

# THE OHS CATALOG

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**Franck** Father of the Organ Symphony  
Père de la Symphonie pour Orgue  
Vater der Orgelsymphonie



FOUR DISC SET (2 DVDS AND 2 CDS)  
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## FRANCK

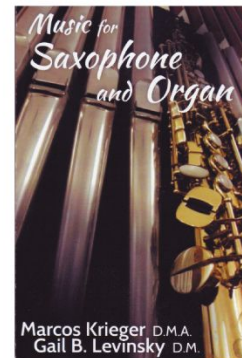
FATHER OF THE ORGAN SYMPHONY

CÉSAR FRANCK (1822–1890) founded the French symphonic organ school with twelve great compositions, all of which are found in this 2xDVD 2xCD set. At the center of this boxed-set are three films that explore the life and work of César Franck. Eric Lebrun, biographer of Franck, traces the most important events of his life and shows how his organ music fits into his overall canon. In *An Introduction to Franck's Twelve Great Organ Works*, David Noël-Hudson offers a textual analysis of all twelve pieces. In *Franck and Performance Practice on the Organ*, Joris Verdin demonstrates how to play Franck's music in a historically informed manner. In addition, various bonus tracks include movements from *L'organiste*, Franck's valedictory work for the harmonium.

PRICE: \$75.00

### REVIEWS

### BOOKS



**MUSIC FOR SAXOPHONE AND ORGAN: A DESCRIPTIVE CATALOG, Marcos Krieger and Gail B. Levinsky. Ithaca, N.Y.: Lyceum Press, 2013. 110 pp. Available from Hickey's Music Center, 800-442-5397; Hickeys.com.** The bulk of this volume is a listing, alphabetical by composer, of 20th- and 21st-century works for organ and saxophone. The book begins with an interesting historical analysis of the origins of organ-sax repertoire, noting its presence even in the late 19th century. Most of this music appears to have been transcribed, and this book limits itself to compositions *intended* for the two instruments—indigenous repertoire, as it were. (As the saxophone is even more omnivorous than the pipe organ, it would be fruitless, even silly, to try to catalog everything ever put forward for this combination; one might as well put quotation marks around the entire corpus of German *Lieder*, for example.) There is then information on the specific criteria for inclusion in the catalog—originality, publication, recital interest, and pedagogy. A few considerations of ensemble issues are then presented. (If anything, the organ, not the sax, needs to assert itself in ensemble!)

These preliminaries finished, the catalog proper begins. After each composer's name are his or her dates, and country of origin. The title of the work is then given in its original tongue, with duration, publisher, a WorldCat number, if applicable, and movements, if applicable. This information is followed by a discursive commentary, and the information given seems to be consistently of a high order, both useful and well researched. More than 50 composers are listed, some with more than one work. After the catalog is a listing of publishers, an

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alphabetical index of composers (which seems superfluous), and an alphabetic listing of titles (which is most helpful).

As one who has concertized for many years now with a saxophonist (Powers and Hall Duo), and always on the lookout for repertoire—in particular for soprano and alto saxophones—this book is a very welcome addition to my own bookshelf. I only missed one favorite composer: Denis Bédard, a Canadian whose *Sonata* has been in our core repertoire for many years. A future edition might do well to include him.

Incidentally, though the catalog cannot possibly embrace transcriptions, these are also an endlessly intriguing source of new material. The saxophone's vast range of pitch, timbre, and dynamics makes it the "solo stop" par excellence; its wide emotional range suits all periods (we have transcribed Renaissance motets and movements from the *Musical Offering*, among many other things). A thoroughly satisfying recital of organ and saxophone can and should include transcription, including of the organ repertoire (think chorale preludes); but the indigenous repertoire is engaging and challenging and needs to be highlighted. In that project, this book is a very helpful guide, and is recommended.

## MUSIC



**JOHANN SEBASTIAN BACH SÄMTLICHE ORGELWERKE, VOL. 2: Preludes and Fugues II.** Edited by David Schulenberg. Wiesbaden: Edition Breitkopf 8802, 2014. 148 pp. (+ CD-ROM). The second volume of the new Breitkopf edition of the organ works of Bach has arrived, and I am very pleased with it. Like the first volume, which I previously reviewed (August 2014), this one is cleanly and legibly laid out from an organist's standpoint. It also offers rich and abundant critical commentary. Volume 2 is subtitled "Präludien und Fugen II," and hews strictly to the specifically titled preludes. There are ten in this volume; in all but two cases, coupled with a fugue.

This edition groups variants by volume,



Joseph Adam



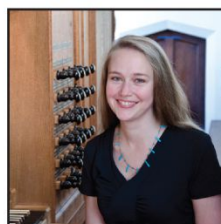
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