

Solo Organ



**JS BACH:
CLAVIERÜBUNG III**

Malcolm Proud:

**Metzler Organ, Stadtkirche
Stein am Rhein (Switzerland)**

MAYA MCD0803

www.maya-recordings.com
68'46"

Malcolm Proud already has an impressive discography, but this CD has to be a major achievement in his list of recordings to date. He gives the listener bold readings of what must be one of Bach's greatest compositional achievements – not least in terms of the collective effect of the anthology, as evinced by this CD. The 1992 Metzler organ also rises well to the challenge, with a fine *pleno* – aided by a warm acoustic – as well as an almost infinite range of smaller chorus and solo registrations – not least a delicious *cantus firmus* pedal reed. Proud's ornamentation, articulation and phrasing add much to a fine recording of this glorious music, reaching its climax with that wonderful tripartite *Fugue* performed – rightly in my view – at a suitably majestic pace. **DB**



**ALEXANDRE
GUILMANT:
SEPTIÈME**

**SONATE AND OTHER
WORKS**

**Joris Verdin: Henry Willis
Organ, St Patrick's Cathedral,
Dundalk**

RICERCAR RIC 267

www.ricercar.be 73'00"

Guilmant was a prolific composer for the organ, as well as being a fine organist, musicologist, teacher and much more. It is good that in recent years he has been rehabilitated, including through a number of recordings. The main work on this

CD is the *Septième Sonate*, though we also have a number of other fine pieces: *Allegretto en si mineur*; *Méloдие*; *Le Cygne (Saint Saëns)*; *Impression Grégorienne*; *Stabat mater dolorosa* (with chants by the group Resurgam); *Marche funèbre et Chant séraphique*. I was not sure at first if I was going to be in favour of this recording, for the first movement of the *Sonate* seemed both hurried and unclear, but perhaps it was my ears adjusting to the acoustic and the sound of the fine three manual Willis. Thereafter I was much impressed by both organ and player, especially in the slower, quieter movements (such as the *Lento assai* of the *Sonate*). Just occasionally I felt that the balance was not quite right – too much pedal at times in *Le Cygne*, for instance, but the organ had a wonderful smooth grandeur throughout. It is good that this fine instrument can be heard more widely. I hope that we have more CDs before too long. **DB**



**JOHANN
PACHELBEL:
ORGAN WORKS,
VOL. II**

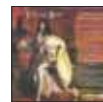
**Matthew Owens; Frobenius
Organ, Canongate Kirk,
Edinburgh**

DELPHIAN DCD34031

www.delphianrecordings.co.uk 72'01"

I was very happy to review volume I in this series recording Pachelbel's organ music; I am equally pleased to be able to do the same for volume II. Matthew Owens is a fine player, with a wonderful sense of rhythm, registration, tempo and articulation. The Frobenius at Canongate makes a splendid vehicle for his interpretation of this wonderful, inventive music, especially when it comes to

colouring the sense of the music. The bulk of the pieces are chorale based, and those listeners who know Bach's own contribution to this repertoire will be aware of the melodies on which Pachelbel's works are also based. Interspersed between these works are a series of fugues and the *Aria Prima in D minor*, the CD ending with the *Magnificat Tertii Toni*. Once again, I recommend this disc most highly, both for the performances and the rich repertoire that, thanks to Owens and Delphian, we are now getting to know properly. **DB**



**VIVE LE ROI:
MUSIC OF ANDRÉ
RAISON**

**H Joseph Butler; CB Fisk
Organ, Downtown United
Presbyterian Church,
Rochester, New York, USA.
PRO ORGANO CD 7008
www.zarex.com 45'49"**

The CD consists of Raison's *Messe du Deuxième Ton* performed in alternation with Henri DuMont's *Messe Musical du Deuxième Ton*. The offertory is Raison's *Offerte 'Vive le Roi' des Parisiens à son entrée à l'Hostel de Ville, le 30me de Janvier, 1687*. It is surprising that, today, Raison is not as well known as his contemporary organist composers, such as Couperin or Daquin. He was certainly seen as being in the top rank in his lifetime and published a substantial corpus of music for the instrument. This splendid CD should ensure that Raison is better known from now on. Fisk's opus 83, though eclectic in design, suits this music extremely well, and Butler is a superb interpreter, with a sure touch, not least for the ornamentation that is such an essential part of this subtle, stylised music. The *alternatim* app-

roach works well and aids further in bringing this organ mass to life. There are also some pdf files on the CD which add much to the disc's worth. Highly recommended. **DB**

**CZECH MUSIC FOR ORGAN:
IAIN QUINN**

**Norwich Cathedral Organ
CHANDOS CHAN 10463
www.chandos.net 73'08"**

The Postludium to Janacek's *Glagolitic Mass* is probably the best known piece in the Welsh organist Iain Quinn's recital of Czech music. Neither Smetana, whose *Six Preludes* were commissioned in 1846, nor Dvorak, with a *Fugue* from as early as 1859, were attracted to the organ, while Martinu wrote *Vigilia*, his sole work for the instrument, late in life. Reflecting his oppressed fellow-countrymen's emotions in World War II, Vitezslav Novak made a far more impressive contribution to the organ repertory with his *St Wenceslas Triptych*, a half-hour composition subsequently arranged for organ. *Variations on 'Victimae Paschali Laudes'* are a reminder of the gifts of Jiri Ropek, who toured widely and came to England. Quinn gives the specification of the large organ at Norwich Cathedral, without, however, explaining its suitability for the music he plays. His brief programme notes might also have commented more fully on the specifically Czech characteristics of the music he champions. **CNS**



**NAJI HAKIM
PLAYS THE
ORGAN AT**

**GLENALMOND COLLEGE
SIGNUM SIGCD130
www.signumrecords.com
71'58"**

This is a live recording of ▶

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