starting high up on the Positif Flûte 4' and gradually gathering deeper sonorities. The third presents rapid figuration on a single 8' flute in the Positif with louder interjections on the Grand Orgue. *L'Épouvante* ("Terror"), another sustained movement, is registered for the Grand Orgue Bourdons 16' & 8' *piano*. The hands play in four voices, the left low down in the bass, while the pedal reeds (marked *fff*) ring out below. No. 5, *Textures*, is a complex scherzo-like movement involving chattering chords in polyrhythm. The registration adds complexity with the right hand on the Grand Orgue Bourdon 8' and Doublette 2, the left on Positif Bourdon 8' and Tierce 1 3/5'. The pedal sustains long notes on Flutes 4' & 2'. No. 6, *Récit de Tierce en taille*, is a 20th century version of the well-known classical French model. The movement begins sedately enough but soon generates a virtuosic dialogue between the Positif and Grand Orgue (on Bourdon 16', 8' and Montre 8') before coming to rest.

Récit de Tierce en taille from Bruce Mather's *Six Études pour Orgue*

The set is unique in style and language and deserves to be widely played. The duration is 23 minutes. See also p. 272ff.

Heather Spry (1954–1996)

Three Pieces for Organ

1. Spring Song (1990)
2. Meditation on Silent Night (1979)
3. Earth Dance (1992)

Heather Spry graduated from the University of Toronto in 1976. She subsequently held various positions as organist and choirmaster in several Toronto churches, also acting as accompanist to various Toronto choirs. In addition she was also very active as an examiner for the RCCO, authoring many of the exam papers.

The RCCO publishes three short organ pieces, composed at different times, as a set. They are quirky, delightful and full of humour. *Spring Song* begins innocently enough but the harmonies soon develop an individual slant. The central section is bitonal and actually noted with two simultaneous key signatures (two sharps for right hand and pedal, five for the left hand). Similarly, *Meditation on Silent Night* begins as if there are to be no surprises. Then the harmony begins to follow its own course. The central passage, in which the right hand plays a sequence of high, dissonant chords (perhaps evoking distant bells) while the right foot plays the same (left holding a low drone E) is charming.

The vigorous, rhythmic *Earth Dance*, marked fortissimo, is an exciting, modestly brief toccata. The piece is not difficult to play.

Peter Togni (b. 1959)

Liturgical Suite (Based on Themes from the Missa Orbis Factor) (1983)

1. Prelude (Kyrie eleison)
2. Offertory (Sanctus)
3. Communion (Agnus Dei)
4. Postlude (Benedicamus Domino)

Peter-Anthony Togni is the son of the organist and composer, Victor Togni. He studied with Frederick Geoghegan, Stephen Chatman, Jean Langlais and Allain Gaussin and is well-known as a composer, organist and broadcaster. The *Liturgical Suite* is not difficult to play, even the first movement, with its busy sixteenth notes, lying well under the hand. It was begun in Paris while the composer was studying with Langlais (to whom the *Postlude* is dedicated) and completed in Vancouver. It occupies ten minutes in performance.

Five Liturgical Improvisations (1935–1966)

1. Jesu Domine
2. Ave Maria
3. Adoro te
4. Laudate
5. Alleluia

He was born of Swiss parents in Dar es Salaam, Tanganyika, East Africa (now Tanzania). His exploration of the organ began at the Abbey of Einsiedeln in Switzerland but he later went on to study with Fernando Germani, Olivier Messiaen, Marcel Dupré, Rolande Falcinelli, Jean Langlais, and Jean-Jacques Grunenwald. His visits to Canada began in 1958 when he was an invited recitalist at the National Convention of the RCCO in Ottawa. He held several positions as organist in Toronto from 1960 onwards. On 29 March 1965, while on the way to Montreal to record an organ recital for the CBC, he was tragically killed in a car accident.

His one completed organ work is the set of *Five Liturgical Improvisations*, which plays for about 14 minutes. An able technique is needed for a good performance of the last of the five (an *Alleluia* requiring nimble fingers) but the set is otherwise not difficult. It has gained a hallowed place in the Canadian organ repertoire and its composer is remembered with affection. They are modest, honest, warm pieces that deserve to be better known outside of North America.

