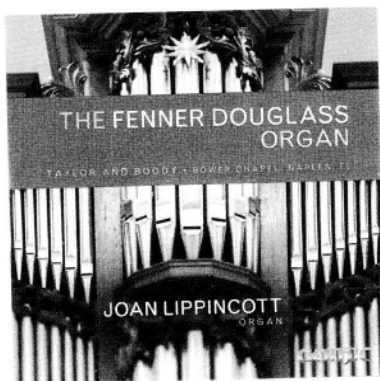


F minor (BWV 534), *Toccata and Fugue in F Major*, BWV 540, *Fantasia and Fugue in A Minor*, BWV 561, *Trio Sonata No. 3 in D Minor*, BWV 527, *Concerto in A Minor*, BWV 593, *Aria in F Major*, BWV 587, and the *Pastorale*, BWV 590. Margaret Phillips demonstrates her authority as a Bach interpreter through invigorating, rhythmically strong, energetic, cleanly articulated, transparent performances, revealing the inner polyphony as well as the thematic contours of each work. In the C-Major Prelude and Fugue (BWV 547), she refrains from adding cadenzas during the rests near the end. Her Trio Sonata playing is supple, graced by stylish ornaments. She explores various styles and registrations in the wide gamut of chorale settings. Supported by an instrument that has clean, clear voicing ideal for counterpoint and an optimal blend of brilliance, color, and foundation tone, her playing achieves an ideal of Bach performance that will be appreciated by teachers, students, and lovers of Bach's music.



THE FENNER DOUGLASS ORGAN. Joan Lippincott, organist. III/39 Taylor & Boody organ (Opus 36, 2001) of Bower Chapel, Naples, Fla. Gothic Records G-49255. Gothic-catalog.com. Renowned as a performer and teacher as well as a scholar who has published groundbreaking, authoritative books on the French organ (*The Language of the Classical French Organ* and *Cavaillé-Coll and the French Romantic Tradition*), Fenner Douglass had a profound influence on historical organbuilding practices. The exquisite Taylor & Boody organ in Bower Chapel was directly influenced by his work as consultant for the project, and is named in his honor. It is based on North German and Dutch practices of the 16th century. Situated in an acoustically favorable environment and tuned in Kellner, it sings with a vibrant, rich, clear, cohesive voice that captivates the listener at every dynamic and pitch level. Joan Lippincott is the perfect choice to demonstrate this instrument, and she does so with ingratiating elegance, integrity, and brilliance. Her program, also dedicated to Fenner Douglass, demonstrates the rich variety of tonal character and versatility of the instrument. It features the music of J.S. Bach and four composers directly influenced by his music. Bach's *St. Anne Fugue* is played with optimum articulation, rhythmic buoyance, and well-proportioned tempo contrasts in its three sections. The *Trio Sonata in G Major*, BWV 1027a, is a transcription, probably by Johann Peter Kellner and Johann Nicolaus Mempel (two of Bach's copyists) of the versions for viola da gamba and harpsichord (BWV 1027) and for two flutes and continuo

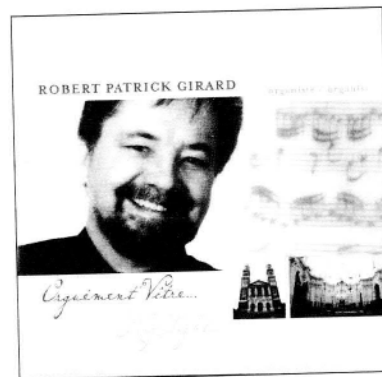
(BWV 1039). It is a welcome inclusion here, being an attractive addition to the Six Sonatas. Lippincott plays the four-movement sonata with deftness, rhythmic nuance, and poise. A thoughtful, sensitive reading of *Nun komm der Heiden Heiland*, BWV 659, is followed by a powerful performance of the *Pas-sacaglia*. Here, Lippincott chooses registrations that change appropriately with the contours of the variations, ending with a compelling organo pleno fugue. Lippincott's Bach performances are a paradigm of current thought on style and interpretation. Her performances of the remaining works are equally compelling. Brahms's *Chorale Prelude on "O Traurigkeit, o Herzeleid"* demonstrates the organ's foundation and color stops, also providing clarity in the counterpoint. The yearning, lyrical phrases of Brahms contrast with the brisk, vigorous rhythms of Mendelssohn's *Sonata No. 3 in A Major*, where Lippincott demonstrates consummate control of tempo while conveying the unfolding drama of the first movement. The second movement is simply conveyed as a lovely song without words. The *Fugue on BACH*, Op. 60, No. 1 of Schumann combines a build-up of foundation tone with clearly rendered counterpoint and carefully controlled modifications of tempo. Lippincott concludes with a brilliant performance of Mozart's *Fantasia in F Minor*, K. 608, which contrasts the organ's penetrating plenum with its liquid flutes. Lippincott plays this technically demanding score with remarkable bravura, rendering the contrapuntal sections with absolute clarity and control. The final fugue is particularly exciting. This recording clearly demonstrates that Joan Lippincott well deserves her reputation as one of our finest organists. Her exceptional gifts are ideally wedded to this splendid instrument. This recording will be highly valued by teachers, students and all lovers of great organ music and playing.

