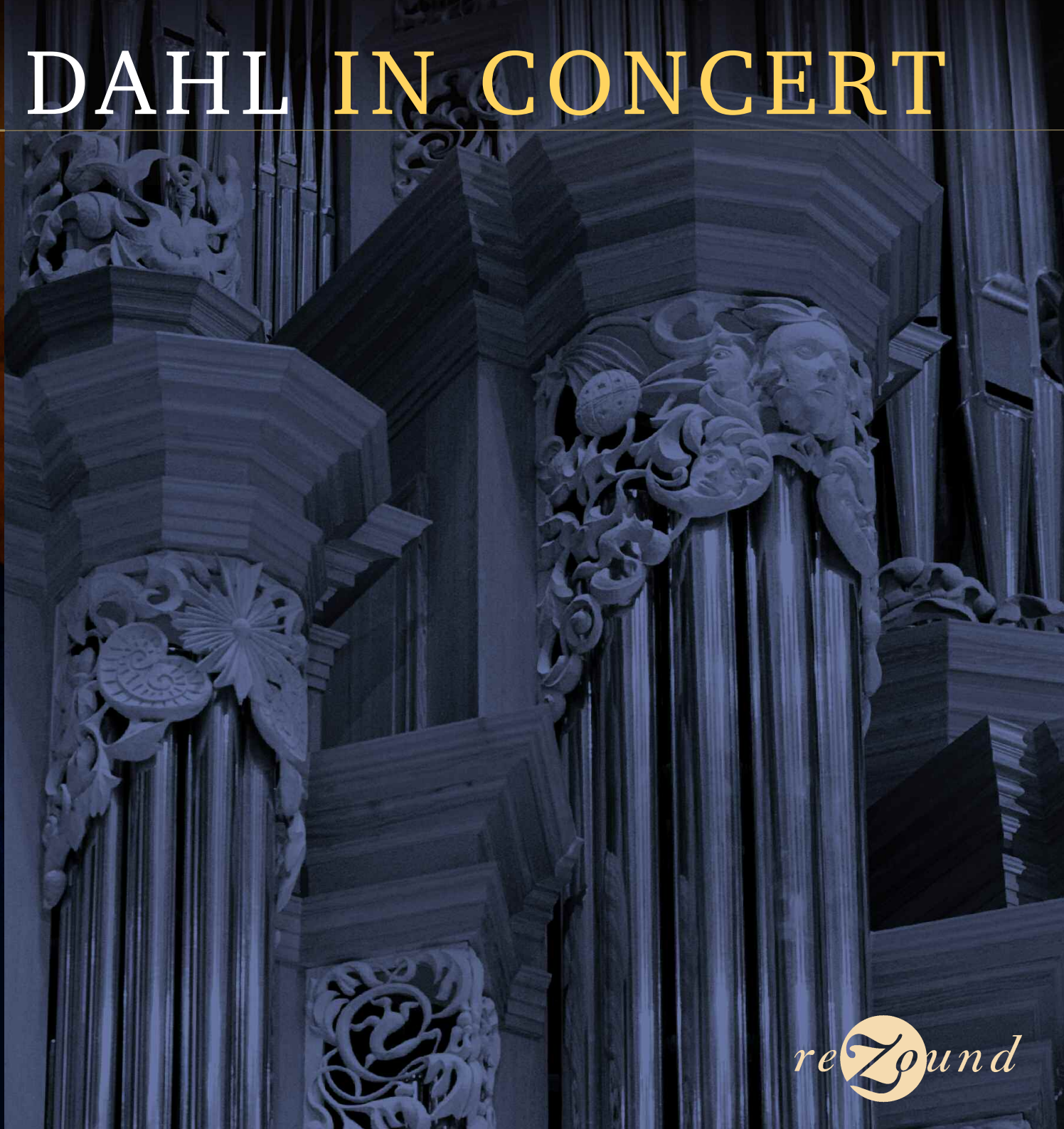


DAVID DAHL IN CONCERT



David Dahl organ



DAVID DAHL IN CONCERT

Symphony No. I in D minor, Op. 42

Alexandre Guilmant
(1837-1911)

- | | | | |
|---|--|--|-------|
| I | | I. Introduction. (Largo e maestoso) et Allegro | 10:40 |
| 2 | | II. Pastorale. Andante quasi allegretto | 6:33 |
| 3 | | III. Final. Allegro assai | 8:11 |

Pacific Lutheran University Orchestra, Jerry Kracht, director

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|---|--|--|--------------------------------|------|
| 4 | | Voluntary XII in C Major
Introduction and Fuga | William Russell
(1777-1813) | 7:10 |
|---|--|--|--------------------------------|------|

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|---|--|---|-------------------------------|------|
| 5 | | Nordlyskatedralen: “The Cathedral of the Northern Lights”
from <i>Symfoni orgel</i> | Hans Olav Lien
(1954-2016) | 6:49 |
|---|--|---|-------------------------------|------|