Claude Vivier (1948–1983)

Les Communiantes (1977)

Vivier, a student of Stockhausen, played the organ for a time as a teenager but this is his only mature work for the instrument. *Les Communiantes* takes its title from a painting of two young communicants which the composer kept on his desk and which had made a profound impression on him. Vivier had recently returned from an extended visit to Asia and some of the harmony and melodic figures may have been inspired by the music he heard there. It is certainly one of the most individual organ scores in North American music, rising from a relatively static opening, through increasingly impassioned figuration and wide-reaching melodic shapes to achieve an overwhelming intensity of expression. The registration is often biting and incisive, thus giving maximum clarity of attack to the very detailed ornamented figures and repeated notes. Towards the end there is an indication for a flute stop to be pushed halfway in, thus creating a small glissando in speech, but the effect can be simulated on electric action to a certain extent by simply closing a swell box. *Les Communiantes* is very difficult to play and demands dedicated preparation not only to master the notes but also to fully understand and convey its sweep of emotional charge. But it is unique and, in the opinion of the present writer, a masterpiece. It plays for 17 minutes.

15. Grand orgue. Plein jeu

The image displays a page of musical notation for the organ piece 'Les Communiantes' by Claude Vivier. It features three systems of music, each consisting of a treble and bass staff. The notation includes various rhythmic values, slurs, and dynamic markings. A large, stylized watermark 'SARAS' is overlaid on the score. The text 'Grand orgue. Plein jeu' is written above the first system. The number '15.' is in the left margin. There are also some performance instructions like '3', '8' + 16'', and '3' scattered throughout the score.

From Claude Vivier's *Les Communiantes*

Acknowledgements Music Examples

Music example 1: courtesy of Edition Peters	Music example 9: courtesy of Berkeley: David Sheinfeld
Music example 2: courtesy of BMI Canada Ltd	Music example 10: courtesy of G. Schirmer
Music example 3: courtesy of American Composers Alliance	Music example 11: courtesy of Timothy Tikker
Music example 4: courtesy of Jackson Hill	Music example 12: courtesy of Les Editions la Dulciane
Music example 5: courtesy of Paul Lombardi	Music example 13: courtesy of David Eagle
Music example 6: courtesy of Christopher Marshall	Music example 14: courtesy of CMC, Centre de Musique Canadienne
Music example 7: courtesy of Jonathan Orwig	Music example 15: courtesy of Boosey & Hawkes
Music example 8: courtesy of Brian Schober	

Acknowledgements Individuals

Elizabeth Anderson, Michael Barone, Barrie Cabena, Carson Cooman, Keith Dale, David Eagle, Hans-Ola Ericsson, Jeremy Filsell, Greg Hand, David Higgs, Rachel Laurin, Wayne Leupold, Dan Locklair, Paul Lombardi, Christopher Marshall, Jonathan Oldengarm, Jonathan Orwig, Julian P'agean, Peter Togni, Timothy Tikker.

Table of difficulty of works mentioned in the text of this chapter

Since relative technical difficulty is, to a certain extent, a subjective matter, this table can present only a rough guide, based on the experience of this particular writer, who finds *everything* harder as he gets older. The placement of the music in the categories set out below is not intended to suggest that the level of difficulty is uniform within each. There is a bandwidth within each of the categories, some pieces a little easier, some a little more challenging. The heading of each group describes the level of ability required to tackle the works listed therein.

Easy – Requiring no more than an average playing technique. Repertoire that may be manageable for early stage organ students. Largely sight-readable by more advanced players.

Violet Archer	Chorale Prelude: Dominus Regit Me (1960, rev. 1972)
Edith Beaulieu	Heures dominicales op. 3, no. 2 1. Élégie 2. Scherzetto sur O Filii et Filiae
William Bolcom	Chorale Prelude on "Abide with Me"
Carson Cooman	Romanza op. 186 Piccoli fiori musicali (2011/12) 1. Monody op. 949 2. Planctus II op. 951 3. Lamento e Giga op. 948 4. Canzona II op. 943 5. Sinfonia op. 945 7. Bicinium op. 978 8. Dos breves apuntes op. 946 Remembering op. 981 Diptych op. 1007 1. Aria Serena
Pamela Decker	On This Day Earth Shall Ring 4. Cranham
Derek Healey	Three Preludes based in French Hymn Tunes op. 18 2. Picardy Cookham Notebook op. 30a 4. Communion (The Last Supper – Stanley Spencer) Three Quiet Pieces op. 30b 1. Preludio (The Baptism of Christ – Stanley Spencer) 2. Canto (Based on an Ojibwa Song) 3. Pastorale (Consider the Lilies – Stanley Spencer) From the Gaelic: Ten Preludes on Irish Melodies op. 81

