

# THINGS VISIBLE

A N D

I N V I S I B L E

CATHARINE  
CROZIER

MESSIAEN

ALAIN

LANGLAIS



Rosales  
Organ  
Opus 11  
Trinity  
Episcopal  
Church  
Portland  
Oregon

DOLEY SURROUND

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## **THINGS VISIBLE AND INVISIBLE**

**CATHARINE CROZIER**, playing the Rosales Organ, Opus 11, Trinity Episcopal Church in Portland, Oregon

### **Olivier Messiaen: Messe de la Pentacôte [25:58]**

- [1]** I. Entrée: Les langues de feu (Tongues of fire) [3:03]
- [2]** II. Offertoire: Les choses visibles et invisibles (Things visible and invisible) [9:51]
- [3]** III. Consécration: Le don de Sagesse (The gift of Wisdom) [3:30]
- [4]** IV. Communion: Les oiseaux et les sources (Birds and Springs) [6:10]
- [5]** V. Sortie: Le vent de l'Esprit (The Wind of the Spirit) [3:24]

### **Jean Langlais: Trois Paraphrases Grégoriennes [16:40]**

- [6]** Ave Maria. Ave Maris Stella, Op. 5 No. 2 [6:30]
- [7]** Mors et resurrectio, Op. 5 No. 1 (Ubi est mors victoria tua?) [5:03]
- [8]** Hymne d'Actions de grâces, "Te Deum," Op. 5 No. 3 [5:07]

### **Jehan Alain: Trois Danses (Three Dances) [21:12]**

- [9]** Joies (Joys) [7:02]
- [10]** Deuils (Sorrows) [10:08]
- [11]** Luttes (Struggles) [4:02]

**TOTAL PLAYING TIME: 63:50**



“Things visible and invisible,” a fragment from the Nicene Creed, becomes a metaphor for Messiaen’s spiritual faith as manifest in his music. Virtually all his writing has a religious or mystical context made all the more powerful by a remarkable combination of techniques. Early on, he developed a personal harmonic language based on modes of limited transposition, combining with it the subtlety of Hindu rhythms and the clash of diverse timbres. It is in his writing for the organ where all of this is most evident, primarily because of the many colors and mutation stops on the instrument and its reverberant acoustical setting. In a sense, timbre has become as important as pitch and duration in musical structure.

Messiaen’s *Messe de la Pentecôte* dates from 1950, a time when he was moving toward lean, often fragmented, writing. The harmonic framework still grows out of his modes of limited transposition, but there is less of it in the overall texture. As always, timbre is important, and tone painting (bird songs, dripping water, roaring wind) abounds. The work consists of five movements: an outer pair (Entrée and Sortie) surrounding three inner movements representing the essence of the mass ( Offertoire, Consécration, and Communion). The movements carry the following titles and subscripts:

Les langues de feu (Entrée)

Tongues of fire rested on each of them  
(Acts 2: 3)

Les choses visibles et invisibles (Offertoire)

Things visible and invisible (Nicene Creed)

Le don de la sagesse (Consécration)

The Holy Spirit will call you to your remembrance all that I have said to you  
(John 14:26)

Les oiseaux et les sources (Communion)

Springs of water, bless the Lord, birds of heaven, bless the Lord (Apocrypha)

Le vent de l’Esprit (Sortie)

A mighty wind filled all the house (Acts 2:2)

Jean Langlais (1907-1991) followed in the footsteps of Franck and Tournemire at the church of Ste. Clothilde in Paris. He wrote mostly short liturgical compositions and numerous characteristic pieces for the organ, which have become mainstays of the recital literature. The *Trois paraphrases grégoriennes* date from 1934 and are based on the traditional chant settings of *Ave Maria*, *Mors et Resurrectio*, and *Te Deum*. Their free form



suggests improvisation and underscores the French tradition of an active role for the organ during the celebration of the mass.

Jehan Alain (1911-1940) died in World War II and left behind a handful of secular works for the organ which show the clear imprint of a style as distinctive as Messiaen's. In fact, much of his melodic construction derives from exotic modal devices, not unlike Messiaen's. Formally, his work unfolds through repetition and expansion of rhythmic and harmonic elements, inevitably arching toward a high point. The *Trois danses* date from 1937 to 1939. *Joies* (joys) has two contrasting themes, slow and fast, that are played off against one another, then com-

bined, finally reaching a climax.

