

nascent work of Flentrop. With examples of Brombaugh, Fritts-Richards, and Noack to follow, the mighty groundswell of the mid-20th-century Orgelbewegung reached Ohio. Because Schnurr prizes documentation over conjecture, one is left to ponder the impact of change of such magnitude on a small Ohio town and its big Conservatory.

Was this only the case of a homegrown reaction to the "excesses" of Romanticism? Likely not. One should certainly ponder the spending habits of a rising institution against the growing numbers of influential Fulbright scholars discovering during their time in Europe the vogue for a return to mechanical actions and stylistic imitation (no matter how flawed) of historic instruments. And, with the arrival of Fenner Douglass on the Oberlin campus, the bond with Dirk Flentrop was sealed.

Interestingly, as this script plays out, there is evidence that the mistakes of the Reform movement have not been duplicated by adopting subsequent ideologies wholesale. Many of the instruments of the better builders of the last half of the 20th century still stand and serve at Oberlin while newer organs signal an eclectic blend of dogma and style. This is refreshing, but then we leave it to those charmed places like the Oberlin Conservatory to teach the lessons to a population reaching well beyond its own campus borders.

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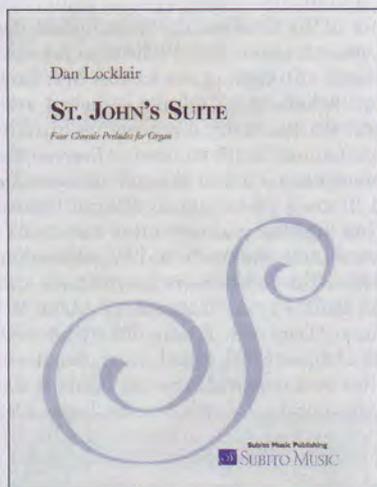


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Dan Locklair, *St. John's Suite: Four Chorale Preludes for Organ*. Subito Music Publishing 91460037, 2008. \$18.95. Dan Locklair's unique style—which burst into the consciousness of many of us with *Rubrics*—has become a much-loved fixture in our musical household. The techniques are now so familiar: the extensive use of trills and glissandos, the clever syncopations and metrical shifts, the frequent sharp restriction of pitch classes, the rational and well-thought-out architecture, and others. As to his slow movements: when I think of slow and mystical organ music, I think of Messiaen and Locklair.

In his *St. John's Suite*, Locklair presents us with four chorale preludes that take us from Palm Sunday to Easter. They also interlock as an integral suite of movements, in a way



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that is characteristic of Locklair at his best. So the first movement, a remarkable interpretation of "St. Theodulph," is marked "broad, regal and slow." The second movement, on "Galilee" ("Jesus calls us o'er the tumult") is another welcome scherzo, marked "sprightly" and filled with shifts from 3/8 to 2/4 and elsewhere. The third prelude/movement, on "Herzliebster Jesu," is in the slow and mystical voice, and is marked "serene and gently moving." Finally, Easter kicks off with a huge downward glissando in the right hand, and a really stirring toccata on "O filii et filiae." This movement is marked "vigorous and full of energy." Not too surprisingly, the opening manual glissando is matched with a pedal glissando at the end. Hurray!

Technique throughout is entirely manageable with faithful practice. As always, the rhythmic aspect is key to a successful interpretation. This suite is entirely excerptable for liturgical use, but would make a wonderful Holy Week recital program as well. Definitely recommended.

Dan Locklair, *Glory and Peace: A Suite of Seven Reflections for Organ*. Subito Music Publishing 91480500, 2008, \$19.95. This suite has a subtitle: "Inspired by George Herbert's poem *King of Glory, King of Peace*." This is an important cue, as this poem is dear to the heart of the Anglican tradition; and indeed, the suite was commissioned by the Association of Anglican Musicians for their 2009 conference. The text has been set by any number of composers, and is found in *The Hymnal 1982* at number 382.

Locklair gives us seven movements, in honor of the final verse: "Seven whole days, not one in seven . . ." The number seven abounds throughout: as in the first movement, where the melody is heard seven times. (In the Aria, we hear "14 different choral sonorities.") However, four of these movements are found in pairs: movements II and III are a pavane and galliard, typically played together and very often variations on a theme. Movements V and VI are a scherzo and trio. The architecture is as follows: I, Prelude; II/III, Pavane/Galliard; IV, Aria; V/VI, Scherzo/Trio; VII, Finale. The first movement is a powerful, grand, slow one; the aria is slow and mystical; and the finale is a rollicking toccata. There is also a scherzo. Overall, we see a classic Locklairean form!