	1. Slane I (Lord of all hopefulness) 7. Slane III (Lord of all kindness) 10. Slane IV (Lord of all gentleness)
Jackson Hill	Five Zen Fragments 1. Shōmyō 2. Koan 3. Shakuhachi
Derek Holman	Gothic Echoes
Rachel Laurin	Carol Prelude on "Away in a Manger" Douze Courtes Pièces op. 43 1. Cantilène 7. Invocation Douze Courtes Pièces op. 48, 53, 54 & 58 4. Meditation (Trois Bagatelles op. 54, no. 2) 11. Canto Lugubre (op. 58, no. 6)
Dan Locklair	Triptych, for manuals 2. Adagio A Spiritual Pair 1. Swing Low Salem Sonata 2. "Hallowed be thy name ..."
Stephen Paulus	Meditations on the Spirit 2. In Solitude Triptych 2. Still Be My Vision
Daniel Pinkham	Revelations 1. Pastorale Four Epigrams 1. Flute Soliloquy 3. Reminiscence
Ned Rorem	Views From the Oldest House 2. Elms Organbook I 2. Episode 3. Song 4. Serenade Organbook II 1. Rex Tremendae 3. Pie Jesu 4. Stabat Mater 6. In Nomine Domine
Alan Stout	Three Organ Chorales 2. Schmücke dich, o liebe Seele
Peter Togni	Liturgical Suite 1. Prelude 2. Offertory 3. Communion
Victor Togni	Five Liturgical Inventions 2. Ave Maria

Moderately easy – Largely straightforward in terms of technical difficulty, but containing passages that will need some preparation in terms of note-learning and fingering.

Samuel Adler	Two Meditations
Violet Archer	Chorale Prelude III: Ibant magi Chorale Prelude IV: Durch Adams Fall ist ganz verderbt Aeterna Christi munera Prelude and Little Fantasy on Winchester New Variations on Aberystwyth

Robert Bates	Arizona Visions
Edith Beaulieu	Heures dominicales op. 3, no. 2 3. Communion au clocher penché
Barrie Cabena	Cabena's Homage 2. Raymond's Rownde (Pastorale on "Jesu, meine Freude") 4. Clifford's Carol (Carol) 7. Silvester's Soliloquy (Soliloquy)
John Cage	Souvenir
Carson Cooman	Organ2/ASLSP Dawning op. 396 Suite Breve op. 894 Piccoli fiori musicali 6. Rondeau op. 947 9. Hornpipe op. 934 Nine Preludes and Fugues op. 913, 1021–27 Nos. 1–8 Diptych op. 1007 2. Rondo Festivo Symphony No. 2 op. 1224 Preamble for a Solemn Occasion
Aaron Copland	Prelude for Organ
Henry Cowell	Trois Préludes de Chorals
Raymond Daveluy	1. Herzlich tut mich erfreuen 2. Herzlich tut mich verlangen
Pamela Decker	On This Day Earth Shall Ring 5. Antioch
Ross Lee Finney	Five Fantasies 4. The leaves on the trees spoke 5. Each answer hides future questions
Calvin Hampton	Consonance
Derek Healey	Cookham Notebook op. 30a 2. Folk Song (Allegretto. Christ in the Wilderness: The Scorpion – Stanley Spencer) 3. Gavotta 5. Litanic Scherzo 6. Chorale: Haec Dies From the Gaelic: Ten Preludes on Irish Melodies op. 81 3. Caoineadh na marbh (Alas, grief at night and in the morning) 5. Fanad Head (They are all gone into the world of light) 9. Peacefield (Divisions) (Jesus, Lord, we look to thee)
Ruth Watson Henderson	Meditation on "Herzliebster Jesu"
Jackson Hill	Three Mysteries Five Zen Fragments 4. Kagura 5. Gagaku
David N. Johnson	Trumpet Tune in D Trumpet Tune in E flat Fanfares to the Tongues of Fire
Larry King	Douze Courtes Pièces op. 43
Rachel Laurin	3. Intermezzo 4. Fugue "Bouclée" ("Loop" Fugue) 9. Choral et Variations 11. Fugue "Carrée" ("Square" Fugue) Douze Courtes Pièces op. 48, 53, 54 & 58

