

In his heyday, from the early 1960s to the mid-1990s, when his formidable brilliance and energy were tragically sapped by Parkinson's disease, Anderson was one of America's foremost organ teachers. His protégés won the Grand Prix de Chartres and the American Guild of Organists' National Young Organists Competition and went on to major church and academic careers. He himself had studied with Robert Baker at Union Theological Seminary, from which he received a sacred music doctorate, and, on a Fulbright Scholarship, with Helmut Walcha in Frankfurt.

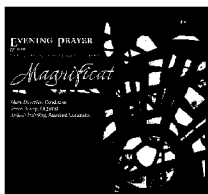
He arrived at SMU as a new arts center was being planned, and he collaborated on specifications for an Aeolian-Skinner organ and painstakingly supervised tonal finishing by Roy Perry and Donald Gillett. (That's a story in itself.) In Caruth Auditorium, with effectively adjustable acoustics, it was an instrument of elegant understatement, within the leaner precepts of the day. Everything was fastidiously finished, and if the organ lacked a certain "jump" factor, it filled the 490-seat room. With changing tastes, it was replaced in 1993 by C.B. Fisk Opus 101. The Aeolian-Skinner was removed to the rear gallery of St. Luke's Episcopal Church, where it superficially retains Caruth's asymmetrical "flowerpot" appearance. But in a cramped layout and unhelpful acoustic it scarcely hints at former glories.

Anderson was a brilliant player, his performances bristling with rhythmic intensity. That's certainly evident in these performances, from excellent master tapes made on first-class equipment by John Beck, an American Airlines pilot with a keen interest in the organ. At Beck's death, the tapes passed to his friend Gil Swift, who carefully preserved them for years before turning them over to the East Texas Pipe Organ Festival archives. Half a century on, the sound quality rivals the best organ recordings today, truly capturing the effect of the Caruth organ in situ. Dating from 1965 and 1970, never before publicly issued, these recordings were

almost certainly made in single takes.

Anderson's musical interests were wide ranging, and offerings here range from dances by the Italian Renaissance composer Antonio Valente to Reger's knotty Op. 73 *Introduction, Variations and Fugue on an Original Theme* to the cheery Norman Dello Joio *Laudation*, commissioned for the organ's dedication. The *Preludio* from Dupré's Second Symphony is almost demonic in its intensity, and there's visceral excitement in the Tournemire-Durufllé "Victimae paschali" *Choral-Improvisation*. The edgy energy also rings true in the Alain *Trois Danses* and Litaize *Prélude et Danse fuguée*. A Great 8' flue complement of Principal, Gedeckt, and Gemshorn scarcely stands in for Cavallé-Coll *fonds d'orgue* in the Franck *Prière* (minus Hautbois) and the Choral from the Vierne Second Symphony; sizzly mixtures are sometimes unstylish intrusions in climaxes, even in the Reger. Occasionally, the rhythmic drive is a little too much of a good thing. In the Brahms Fugue in A-flat Minor Anderson sometimes rushes onto beats in ways that don't count as structural rubato, and some of the busiest passages of the Reger need more space for aural absorption. But there's a lot of compelling, indeed exciting, music-making here from a performer who should be remembered and honored, and the recordings capture elegant sounds gone forever.

SCOTT CANTRELL



MAGNIFICAT: EVENING PRAYER WITH THE NOTRE DAME CHILDREN'S CHOIR. Mark Doerries, conductor and artistic director; Trevis Young, organist; Abigail Helbling, assistant

conductor. Recorded at St. Meinrad Archabbey, St. Meinrad, Ind. III/70 Goulding & Wood organ, 1997. ARSIS 183. Available at Amazon.com. The Notre Dame Children's Choir is under the auspices of the Sacred Music Academy of the University of Notre Dame in South Bend, Ind. Founded in 2013, the Children's Choir provides free music education and performance experience to more than 300 young singers from ages one to seventeen. They have toured across the United States and the United Kingdom. Locally, they lead weekday liturgies at the Basilica of the Sacred Heart and the Church of Our Lady of Loretto. Additional information made be found at sma.nd.edu.