ORGUÉMENT VÔTRE . . . HIGHLIGHTS. Robert Patrick Girard, organist. III/72 organ of the Cathédrale Saint-François-Xavier, Ville de Saguenay (Chicoutimi), Québec, Canada (Casavant Opus 916, 1922; restored by Guilbault-Thérien 1988). Available from Sillons le Disquaire, 1149 rue Cartier, Québec City; 418-524-8352; e-mail: info@sillons.com.

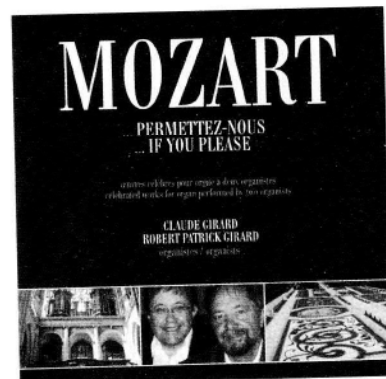
MOZART . . . PERMETTEZ-VOUS . . . IF YOU PLEASE. Claude Girard and Robert Patrick Girard, organists. II/15 Providence Organ (Opus 7, 1973, originally at Sainte-Croix de Shawinigan Church, removed and reinstalled in Sainte-Geneviève parish, Québec City by Jean-François Mailhot, 2005). Available from Sillons le Disquaire, 1149 rue Cartier, Québec City; 418-524-8352; e-mail: info@sillons.com.

L'ORGUE 1753—VICTOIRE SUR . . . LE TEMPS. L'Ensemble Nouvelle-France: Robert Patrick Girard, organist; Louise Courville, soprano and Baroque flute; Mario Brassard, baritone and narration; David Jacques, theorbo; Lyne Lavigne, viola da gamba; Charles Alexis Côté, military and Amerindian drums. I/14 Juget-Sinclair (Opus 35, 2009) in the Chapel of the Musée de l'Amérique française, Québec, Canada. Available from Sillons le Disquaire, 1149 rue Cartier, Québec City; 418-524-8352; e-mail: info@sillons.com. Hailing from Rivi-

ère-du-Loup in Québec, Robert Patrick Girard comes from a family of established organists. He has served on the faculty of the Conservatoire du Québec, is organist at the Église Saint-Dominique in Québec City, and is active as a recitalist, chamber musician, arranger, composer, concert promoter, and pedagogue. In addition to his studies with Claude Lavoie at Le Conservatoire de Québec, Girard has studied abroad with Marie-Claire Alain and Anton Heiller.



Girard demonstrates his wide spectrum of musicianship in these three diverse recordings. He offers an attractive program of favorites in *Orguément Vôtre . . . Highlights* that make this disc particularly appropriate as an introduction to the organ and its music. Included are Widor's *Toccata (Fifth Symphony)*, Gounod's *Marche Pontificale*, the *Trumpet Tune (Prince of Denmark's March)* of Clarke, J.S. Bach's *Toccata and Fugue in D Minor*, BWV 565, *Wachet auf (Schübler Chorales)*, *Trio Sonata in E-flat*, "Little" *Fugue in G Minor*, and *Jesu, Joy of Man's Desiring, O Salutaris* from the *Mass*, Op. 4 by Saint-Saëns, and the final movement of Guilbault's *Sonata in D Minor*. Girard's performances are compelling in their brilliant execution. They are generally conservative in terms of stylistic interpretation, exhibiting solid rhythmic and technical security, energy, and panache. The restored Casavant provides all of the necessary tonal resources to accommodate the requirements of this program.