	6. Soliloquy (op. 58, no. 1)
	8. Prelude (op. 58, no. 3)
	9. Fuga Seriosa (op. 58, no. 4)
	10. Divertimento (op. 58, no. 5)
	Douze Courtes Pièces op. 64
	6. Asian Legend
	7. Badinerie on Lobe den Herren
	8. Chorale Prelude on Mit Fried und Freud
	12. Chromatic Trio
	Douze Courtes Pièces op. 68
	1. Prologue
	2. Epilogue
Dan Locklair	Triptych, for manuals (1972)
	1. Fast and Lyrical
	3. Very Fast with Fire
	Rubrics – A Liturgical Suite for Organ
	2. “Silence may be kept”
	Windows of Comfort – Organbook II
	2. ... a teacher come from God ...
	4. ... and call her blessed ...
	The Æolian Sonata
	2. Shalom (Peace)
	In Mystery and Wonder (The Casavant Diptych)
	1. Aria (God moves in a mysterious way ...)
	Glory and Peace
	1. “King of Glory, King of Peace ...” (Prelude)
	2. “... Seven whole days ...” (Pavane)
	In Memory – H.H.L.
	Angels – Two Short Tone Poems for Organ
	1. Angels of Tranquility
Frederick Marriott	The Cathedral at Night
Christopher Marshall	Second Thoughts
Stephen Paulus	Three Temperaments
	2. Pensive
Daniel Pinkham	Revelations
	2. Litany
	In the Isles of the Sea
	Four Epigrams
	2. Interlude
	4. Acclamation
	Elegy
Walter Piston	Chromatic Study on the Name of BACH
Myron J. Roberts	Homage to Perotin
Ned Rorem	Pastorale
	Views From the Oldest House
	3. The Nest in Old North Church
	Organbook I
	1. Fantasy
	Organbook III
	2. Impromptu
Brian Schober	Victimae paschali laudes
Roger Sessions	Three Chorale Preludes
	Nos. 1 & 2
Heather Spry	Three Pieces for Organ
	2. Meditation on Silent Night
Alan Stout	Eight Organ Chorales
	1. Aus tiefer Noth, 1
	2. Christ lag in Todesbanden
	3. Herzlich thut mich verlangen

5. Es ist ein Ros' entsprungen
 6. Jesu meine Zuversicht
 7. Nun ruhen alle Wälder
 8. Aus tiefer Noth, 2
- Virgil Thomson Pastorale on a Christmas Plainsong
 Variations on Sunday School Tunes
 2. There's Not a Friend Like the Lowly Jesus
- Peter Togni Liturgical Suite
 4. Postlude
- Victor Togni Five Liturgical Inventions
 1. Jesu Dulcis – Verbum Supernum
 3. Adoro te Devote
 4. Laudate Dominum

Moderately difficult – Within the grasp of players possessing a modest technique but who are prepared to put in some extended time in the learning process.

- Samuel Adler The Organ is King
 Reflection – Homage to Walter Piston
 Hymnset – Four Chorale Preludes on
 Old American Hymns
- Violet Archer Chorale Prelude on Heinelein
 Introduction and Allegro
 Chorale improvisation on O Worship the King
 Chorale Prelude V: Vom himmel hoch, da komm' ich her
 Festive Fantasy based on Pange Lingua
- Gerald Bales Petite Suite
 Toccata
- Samuel Barber Prelude and Fugue in B minor
 To Longwood House
 Wondrous Love op. 34
 Chorale Prelude on Silent Night op. 37
- Édith Beaulieu Heures dominicales op. 3, No. 2
 4. Toccata-improvisation sur le psaume
 Le Seigneur est tendresse et pitié
 5. Suite Acadiana
 a. Berceuse
 b. Lamento
 c. Variations modales sur Ave Maris Stella
- Keith Bissell Sonata (no. 1)
- William Bolcom Gospel Preludes, Book 1
 3. Just As I Am
- Barrie Cabena Cabena's Homage
 1. MacMillan's Majesty (Processional)
 3. Willan's Whim (Fantasy on One Note)
 5. Victor's Variations
 (Theme with Three Variants)
 6. Peaker's Pride (Fanfare)
 8. Frederick's Fugue (Fugue alla Pachelbel)
 9. Gilbert's Grownde (Ciacona)
 10. Hugh's Hornpipe (Hornpipe)
 Sonata for manuals only op. 23 (Sonata No. 2)
 Sonata da chiesa op. 36 (Sonata No. 6)
 Sonata Festiva op. 42 (Sonata No. 7)
 Sonata piccola op. 71 (Sonata No. 11)
 Sonata Giojoso op. 84 (Sonata No. 14)
 Sonata da chiesa III op. 242 (Sonata No. 30)
- John Cage Some of the Harmony of Maine