A short transition takes us into *Deuils* (sorrows), which carries the inscription: Funeral dance in honor of the memory of a hero. It is a slow passacaglia. After a number of statements of the main theme, a new quiet theme is introduced. As the piece moves forward the two are combined, and the piece ends with a long chant-like section based on the second theme.

The third dance is titled *Luttes* (struggles), and it is based entirely on thematic and rhythmic elements introduced in the earlier dances. It thus represents the struggle between the two.

*John Eargle*

#### RECORDING CATHARINE CROZIER AT TRINITY CHURCH

Both reverberation and clarity are important in French organ music. In many large venues, reverberation predominates and musical detail suffers. One of the opportunities in stereophonic recording is correcting the balance through microphone placement, allowing the music to be "connected" by the natural overhang of reverberation, but not to be blurred by it. At Trinity Church, two spaced omnidirectional microphones are placed in the zone between chancel and nave, and from that position they pick up a natural combination of direct sound, early reflections, and reverberation. The spaced microphone pair conveys a sense of ambience through the pickup of random reflections in the room. At the same time, mid and low frequencies from the instrument are picked up essentially as in-phase, or correlated, information, resulting in a very clear stereo "image" of the organ.

*John Eargle*



## CATHARINE CROZIER

"Catharine Crozier...an honored veteran among organ players...can still run rings around much of her younger competition, not only in interpretive style but in sheer technique as well." *The New York Times*

One of America's premier organists, Catharine Crozier has long been known for her performances and recordings of virtuosic masterworks in the 19th Century Germanic tradition as well as 20th Century repertoire (see below). Ms. Crozier began her professional activities while a student of Harold Gleason at the Eastman School of Music where she received the Bachelor of Music degree and the Performer's Certificate, and subsequently the Artist's Diploma and the Master of Music degree in Music Literature. She was a member of the Eastman School of Music faculty from 1938 until 1955, when she became organist of the Knowles Memorial Chapel and a member of the faculty of Rollins College. Ms. Crozier has played recitals throughout the United States, Canada, and Europe, made appearances with orchestras, and has served as a member of the Jury at the International Organ Competitions at Bruges, St. Albans, and Chartres. Ms. Crozier has been awarded the honorary degree, Doctor of Music, by Smith college and the University of Southern

Colorado, the Doctor of Humane Letters from Illinois College and Doctor of Fine Arts from Baldwin-Wallace College. She was one of the organists chosen to play the inaugural recitals at Avery Fisher Hall and Alice Tully Hall in Lincoln Center, New York City. In 1976 Ms. Crozier received the Eastman School of Music Alumni Achievement Award. In 1979 she was named "International Performer of the Year" by the New York City Chapter of the American Guild of Organists, and in 1983 she received the University of Rochester Citation to Alumni. Ms. Crozier maintains a busy touring schedule in addition to her duties as organist in residence at Trinity Episcopal Church in Portland, Oregon.

**OTHER RECORDINGS BY CATHARINE CROZIER ON DELOS:**

**ROREM:** A Quaker Reader / Views from the Oldest House • Marcussen Organ, Wiedemann Hall, Wichita State University, Wichita, Kansas [DE 3076]

**SOWERBY:** Fantasy for Flute Stops / Requiescat in Pace / Symphony in G Major • The Aeolian-Skinner Organ, St. John's Chapel at the Groton School, Groton, Massachusetts [DE 3075]

**Catharine Crozier at Grace Cathedral • MENDELSSOHN:** Sonata No. 6 in D Minor, Opus 65 No. 6 / **SCHUMANN:** Two Fugues on B-A-C-H, Opus 60 / **LISZT:** Prelude and Fugue on B-A-C-H, Opus 60 / **REUBKE:** Sonata "The Ninety-fourth Psalm" • The Aeolian-Skinner Organ, San Francisco, California [DE 3090]

**TRINITY EPISCOPAL CHURCH** was founded in 1851 and is the oldest Episcopal church in the state of Oregon. The present neo-Gothic structure was built in 1902 and renovated in 1982 in preparation for the new organ.

