

the initial dotted-quarter/eighth note/quarter note of the hymntune's beginning as the foundation for an accompanimental countermelody. "When We Are Living"/"Pues si vivimos" (SOMOS DEL SEÑOR), set for flutes 8' and 4' in all parts, opens with some spare counterpoint that lightly strays off the beaten path before returning to the tonic and the first statement of the hymntune. The setting has a pleasant demeanor, with its light polyphonic texture and easy swaying rhythms.

Imaginative and pleasantly challenging for player and listener alike, these interpretations would be welcome additions in recital as well as for service use. Recommended.

—Joyce Johnson Robinson  
Niles, Illinois

### New Recordings

**Bach on Porthan Organ.** Susanne Kujala plays the organ of St. Lawrence Church, Janakkala, Finland. Alba Records compact disc, ABCD 424, [www.alba.fi](http://www.alba.fi), available in the United States through Naxos Direct, [www.naxosdirect.com](http://www.naxosdirect.com) and through [www.amazon.com](http://www.amazon.com).

*Prelude and Fugue in D Major*, BWV 532; *Sonata in E Minor*, BWV 528; *Prelude and Fugue in A Minor*, BWV 543; *Sonata in C Minor*, BWV 526; *Toccata, Adagio, and Fugue in C Major*, BWV 564.

Susanne Kujala was born in Germany in 1976 but has resided in Finland since 1998, where she is dean of the Finland Chapter of the American Guild of Organists and one of the organizers of the AGO's annual Pipe Organ Encounter in Finland. She is better known as a performer of contemporary organ music than as a proponent of Bach and indeed wrote her doctoral dissertation on "Organ—an Instrument for Contemporary Music." She is interested in microtonal music and has performed on the Fokker organ, which has 31 notes to the octave. Some of the music she performs is composed by her husband, Veli Kujala (b. 1976), a leading Finnish composer of contemporary music. Dr. Kujala and her husband are both professors at the Sibelius Academy in Helsinki.

This compact disc was issued to commemorate the twenty-fifth anniversary of the building of first organ constructed in Finland in a historic style. This is the Martti Porthan three-manual, 56-rank tracker organ of 1993 in St. Lawrence Church in Janakkala. The pipework of this is replicated from the Huss/Schnitger organ in the Church of Sts. Cosmas and Damian in Stade. Fortunately, the acoustics of the Stade and Janakkala buildings are relatively similar. I compared this recording with recordings of the Stade organ and have to say I am most impressed with Porthan's work, so far as it is possible to judge from recordings. The organ uses an ingenious tuning system developed by musician Timo Kuisinen, which can be moved from 1/5-comma meantone to a well-tempered system by exchanging three specially made pipes in each octave. Obviously, on this recording the well-tempered system is used since it is most appropriate to the music of Johann Sebastian Bach.

Susanne Kujala's playing and registration of Bach's works is impeccable and reminds me in some ways of the best recordings of half a century ago, such as Fernando Germani's recordings on the Schnitger organ in Alkmaar. Kujala plays the whole of the *A Minor Fugue* on the Hauptwerk, though personally I prefer performances where the player moves to the Positiv in the central section when

the Pedal drops out, but that is just a matter of personal taste. Altogether this is a very interesting recording, representing just the tip of the iceberg so far as the very vigorous and extensive organ culture of Finland is concerned.

**Une voix française: A French Voice: 20th-Century Organ Masterworks.** Renée Anne Louprette, organ of the Church of St. Ignatius Loyola, New York, New York. Acis compact disc APL01609, available from: [www.acisproductions.com](http://www.acisproductions.com).

*Te Deum*, op. 11, Jeanne Demessieux; "Improvisation" from *Trois pièces pour orgue ou harmonium*, Nadia Boulanger; "Fugue" from *Trois pièces*, Jacques Ibert; *Variations sur un thème de Clément Jannequin*, Jehan Alain; *Six variations sur un Psalme Huguenot*, op. 1, André Isoir; *Pièces de fantaisie*, Deuxième suite, Louis Vierne.

In 1993, when the four-manual, 91-rank Mander organ of the Church of Saint Ignatius Loyola, New York City, was new, Mander's North American representative, the late Malcolm Wechsler, was kind enough to show me it. It is hard to believe that this was twenty-five years ago. Mander's masterpiece at St. Ignatius was the largest tracker-action organ built in Britain in the twentieth century, and it still sounds magnificent a quarter of a century later. It is also a very versatile instrument, capable of playing repertoire from almost any tradition. On this compact disc the instrument is in the very capable hands of international concert organist Renée Anne Louprette, who has chosen a program of works by French composers written entirely in the twentieth century.

We begin with one of the works of Marcel Dupré's great protégé, Jeanne Demessieux, whose early death robbed the world of one of the finest organists of the twentieth century. Ms. Louprette's performance shows a masterly understanding of touch, and she succeeds in fitting the piece perfectly to the building. The Demessieux piece is followed by one of Nadia Boulanger's four surviving compositions for the organ, "Improvisation," the third of three pieces for organ or harmonium published by Fr. Joubert in his anthology, *Maîtres contemporains de l'orgue*, shortly before World War I. This comes off well on the Mander organ and demonstrates the *fonds*, *Bassoon-hautbois*, and *Voix céleste* to considerable advantage.