Carson Cooman	New England Diptych: 1. Cambridge Passacaglia op. 953 2. Gloucester Estampie op. 862 Nine Preludes and Fugues op. 1028 No. 9 Symphony No. 1 op. 1038 Symphony No. 3, "Portals" op. 1251 Toccat, Aria, and Finale op. 1184
Henry Cowell	Processional
George Crumb	Pastoral Drone
Robert Cundick	Divertimento Sonatina
Raymond Daveluy	Trois Préludes de Chorals 3. Valet will ich dir geben
Pamela Decker	Home Suite Home 1. New York: The Principal City 2. Flutes for San Francisco 3. Cajun Strings 4. Chicago Reed Blues On This Day Earth Shall Ring 1. Nun komm, der Heiden Heiland 2. Veni, Veni Emmanuel
Emma Lou Diemer	Scherzo Psalm 151
Garth Edmundson	Christus Advenit Suite Impressions Gothiques
Ross Lee Finney	Five Fantasies 1. So long as the mind keeps silent 2. There are no summits without abysses 3. Advice which the hours of darkness give
Philip Glass	Finale from Satyagraha (Act III)
Bengt Hambraeus	Antiphonie – Cathedral Music for Organ Voluntary on a Swedish hymn tune from Dalecarlia Variations sur un thème de Gilles Vigneault La Passacaille errante – autour Haendel, 1985 ...
Calvin Hampton	Three Essays Three Pieces
Derek Healey	Three Organ Voluntaries op. 1 1. Introduction and Allegro op. 1a 2. Voluntary No. 2 op. 1b 3. Larghetto, Recitativo and Allegro op. 1c Three Preludes based in French Hymn Tunes op. 18 1. Christe Sanctorum 3. O Quanto Qualia Variants op. 23 Partita '65 op. 25 Cookham Notebook op. 30a 1. Praeludium: Haec Dies From the Gaelic: Ten Preludes on Irish Melodies op. 81 2. Bunessan (Morning has broken) 4. Slane II (Lord of all eagerness) 6. Wexford Carol (an Intermezzo) (Good people all, this Christmas-time) 8. Cormac (For the might of thine arm we bless thee)
Ruth Watson Henderson	Chromatic Partita Toccat on "Westminster Abbey" Toccat and Fugue in Memory of Gerald Bales

- Celebration
 Festive Variations
 Jackson Hill Fugue on "Wie schön leuchtet der Morgenstern"
 Fanfare: Ecce sacerdos magnus
 Derek Holman Abeunt omnia in mysterium (Hommage à Messiaen)
 Prelude, Air and Fugue
 Prelude and Fugue on a theme of Purcell
 Postlude on a Melody by Melchior Vulpius
 Charles Ives Variations on "America"
 Larry King Resurrection
 Revelations of Saint John the Divine, for organ and tape
 Rachel Laurin Douze Courtes Pièces op. 43
 2. Toccata
 5. Moto Perpetuo
 6. Trumpet Tune
 8. Fugue "Circulaire"
 10. Rondo
 12. Fugue "Triangulaire"
 Douze Courtes Pièces op. 48, 53, 54 & 58
 1. Hommage à Couperin (op. 48)
 2. "Royal Canadian" Fanfare (op. 53)
 3. Perpetuum Mobile
 (Trois Bagatelles, op. 54, no. 1)
 5. Danse Variée (Trois Bagatelles op. 54, no. 3)
 7. Ciaccona (op. 58, no. 2)
 12. Fuga Comica (op. 58, no. 7)
 Douze Courtes Pièces op. 64
 2. Procession in Variations
 3. Fugue on a Bird's Song
 4. Scherzetto
 5. Toccatarina (To Katarina)
 9. Romance (Wedding Melody)
 10. Impromptu
 11. March of the Volunteers
 Douze Courtes Pièces, op. 68
 3. Epilogue on Genevan Psalm 42
 4. Three Short Studies: Monologue
 6. Three Short Studies: Dialogue of the Mockingbirds
 7. Rêverie
 9. Three Improvisation on Old Hundredth
 10. Chromatic Fugue on a Well-Known Theme
 11. Chromatic Fugue on BACH
 12. Chromatic Fugue in an Original Theme
 Dan Locklair Inventions
 2. Serenity
 Pageant for Sally
 Rubrics – A Liturgical Suite for Organ
 4. "The Peace may be exchanged."
 Windows of Comfort – Organbook I
 2. As the hart panteth (Passacaglia)
 3. ... the heavens were opened ... (Baptism Dance)
 4. ... beside the still waters ... (Chaconne)
 Windows of Comfort – Organbook II
 3. Bless the Child
 Phoenix Processional
 Jubilo (A Prelude for Organ)
 Fanfare
 The Æolian Sonata