But of the paired four, II, III, and V are remarkable in particular, as they represent a somewhat different style than we have come to expect from this composer. Movement II, the pavane, is essentially a four-voice chorale; movement III, the galliard, is in triple meter and evokes (for me) some of the flavor of 19th-century French repertoire. The scherzo (V) is also in triple meter and more rhythmically streamlined than is typical. These are welcome and refreshing variations on the familiar and well-loved style preferences of this composer. The latter is certainly pervasive, though, including trills and glissandos! The compositional specifics are given in a detailed preface, to which I refer you for further information.

The titles of these movements are culled from the Herbert poem; this procedure is reminiscent of the flow of *Rubrics*, where every movement is based, in some way, on a phrase

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from the *Book of Common Prayer*. The detailed and helpful explanations at the outset also remind one of *Rubrics*. But this suite is certainly not a rehash of old material; rather, it offers a new exercise in listening to a distinct and valuable compositional voice, a new and happy visit with an old friend. Technique throughout is about typical for Dan Locklair: challenging but manageable. This work is highly recommended, whether excerpted or presented in its entirety.

Dan Locklair, *O Festive Day: A Fantasie for Organ*. Subito Music Publishing, 91460060, 2012. \$10.95. Here is a short work in a single movement that lives up to its title: it is a piece that expresses a mood of great and growing excitement. I must say that the first impression is of a work broadly analogous to some of Calvin Hampton's pieces. There is a deceptively simple start, in this case of a pentatonic arpeggio. The initial figure is presented in dialogue between the Choir and Great. The piece gains weight and context—creates its own universe, as it were—by a shifting repetition of rhythmic and melodic blocks. There are no glissandos here (not counting an optional one), but trills aplenty, and the high energetic spirits of the piece are contrasted by a quiet middle section. The impression that this short piece “covers the waterfront” is enhanced by its harmonic journey: we begin in C, but shift to F-sharp when repeating the opening material. We end with a triple-forte F-sharp major chord. Despite this shift, one has the sense, for the most part, of diatonic pitch space—a characteristic of Locklair. One might describe the piece as kaleidoscopic, kinetic, spatial.

The piece bears a number of tempo and interpretive indications, from the opening “very fast and energetic” to “slowing” to “still and serene” to “a tempo, but even more expressive,” to “strict tempo,” to “majestic,” and beyond. The interpretive cues guide us through the architecture of the piece.

The work is accessible to well-trained hands and a well-oiled metronome. It would make an exciting prelude to a festive service of worship, or as an attractive stand-alone piece in a recital.

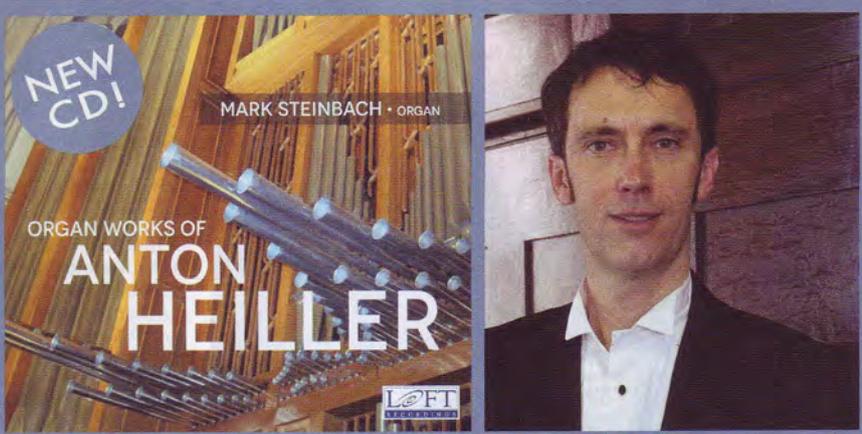
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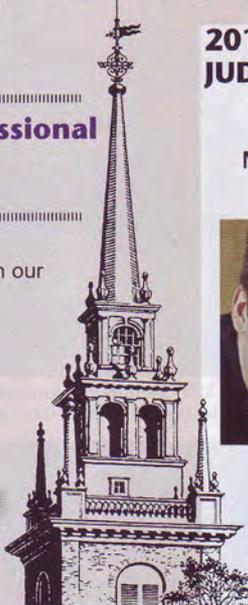
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