Robert Patrick Girard is joined by his brother Claude (organist of Église de Saint-Patrice in Rivière-du-Loup, where he succeeded their father) in delightful performances of music by Mozart, played on a fine little instrument whose clear, bright, transparent voicing is ideally suited to the music. The program includes several transcriptions for two players by Robert Patrick: *Overture to*

The *Magic Flute*, two lieder: *Der Zauberer* and *Die Zufriedenheit*, the *Rondo alla turca* from the *Sonata in A Major* for piano, the *Andantino* from the *Quartet in C Major*, and the opening *Allegro molto* from the *Symphony No. 40 in G Minor*. Arrangements by Robert Patrick for a single player include *Fantasia for a Clock Organ*, KV 594, and *Little Gigue in G Major*, KV 574. Claude arranged the *Allegro in G Minor*, KV 312 and *Fugue in G Minor*, KV 401 for solo organ. (It is assumed that the solo organ pieces are performed by the respective arrangers.) The brothers perform the tricky passages of the duet works with seamless uniformity, grace, deftness, and integrity. The orchestral works take on a new, refreshing character as performed on the chamber-sized instrument.



Robert Patrick Girard brilliantly explores an entirely different genre in *L'Orgue 1753 . . . Victoire sur . . . le Temps*. In 1753, the Parisian organbuilder Robert Richard installed an organ in the Québec Cathedral. The instrument, apparently the only French-Classic instrument in Canada at that time, was entirely destroyed during the Siege of Québec in 1759. As a result of influence, encouragement, and support from Kenneth Gilbert, the Ensemble Nouvelle France, and several others, Juget-Sinclair was entrusted with the reconstruction of the instrument according to the original contracts and correspondence, which had been preserved. The meticulous reconstruction closely follows the design and tonal concepts of 17th- and 18th-century French organbuilding. The result is a remarkable instrument that possesses bold, clean colors and coherent ensemble, ideal for the rendering of French Classic repertoire in spite of its relatively small size. Special features include a keyboard divide (c/c²), a coupled pedalboard, wedge bellows and flexible wind, quarter-comma meantone temperament with eight pure major thirds, suspended action, and low pitch (A=392). The program features both rare and well-known works that were composed around the time of the Siege, or in response to it. The more familiar works include Noël settings by Balbastre, Lebègue, and Dandrieu, a fugue by Marchand, and single pieces from suites by Clérambault and Couperin. These scores are preserved in the archives of the Musée de l'Amérique française in Québec. Two anonymous Voluntaries, an anonymous *Siciliano largo* and a voluntary by Philip Hayes are part of the Québec Cathedral manuscript that is considered to be of equal importance with the *Livre d'orgue de Montréal*. Interspersed are many charming pieces of the period. *Chanson de Wolfe* is a traditional song al-



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legedly sung on the eve of the battle led by English General James Wolfe. *Siège de Québec* by Franz Koczwara and W.B. Kriff is an engaging, descriptive tableau depicting scenes from the battle, here effectively arranged by Girard for organ and military drums, with narrations introducing each scene. Louise Courville, who is the founder of Ensemble Nouvelle-France, sings her own composition in the early 18th-century idiom, *Prière de Jeanne LeBer*, accompanied by the orbo and viola da gamba. The brief *Chant du calumet de la paix* (peace-pipe song) comes from the Amerindian community in Illinois. It is here arranged by Girard for organ and Amerindian drum. The text of the *Chant de la victoire de 1711* was written by Father Thomas Thibout, director of the Québec Seminary in 1711 (the English led an unsuccessful siege against New France that year). It is sung to the air of *Hésione* by André Campra. The final work, *Magnificat des premières Ursulines*, originated with the Ursuline sisters, regarded as the "mothers" of New France. Following the original design, the brief verses (here sung by Louise Courville) alternate with organ versets from the *Livre d'orgue de Montréal*. Robert Patrick Girard demonstrates his affinity and stylistic knowledge of this music in his interpretation and execution. The other performers are likewise in their element. The splendidly reconstructed organ enables the listener (and performer) to experience the music much the same way as its original auditors did, making these definitive performances. This recording serves as a rare and invaluable documentary of a little-explored corner of the repertoire that itself documents a significant period of North American history.

JAMES HILDRETH