	1. Aus tiefer not (Out of the depths I cry to Thee)
	3. Laudate Dominum (O Praise the Lord)
	Salem Sonata
	1. "... to thee our cordial thankfulness ..."
	3. "... We owe Thee thankfulness and praise ..."
	4. "... Let his work your pleasure be ..."
	Dance the Joy!
	St. John's Suite – Four Chorale Preludes for Organ
	Glory and Peace
	3. "... I will praise thee ..." (Galliard)
	4. "... I will love thee ..." (Aria)
	5. "... with my utmost art ..." (Scherzo)
	6. "... I will sing thee ..." (Trio)
	Noel's Psalm
	Holy Seasons – Four Tone Poems for Organ
	1. The Call of Advent
	2. Christmas Lullaby & Pastorale
	3. An Aria for Lent
	4. Easter Joy
	Angels – Two Short Tone Poems for Organ
	2. Angels of Joy
Carl McKinley	Scherzo-Fantasia
Henry Martin	Preludes and Fugues for Organ, Vol. 1
	10. G sharp minor
Gerald Near	Sonata
	Carillon on a Ukrainian Bell Carol
	Sonata Breve (Second Sonata)
Stephen Paulus	Meditations on the Spirit
	1. In Torment
	3. In Triumph
	Three Temperaments
	1. Fervent
	3. Impassioned
	Triptych
	1. Like an Ever-Rolling Stream
	3. As If the Whole Creation Cried
Vincent Persichetti	Chorale Prelude: Drop, Drop Slow Tears
	Sonatine for Organ Pedals Alone op. 11
Daniel Pinkham	Revelations
	3. Toccata
	The Four Winds
Ned Rorem	Fantasy and Toccata
	Organbook I
	5. Reveille
	Organbook II
	2. Magnificat
	5. "Eli, Eli, Lama Sabachthani?"
	Organbook III
	4. Fanfare
Roger Sessions	Three Chorale Preludes
	No. 3
Alan Stout	Eight Organ Chorales
	4. Jesus meine Freude
	Three Organ Chorales
	3. Wer nur den lieben Gott
Virgil Thomson	Fanfare
	Prelude for Organ
	Passacaglia
	Variations on Sunday School Tunes

	3. Will There Be Any Stars in My Crown?
	4. Shall We Gather at the River?
	Church Organ Wedding Music
	Organ Voluntaries – A Suite
	Nos. 1 & 2
Timothy Tikker	Three Improvisations on “Austria”
	Three Gregorian Sketches
	1. Prelude: Kyrie (Orbis Factor)
	2. Fugue: Asperges Me
	Fleurs Grégoriennes
	1. Introit: Petite Fleur musicale
	2. Communion: Rose mystique
Everett Titcomb	Introit: Requiem Æternam – Choral-Méditation
Heather Spry	Festive Flutes
	Three Pieces for Organ
	1. Spring Song
	3. Earth Dance
Victor Togni	Five Liturgical Inventions
	5. Alleluia

Difficult – Manageable only by players with a fully-fledged technique and sustained powers of concentration.

Samuel Adler	Wind Songs
	Toccat, Recitation and Postlude
	Fantasy on the Name Craighead
	Epistrophe – A Sonata for Organ
	Festive Proclamation for Solo Organ
	In Praise of Bach – A Fantasy for Organ on BACH
William Albright	Chasm (1986)
Keith Bissell	Sonata No. 3
William Bolcom	Mysteries
	Gospel Preludes, Book 1
	1. What a Friend We Have in Jesus!
	2. La Cathédrale engloutie (Rock of Ages)
	Gospel Preludes, Book 2
	Gospel Preludes, Book 3
	Gospel Preludes, Book 4
George Cacioppo	holy ghost vacuum, or america faints
Raymond Daveluy	Sonata No. 3
	Sonata No. 5
	Sonata No. 6
	Fantaisie (Sonata 7, movt. 1)
Pamela Decker	Toccat
	Retablos
	Kairos
	Flores del Desierto
	Río abajo río
	Home Suite Home
	5. Tango for Tucson
	Passacaglia on BACH
	El Tigre
	On This Day Earth Shall Ring
	3. Personent Hodie
Emma Lou Diemer	Fantaisie
	Toccat
	Four Biblical Settings
Dean Drummond	Organ Toccat
Ross Lee Finney	Five Fantasies
	5. Each answer hides future questions
Philip Glass	Dance 2

Calvin Hampton	Dance 4 Sonata Two Improvisations God Plays Hide and Seek, for organ and tape Music for an Important Occasion In Praise of Humanity Concerto for Solo Organ Five Dances
Derek Healey	The Alexander Variations, for two organs Introduzione, Aria e Passacaglia op. 15c (Organ Voluntary No. 6) Festus op. 33 Sonata No. 2 op. 75 Sonata No. 3 op. 80
Bálint Karosi	"Által mennék" ... Improvisation on a Hungarian folksong Flutes (Etude pour orgue)
Tāivaldis Keņiņš	Suite in D Introduction, Pastorale and Toccata
Rachel Laurin	Trois Pièces op. 31 Epilogue op. 50 Douze Courtes Pièces op. 64 1. Chromatic Fantasietta Douze Courtes Pièces op. 68 5. Three Short Studies: The Flight of the Hummingbird 8. Dithyrambe
Dan Locklair	Inventions 1. Frustrations and Hope 3. Levity 4. Faith 5. Agonies and Ecstasies Ayre for the Dance Rubrics – A Liturgical Suite for Organ 1. "... 'Hallelujah,' has been restored ..." 3. "... and thanksgivings may follow." 5. "The people respond – Amen!" Voyage A Spiritual Pair 2. Go, Tell It! Windows of Comfort – Organbook I 1. Trinity's Shield 5. Alpha and Omega Windows of Comfort – Organbook II 1. Matthew's Call 5. Christ's Ascension Celebration In Mystery and Wonder (The Casavant Diptych) 2. Toccata (... His wonders to perform ...) Spreckels Fancy Glory and Peace 7. "... e'en eternity's too short to extol thee." (Finale) O Festive Day
Henry Martin	Preludes and Fugues for Organ, Vol. 1 Nos. 1–9, 11 & 12
Jonathan Orwig	Toccata and Fugue in G minor
Stephen Paulus	Toccata King David's Dance Organic Romp
Vincent Persichetti	Bliethely Breezing Along (from Baronian Suite) Do not go gentle op. 132 (for pedals alone)