The tonal and mechanical design of **Rosales' Opus 11** is the result of a continuing desire to approach organ building from an eclectic point of view which is historically informed and carefully conceived and executed. While the chief stimulus in the design of this organ came from organs of the late 19th century, the incorporation of elements of the earlier French and German schools increases the organ's capabilities for a broad spectrum of repertoire. The voicing of the organ is strong and vocal in quality with emphasis on fundamental tone. The total effect has great strength and weight while maintaining clarity.

*Manuel J. Rosales, Jr*



## THE ROSALES ORGAN, OPUS 11 AT TRINITY EPISCOPAL CHURCH, PORTLAND, OREGON

In the years since its inauguration in 1987, Rosales' Opus 11 has garnered high praise from the organ community, principally because of its successful tonal eclecticism and quality of workmanship. Its composition and appointments are presented below.

Great		Swell		Positive		Pedal	
16'	Prestant	16'	Bourdon	16'	Bourdon	32'	Bourdon
8'	Principal	8'	Geigen Principal	8'	Principal	16'	Open Wood
8'	Flûte Harmonique	8'	Bourdon	8'	Bourdon	16'	Prestant
8'	Gamba	8'	Flûte Harmonique	4'	Octave	16'	Bourdon
8'	Bourdon	8'	Viola da Gamba	4'	Rohr Pipe	8'	Octave
4'	Octave	8'	Celeste	3 1/5'	Grosse Tierce	8'	Flûte
4'	Spire flute	4'	Principal	2 2/3'	Nazard	8'	Bourdon
2 2/3'	Quint	4'	Flûte Octavante	2'	Doublet	4'	Octave
2'	Super Octave	2'	Octavin	1 3/5'	Tierce	VII	Mixture
V	Cornet	IV	Cornet	1 1/3'	Larigot	32'	Contra Trombone
XI	Mixture	IV	Mixture	VII	Mixture	16'	Bombarde
16'	Bombarde	16'	Bassoon	8'	Trumpet	16'	Trombone
8'	Trumpet	8'	Trumpet	8'	Cromorne	8'	Trumpet
4'-8'	Clarion	8'	Hautbois	4'	Clarion	4'	Clarion
		8'	Vox Humana				
		4'	Clarion				
						Total Pipes: 4,194	

### Couplers

Great to Pedal	Positive to Pedal	Swell to Pedal	Positive to Great
Swell to Great	Swell to Positive	Great 16' Discant	
		(silences bottom two octaves of Prestant and Bombarde)	

Manual Tremolo

Pedal Tremolo

Wind Stabilizer cut-out, Wind pressure 93mm regulated by 3 wedge-shaped bellows

Manual Compass 61 notes, Pedal Compass 32 notes

Suspended Mechanical Key Action, Electric Stop Action

Solid State Combination system with 8 levels

15 general combinations, 5 division combinations, 3 ensemble combinations, Sforzando reverser

Balanced Swell Pedal, Crescendo Pedal with four settings

Ventil to the great Windchest

Etoile (6 bells), Rossignol (2 pipes in water), Glockenspiel (preparation)

Delos' Dolby Surround™ recordings are encoded naturally during the basic recording session through the use of microphone techniques that randomize stereo pickup of ambient and reverberant cues in the recording space. This creates the spacious sound in normal two-speaker stereo listening for which Delos is noted. Through careful monitoring, these techniques also insure that surround playback enhances the listening experience by reproducing an ambient sound field more closely approaching that of a musical performance in a reverberant space. *John Eargle*

This program has been produced with the Dolby Surround™ encoding system, and is fully compatible with stereo or monaural reproduction. Dolby and the double-D symbol are trademarks of Dolby Laboratories Licensing Corporation

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Recording Producer: *John Eargle*

Recording Engineer: *John Eargle*

Editing: *Ramiro Belgardt*

Recorded: *18-21 May 1993*

Digital Editing: *Sony DAE-3000*

Monitor Loudspeakers: *JBL 4206*

Recording console: *Soundcraft Folio*

Microphones: *Two Sennheiser MKH20, spaced omni configuration*

Organ technicians: *Phil Schluetter, John Thorpe*

Organ assistant: *Kim Armbruster*

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