

## Resurrectio



CD 1: Tracks 1–10 are from Our Lady of Refuge. Tracks 2 and 4 are spoken, one by the Parish Priest, the other by Craig Whitney, Assistant Managing Editor, *New York Times*; 1 and 3 are sung by the Notre Dame University Women's Liturgical Choir – a hymn (with congregation) and the *Kyrie* from Fauré's *Messe Basse*. The other six are organ tracks, played by Stephen Tharp: three hymns, 'the' Bach *D minor Toccata*, Reger's *Ave Maria* and Vierne's *Carillon de Westminster* – enough to give a good impression of the character of the organ. The remaining tracks are: 17th-cent. anon. *Batalha de 6. ton\** (Craig Cramer, St Joseph Cathedral, Columbus OH); Rubenstein *Kamenoj Ostrow†* (Ken Cowan, First Baptist Church, Jackson MS); *Improvisation on Ave Maris Stella* (David Briggs, Holy Trinity RC Church, New York NY); Jongen *Choral* from *Quatre pièces pour orgue* (Peter Richard Conte, The John Wanamaker Organ, Philadelphia PA); Vierne *Finale* from *Symphonie 1* (John Scott, St Thomas Church, New York NY); Fleury *Variations sur un noel bourgignon* (Thomas Murray, Woolsey Hall, Yale University, New Haven CT)

CD 2: Lubeck *Praeludium in G minor‡* (Léon Berben, St Jakobi, Hamburg, Germany); Buxtehude *Praeludium in E minor\** (Stephen Tharp, St Bavo, Haarlem, Netherlands);

Vierne *Stèle pour un enfant défunt* from *Triptyque* (Stephen Tharp, St Sulpice, Paris, France); Demessieux *Té Deum* (Christoph Martin Frommen, St Sernin, Toulouse, France); *Improvisation-Poème on Salve Regina* (Daniel Roth, St Sulpice, Paris, France); Tracks 6 to 10 are all played on the organ of Notre Dame Cathedral, Paris, France – *Improvisation sur la prose de la Dédicace* (Olivier Latry); *Improvisation-Sortie on Salve Regina* (Olivier Latry); *Improvised versets on the Magnificat* (Philippe Lefebvre); *Improvisation on the Magnificat du huitième ton* (Olivier Latry); *Improvisation on Victimae paschali* (Jean-Pierre Leguay)

I begin this review with the confident assertion that this set is unique in my experience. It consists of two CDs, each playing about 75 minutes, with tracks contributed by several of the world's leading organists – John Scott, Olivier Latry, Philippe Lefebvre, Daniel Roth, David Briggs and Thomas Murray, to mention but a few – playing some of the world's finest organs. Some tracks were recorded specially for this project; others were recorded by Joe Vitacco (JAV in person) and used here but are not available anywhere else. All the recitalists gave their services free of charge and the production costs of the CD were met by an anonymous benefactress. It would be presumptuous on my part to make a qualitative judgment on these performances: each is spectacular in its own way. The only thing I can do is tell you in detail what this remarkable

collection contains.

Let us start with the booklet. It begins, as one would expect, with a welcome by the Parish Priest; then follow articles on the restoration of the organ, its history and the history of the church. Next is a full specification of the organ (a big three manual, built by Kilgen and Co.). The organ was silent for nearly ten years until an earlier appeal raised enough money to repair the bellows. It is now playable, and is heard on the first CD but it is in urgent need of overhaul if it is to continue in use. The rest of the booklet is devoted to short biographies of the organists featured in this set, with fascinating comments by each one on how he became captivated by the organ sound and determined to learn to play. In every instance, it was an organ in a parish church that fired his imagination – a common thread running through all the stories. There is a rare picture of all three Notre Dame *titulaires*, seldom seen in the same place at the same time!

Track 7 is sheer virtuosity; track 8 is sheer delight: every track has its own particular merits. If you want to enjoy them all, you'll just have to buy the set, in the knowledge that you are supporting a worthy cause. How fortunate the church is to have such a champion as JAV for the restoration of its organ: the project deserves to succeed.

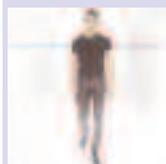
Richard Popple

\* available on unreleased JAV Recordings CD

† available on JAV 169

‡ available on an upcoming Aeolus CD

## Revolutionary



Chopin arr. Carpenter *Étude in C minor*, Op.10, no.12, 'The Revolutionary'; attrib. J.S. Bach arr. Carpenter *Toccata and Fugue in D minor* BWV

565; Ellington/Mills/DeLange, arr. Carpenter *Solitude*; Demessieux *Octaves* (from *Six Études*, Op.5); Liszt arr. Carpenter *Mephisto Waltz No.1*, 'The dance in the village inn'; Carpenter *Love Song No.1*; Dupré *Prelude and Fugue in B major*, Op.7, no.1; Chopin arr. Carpenter *Étude in C*, Op.10, no.1; J.S. Bach *Chorale prelude on 'Nun komm, der*

*heiden Heiland'* BWV 659; Horowitz arr. Carpenter *Variations on a theme from Bizet's 'Carmen'*; Carpenter *Homage to Klaus Kinski*

Cameron Carpenter plays the Marshall & Ogletree electronic organ of Trinity Church, New York City

Cameron Carpenter (b. 1981) is an American virtuoso organist-entertainer: a Virgil Fox for the 21st century. Remember how it was said of Bach that he could do more with his feet than most people could do with their fingers? Well, listen to/watch Carpenter's execution of Chopin's 'Revolutionary' *Étude* and be amazed. Carpenter's reinterpretation of

the famous *Toccata & Fugue in D minor* involves thumbing-down and manual/stop changes galore. Although the performance sounds and looks impressive, it is debatable how much the contortions add to the piece musically. On the other hand, the arrangement of *Solitude*, which makes much use of percussion and other effects, is cinema organ playing *par excellence* and very effective. Barely less colourful are the performances of Liszt's *Mephisto Waltz no.1* and Horowitz's *Variations on a theme from Bizet's 'Carmen'*, both of which are virtuosic *tours de force*. In his performances of the Demessieux and Dupré we hear Carpenter tackle

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