A select group of 40 girls and boys, all trebles, sing beautifully on this recording of liturgical music mostly by British organist/conductor Daniel Justin (East Anglia Roman Catholic Diocese and Cathedral of St. John the Baptist, Norwich) and British composer/singer John Duggan (composer in residence for the Oxford-based choir Sospiri).

Two evening liturgies are presented. The first, Evensong for Candlemas, opens with the English hymn "Holy Father, Cheer Our Way" with text by Richard Robinson and tune by Walter Parratt. The nucleus of the service consists of six liturgical pieces, the center of which is the Magnificat and Nunc Dimittis, all the work of Daniel Justin. The Mag/Nunc is particularly appealing, with its jaunty rhythms and animated organ part. Colin Mawby's lovely anthem "I will lift up mine eyes" precedes the familiar concluding hymn tune TALLIS' CANON with text "All Praise to Thee," the first four verses sung in unison with organ accompaniment, the final verse a cappella in two-part canon.

The second liturgy, Vespers for Our Lady, opens with a Gregorian chant, "Introductory Verse," sung by chorister Flanner Fangman, followed by John Duggan's setting of the hymn "O Gloria Virginum." Following are four short

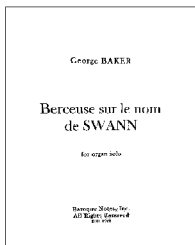
liturgical pieces by Duggan (“Canticle,” “Short Responsory,” “Ave Maris Stella,” “O Crux, Ave”) surrounded by the central Magnificat. The nearly eight-minute setting is attractive, with well-defined contrasting sections following the textual divisions, and with imaginative text painting, some lyrical, some rhythmic, including a brief section for two solo singers.

Under the excellent leadership of Mark Doerries, the choir sings with clarity of diction, vocal blend and balance, rhythmic sensitivity, flexibility, and precision. Organist Trevis Young collaborates with musicality, sensitivity of registration, and technical security. The Goulding & Wood organ provides plenty of color and dynamic range, all of which is optimal for the musical requirements of the liturgies. The opulent acoustic of the abbey provides a resplendent setting.

These beautifully sung liturgies offer music by two active British composers who deserve a wider hearing, while demonstrating the outstanding musical training being provided to many youngsters at Notre Dame.

JAMES HILDRETH

SCORES



GEORGE BAKER: BERCEUSE SUR LE NOM DE SWANN. Baroque Notes Inc., BNI 0023. \$14. Available from Baroque NotesMusic.com. Just in time for Christmas comes this charming and tranquil piece. It is built on a theme taken from the



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Photo courtesy of Erik Hansen

name of Frederick Swann, whose surname works out (by cycling through the pitches) to C-G-A-F-F. From this diatonic opening (in close pitch order or “normal form,” F-G-A-C, or do-re-mi-sol, like the C-D-E-G of the Duruflé “Soissons” fugue), George Baker has crafted a lovely tribute to a beloved senior colleague, as well as a marvelous Christmas prelude.

Why Christmas? Because as the piece develops, logically and sweetly, the theme of “Silent Night” emerges. Here, there is an insert in the score, an alternative version of measures 87–110 that removes most of the chromaticism of the “official” version. Personally, I like this option, as I think my congregation prefers their Christmas carols that way. However, your choice may well be for the hauntingly chromatic standard version. They both work.

Harmonically, the piece evokes the French Romantic, with modulations by chromatic third and a growing intensity

of texture and range that never rises beyond forte. True to the piece’s Francophilic roots, there are suggested registrations at the beginning of the score. They run from 1 through 9 and represent general pistons; they are in French, including the standard shorthand for manuals and couplers; some English translations are given. A French layout (Great on the bottom) is assumed, but “the reverse is also feasible.”

The announcement of this piece, with much information about the circumstances of its commissioning, is found in the March issue of TAO on page 20, and several performances exist on YouTube.

I find this a beautiful, evocative work, neither too difficult nor too easy, substantive yet accessible. It would be a wonderful piece to use at the Christmas season, and it endures as another tribute to an *éminence grise* who also happens to be a dear friend to us all.

JONATHAN B. HALL, FAGO, CHM

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