Next we hear "Fugue," the third of Jacques Ibert's *Trois pièces*, which Ibert dedicated to Nadia Boulanger. Ms. Louprette plays it at a very elegant and sedate pace, building up seamlessly to a climax before returning to the gentle registration of the beginning and then building up once more. This piece is followed by Alain's well-known *Variations sur un thème de Clément Jannequin*. As in the Ibert "Fugue," this is played sedately, and Ms. Louprette achieves an intimate feeling in this composition as well as using some very pretty registrations. The Alain *Variations* is followed by another set of variations, this time by André Isoir, his *Six variations sur un Psalme Huguenot*, op. 1, published in 1979. The theme is the tune for Psalm 92 in the Genevan Psalter of 1562. As directed by the composer, Ms. Louprette uses some very unusual and colorful French Baroque registrations, as well as majestic effects involving some of the sub-unison stops. The *Variations* culminate in a brilliant "Toccata."

The remainder of the compact disc is devoted to the six *Pièces de fantaisie*, Deuxième suite, by Louis Vierne.

While "Clair de lune" and the "Toccata in B-flat Minor" are frequently played it is rare to hear the entire suite at one sitting, and Ms. Louprette is to be commended for performing all six movements. The fourth movement, "Feux follets" (Will-o'-the-wisp), was dedicated to Charles Courboin, doubtless with the Wanamaker organ in mind. It is surprisingly modern in feeling and includes registrations that look forward somewhat to the *Neoclassique* movement. I perceive a kinship with some of the movements from Messiaen's *La Nativité du Seigneur*. The combination of Ms. Louprette's skill with a responsive mechanical action produce a breathtaking climax to the compact disc in the final "Toccata," although the pedal reeds are a little more restrained than they would be in a Cavaille-Coll organ.

This compact disc is a credit both to Renée Anne Louprette and to the Mander organ at Saint Ignatius Loyola.

—John L. Speller  
Port Huron, Michigan

### New Handbell Music

**My Hope Is Built on Nothing Less, arranged for 3–5 octaves of handbells, by John A. Behnke.** Concordia Publishing House, #977802, Level 2 (E+), \$4.25.

Behnke uses the less familiar tune, MAGDALEN by John Stainer, for this arrangement that brings together three different statements of the hymn. The middle section employs the minor mode and includes some mallet work in the bass. The final round brings full, festive chords and includes the option of ringing the melody an octave higher than written.

**Joy and Hope Abounding, arranged for 3, 4, or 5 octaves of handbells, by Cathy Moklebust.** Choristers Guild, CGB1079, Level 4 (M+), \$4.25.

Here is an engaging original composition that alternates between 3/4 and 6/8 time signatures. The beginning and ending sections are upbeat and lyrical, while a lush and subdued middle section employs a lovely melody line accompanied by triplets. An edition for three octaves is also available, CGB237. The two editions are compatible for massed ringing.

**Canticle of the Turning, arranged for 3, 4, 5, or 6 octaves of handbells with 3 octaves of optional handchimes, by Karen Thompson.** GIA Publications, Inc., G-8491, Level 3 (M+), \$4.95.

The setting of the traditional tune, STAR OF COUNTY DOWN, adapted by Rory Cooney, is given a lovely rolling eighth-note pattern suggesting a movement of turning. Grace notes, mallets,

and martellato lifts add to the spirit of the piece. Handchimes will only add to this spirit.

**Joyfully Ring, reproducible hymn arrangements for 2–3 octaves of handbells, by Cynthia Dobrinski, Sandra Eithun, Susan E. Geschke, Cathy Moklebust, and Margaret R. Tucker.** Choristers Guild, CGB1061, Levels 1, 1+, and 2 (E–M–), \$39.95, also available in a compatible edition for 3–5 octaves of handbells, CGB1062.

Here is a wonderful collection, especially with a budget in mind, bringing nine engaging hymn arrangements and upbeat originals by several outstanding composers. Pieces range in difficulty and are useful for beginning ringers as well as more experienced groups needing music that can be learned quickly.

**Sing 'n' Ring, reproducible materials for the beginning handbell/handchime choir, by Michael Burkhardt.** MorningStar Music Publishers, MSM-30-880, Level 1 (E), \$29.95.

The purpose of this collection is to provide materials for beginning handbell/handchime choirs by ringing chordal accompaniments for familiar songs. Extensive materials are also provided to help identify and read space and line notes, ring chord warm-ups in major and minor keys, ring chord accompaniments for well-known melodies, and understanding primary chords (I, IV, and V/V7), their common tones, and their functional relationships. Pieces include "Dona nobis pacem," "Jesus Loves Me, Jesus Loves Me," "Jesus Walked This Lonesome Valley," "Many and Great," "Wade in the Water," and "We Are Climbing Jacob's Ladder."

**Savior, Like a Shepherd Lead Us, arranged for 3, 4, 5, or 6 octaves of handbells, with optional 3 octaves of handchimes, by Sandra Eithun.** GIA Publications, Inc., G-9612, Level 3 (M), \$4.95.

William Bradbury's timeless hymn is given a luscious and peaceful treatment by the arranger. Throughout the piece, an abundance of rhythms and special effects are used that only add to the beauty of this arrangement. A middle section uses the handchimes as a descant with the melodic material underneath. A buildup to a fiery *fortissimo* section brings the piece to a lovely closing, "fading away" as is noted. An unusual and brilliant surprise ending takes this piece, written in the key of C major, to a step higher to the key of D major.

—Leon Nelson  
Vernon Hills, Illinois

