

British organist Nicolás Kynaston, inaugurated the tenth season of Cecillian Organ Concerts last night with a concert of old and new music in the Cathedral Church of the Redeemer.

First half of the program was oriented toward the greatest organist of them all, J.S. Bach.

It began with Mendelssohn's Prelude and Fugue in D Minor Opus 37. Mendelssohn is the man who brought Bach back after nearly a century of disrepute. The prelude Kynaston played is one of several dedicated to the organist of St. Paul's in London. He himself is noted in London organ circles since he was organist at Westminster Cathedral there from 1961, when he was 20, to 1971.

Mendelssohn's Bachstyle works sound more Bach than Bach, and Kynaston dwelled on this in his performance by way of introducing a program that moved in cycles like ~~xxxxxiikempredxxerixxxxfx~~ many sequences of works by Bach himself do.

Concerto for a solo Flute stop is a work for organ by Johann Christian Rinck (~~1774x~~ 1770-~~1847x~~ 1846), a pupil of one of Bach's pupils. The flute stop allows the organist to imitate a solo flautist with orchestra, except the orchestra being the organ it sounds like the ordinary flute is accompanied by giant bass flutes, these being the organ's pedal pipes.

Kynaston achieved uncanny breathy effects, and then performed Bach's Partita on the chorale ~~xxx~~

"Christ der du bist der helle Tag", with its six variations on the old German tune. One of them has bird whistle effects in it.

The first half concluded with the "Wedge" ~~EP~~ "Prelude and Fugue" in E Minor by Bach. It's called the wedge because harmonies progress from narrow to ever larger intervals as if a wedge were being driven through the harmonic structure. As Kynaston played this work one could visualize the wedge going deeper and deeper into the fabric of harmony until the whole thing disintegrated in perfect order into a shower of descending notes.

The second half, very ~~xxxxxxxxxxxx~~ unusually for most ~~xxxxxxxx~~ recitals, was all music composed in the twentieth century. However the Bach theme still persisted.

Kynaston first played a work by a German organist active in the Chicago area, Wilhelm Middelschulte (1863-1943). This was a Perpetuum Mobile on the "Wedge" ~~xxxxxx~~ Fugue by Bach, to be played only on foot pedals. It began in eerie stillness ~~xxxxxxxxxxxx~~ little foggy feet, and built up to giant's steps, huge feet, the feet of fate.

Kynaston next played a Bachstyle composition by a composer from Germany's Black Forest, Heinrich Kaminski (1886-1946). His Toccata in D minor on the chorale "Wie Schoon leucht' uns der Morgenstern" is a ~~rollingxxxxxxxxxxxx~~ full rolling dissonant treatment of the Toccata form so well loved by Bach. The work exploits resources of the pipe organ, such as ~~low~~ very low notes taken one at a time so they seem to slosh