	Dryden Liturgical Suite op. 144
	Parable VI
	Shimah b'koli (op. 89)
	Sonata op. 86
Ned Rorem	Views From the Oldest House
	1. Sunrise on Sunset Hill
	4. Spires
	5. Rain Over the Quaker Graveyard
	6. Sunday Night
	A Quaker Reader
	Organbook III
	1. Rondo
	3. Passacaglia
	5. Fugue
Roger Sessions	Chorale (No. 1)
Leo Sowerby	Symphony in G
Alan Stout	Study in Densities and Durations
	Three Organ Chorales
	1. Wo soll ich fliehen hin? Two verses
Virgil Thomson	Variations on Sunday School Tunes
	1. Come, Ye Disconsolate
	Pange Lingua
	Organ Voluntaries – A Suite
	No. 3
Timothy Tikker	Three Gregorian Sketches
	3. Fantasy-Paraphrase: Te Deum
	Tiento de Batalla sobre el Balletto del Granduca
	Fleurs Grégoriennes
	3. Sortie: Guirlandes nuptiales
	Toccata Kopanitsa
	Divinum Mysterium – Solemn Meditation
Richard Toensing	Sounds and Changes II
Healey Willan	Introduction, Passacaglia and Fugue in E flat minor
Charles Wuorinen	Evolutio

Very difficult – Repertoire that demands exceptional mastery of the instrument *and* a fully focused, determined musical intellect.

Samuel Adler	Sonata for Organ Solo
	Partita for Organ
William Albright	Organbook I
	Organbook II
	Organbook III
	De Spiritum
Milton Babbitt	Manifold Music
Édith Beaulieu	Symphonie No. 1 op. 3, no. 1
William Bolcom	Black Host, for organ, percussion and tape
Raymond Daveluy	Sonata No. 4
David Eagle	Strahlen
Morton Feldman	Principal Sound
Calvin Hampton	Prelude and Variations on Old Hundredth
Bálint Karosi	Symphony No. 1, on a Chorale by Béla Bartók
Rachel Laurin	Symphony No. 1 op. 36
	Introduction and Passacaglia on a Theme
	by Raymond Daveluy op. 44
	Étude-Caprice: Le rire de Belzébuth op. 66
	(Beelzebub's Laugh)
	Étude Symphonique pour pédale solo: Variations sur
	That Good Old Baylor Line op. 72 (2014)

Paul Lombardi	Peace, Be Still
Christopher Marshall	Ataata
Bruce Mather	Six Études pour Orgue
Brian Schober	Evaporations
	Toccatas and Fantasias
Gunther Schuller	Triptych
Ralph Shapey	Variations
David Sheinfeld	Elegiac Sonorities
Leo Sowerby	Pageant
Timothy Tikker	Sequentia: Dies Iræ
Claude Vivier	Les Communiantes
Charles Wuorinen	Natural Fantasy

Publishers and Sources

Associated Music Publishers	Henry Martin	
	Gunther Schuller	
Augsburg Publishing House	Derek Healey:	Three Quiet Pieces op. 30b
	David N. Johnson:	Trumpet Tune in D
	Alan Stout:	Eight Organ Chorales Three Organ Chorales
Aureole Editions	Gerald Near:	Carillon
Bärenreiter-Verlag	Bengt Hambraeus	
Belwin-Mills Publishing Corporation	Peter Togni	[out of print]
BMI Canada Ltd.	Gerald Bales:	Petite Suite
	Keith Bissell	
	George Cacioppo	
Boosey & Hawkes Music Publ. Ltd.	Ned Rorem	all, except Pastorale
	Claude Vivier	
Chester Music	Philip Glass	
CMC (Canadian Music Centre)	Violet Archer	
	Raymond Daveluy:	Sonate sixième
	Derek Healey:	Cookham Notebook Sonata No. 3 op. 80
	R. W. Henderson:	Meditation on "Herzliebster Jesu" Toccata
	Derek Holman:	all, except Prelude, Air and Fugue
	Tāivaldis Ķeniņš	
	Bruce Mather	
ECS Publishing Group	Barrie Cabena	all, except Cabena's Homage
	Derek Healey:	From the Gaelic
	Daniel Pinkham:	In the Isles of the Sea
Edition Peters Group	Charles Wuorinen	
	Ross Lee Finney	
	William Albright:	De Spiritum Organbook III
	Milton Babbitt	
	John Cage	
	George Crumb	
	Pamela Decker:	Toccata
	Alan Stout:	Study in Densities and Durations
Éditions Cheldar	Denis Bédard	
Éditions Jobert	William Albright:	Organbooks I & II
Éditions Salabert	Brian Schober:	Evaporations
Edward B. Marks Music Company/ Belwin Mills	William Bolcom:	Mysteries
Edward B. Marks/Hal Leonard	William Bolcom:	Gospel Preludes
Elkan Vogel Inc.	Vincent Persichetti:	Sonatine for organ pedals alone Sonata op. 86 Parable VI op. 117 Dryden Liturgical Suite op. 144
H. W. Gray	Roger Sessions	
	Virgil Thomson:	all, except Pange Lingua Organ Voluntaries
	Richard Toensing	
Hinshaw Music Inc.	Samuel Adler:	Fantasy on the Name Craighead
	Jackson Hill:	Three Mysteries
Ione Press/ECS Publishing	Daniel Pinkham:	Elegy Four Epigrams Revelations

Jaymar Music	Derek Healey:	Three Organ Voluntaries op.1 Sonata No. 2 op. 75
E. C. Kerby / Hal Leonard	William Bolcom: Dan Locklair:	Black Host Rubrics Inventions Ayre for the Dance Voyage Windows of Comfort Organbook I+II A Spiritual Pair Constellations
Les Éditions Jacques Ostiguy Les Éditions La Dulciane Wayne Leupold Editions	Raymond Daveluy: Edith Beaulieu Samuel Adler:	Trois préludes de chorals all, except Symphonie No. 1 op. 3 Wind Songs Epistrophe The Organ is King Sonata for Organ Solo Partita for Organ
	Robert Bates Carson Cooman Pamela Decker Calvin Hampton Bálint Karosi Larry King Rachel Laurin	all, except Symphonies Toccata, Aria, and Finale all, except Toccata
Mercury Music Corporation Morning Star	Samuel Adler: Emma Lou Diemer Gerald Near	Two Meditations all, except Carillon
Novello & Co. / Music Sales	Robert Cundick Derek Healey:	Three Preludes on French hymn tunes Introduzione op. 15c Variants op. 23 Partita '65 op. 25
OUP (Oxford University Press)	Derek Holman: Samuel Adler: David N. Johnson:	Prelude, Air and Fugue Toccata Trumpet Tune in E flat
Paulus Publications Peer Music Randall M. Egan	Stephen Paulus Ned Rorem: Gerald Bales:	Pastorale Toccata
Ricordi / Hal Leonard Royal Canadian College of Organists	R. W. Henderson: Dan Locklair: Ruth W. Henderson:	Chromatic Partita Phoenix Processional Jubilo Sonata da Chiesa Toccata and Fugue Celebration
G. Schirmer Inc.	Heather Spry Samuel Adler:	Hymnset
Subito Music Publishing	Virgil Thomson: Dan Locklair:	Pange Lingua Three Organ Voluntaries Casavant Diptych Triptych, for manuals Pageant for Sally Fanfare The Æolian Sonata Salem Sonata Celebration Dance the Joy! Spreckels' Fancy Glory and Peace O Festive Day In Memory Noel's Psalm Holy Seasons Angels In Praise of Bach
Theodore Presser Company	Samuel Adler: Vincent Persichetti:	Shimah b'koli op. 89 Chorale Prelude Do not go gentle The Four Winds
Universal Edition Vivace Press Waterloo Music World Library of Sacred Music, Inc. Zimbel Press	Daniel Pinkham: Ralph Shapey Morton Feldmann Samuel Adler: Barrie Cabena: Victor Togni Carson Cooman:	Festive Proclamation Cabena's Homage Symphonies Toccata, Aria, and Finale
Manuscript/self-published	Samuel Adler: Édith Beaulieu: Raymond Daveluy Dean Drummond David Eagle Ruth W. Henderson: Jackson Hill Paul Lombardi Christopher Marshall Jonathan Orwig David Sheinfeld Brian Schober: Timothy Tikker	Reflection – Homage to Walter Piston Symphonie No. 1 op. 3 all, except Trois Préludes Sonata 6 Festive Variations all, except Three Mysteries Toccatas and Fantasias Victimae paschali laudes