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|---|--|------------------------------------|--------------------------------|------|
| 6 | | Fugue on BACH Op. 60, No. I | Robert Schumann
(1810-1856) | 5:14 |
|---|--|------------------------------------|--------------------------------|------|

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|---|--|--|-----------------------------|-------|
| 7 | | Chorale No. 3 in A minor
from <i>Trois Chorals</i> | César Franck
(1822-1890) | 12:60 |
|---|--|--|-----------------------------|-------|

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|---|--|---|-----------------------------|------|
| 8 | | Carillon de Westminster, Op. 54, No. 6
from <i>24 Pièces de fantaisie</i> | Louis Vierne
(1870-1937) | 8:59 |
|---|--|---|-----------------------------|------|

Total: 66:41



I.-3. **Symphony No. I in D minor – Alexandre Guilmant**

Alexandre Guilmant (1837-1911) is an important French composer for the organ in the late 19th and early 20th century. A virtuoso organist, teacher and scholar, he was also the first major French organist to tour the United States. Guilmant served as the principal organist at the Église de la Sainte-Trinité Church, Paris, at which there was and still is a major French symphonic organ by the eminent organ builder Aristide Cavaillé-Coll.

Guilmant's *Sonate No. 1* was the first of eight solo sonatas for the organ, written in a symphonic style much like Charles-Marie Widor's symphonies for organ. Later he arranged the sonata for organ and orchestra, renaming it *Symphony No. 1 for organ and orchestra*. In that form it is most like an organ concerto, having three movements (fast, slow, fast). The organ is featured with numerous tone colors and sonorities, sounding nearly 80% of the total length of the piece. In the slow second movement the solo reed stops Hautbois and Cromorne are featured along with the Voix Humaine. In the two outer quick movements the organ sonority varies from rich foundation tones to the brilliant full ensemble capped with powerful chorus reeds.

4. **Voluntary XII in C Major – William Russell**

William Russell, composer, organist, pianist, who lived but thirty-six years, was highly regarded by his peers, including Clementi, Dr. Charles Burney and S.S. Wesley. As organist for the Foundling Hospital Chapel, London, Russell had access to a large three manual organ that had a pedalboard (rare in England at that time). The Voluntary opens in the manner of a dotted rhythm French Overture, followed by an extended fugue which employs a quasi-whole tone scale as its subject.

5. **Nordlyskatedralen: “The Cathedral of the Northern Lights” – Hans Olav Lien**

The second movement of Norwegian composer Hans Olav Lien's *Symfoni Orgel* evokes the mystery of the subtle flickering of the Northern Lights, including the occasional wild display of color. Visually, the effects suggest a giant “cathedral in the dark sky”. Slowly changing tone clusters of different sound-colors create a musical impression of a scene often visible in the Norwegian winter sky.

Alexandre Guilmant

6. **Fugue on the name BACH Op. 60, No. 1 – Robert Schumann**

This Fugue in B flat is the first in a set titled *Sechs Fugen über den Namen BACH für Orgel oder Piano forte mit Pedal*. The pedal-piano was a useful practice instrument for organists, and Schumann felt that the instrument could create “truly marvelous effects”, different from that organ and (pedal-less) piano. Schumann and his wife Clara regarded J.S. Bach’s music as an important mentor. They studied and performed the Preludes and Fugues of Bach’s Well-Tempered Clavier. The six fugues from the set use a theme derived from the notes, B-A-C-H, where “B” is B flat” and “H” is “B natural” (as they are named in Germany). Schumann’s B-flat Fugue makes use of such Bachian contrapuntal techniques as stretto, augmentation and double augmentation.

7. **Chorale No. 3 in A minor – César Franck**

Published posthumously in 1890, *the Chorale No. 3 in A minor* was the last of Franck’s organ works. In this final piece, we can experience the “French symphonic organ tradition” of the late 19th century at its best. The concept of the *Chorale* in this work is of Franck’s own invention—its theme is artfully combined at the ending climax with that of the opening toccata. Midway in the piece we hear a lovely lyric passage for solo Trompette whose melodic material later alternates with phrases of the *Chorale*. This splendid work has become one of the pillars of French romantic organ repertoire.

8. **Carillon de Westminster, Op, 54, No. 6 – Louis Vierne**

One of Vierne’s best-known organ works is this toccata based on the well-known chime melody of “Big Ben”. The work is a grand crescendo from pianissimo to fortissimo, concluding with the full resources of the organ.

—David P. Dahl



Robert Schumann

ABOUT THE ORGAN

The Gottfried and Mary Fuchs Organ | Built by Paul Fritts & Co. Op. 18, 1998 | Pacific Lutheran University, Tacoma, Washington

The Gottfried and Mary Fuchs Organ made by Paul Fritts is a landmark instrument in the Western Hemisphere. One of the largest instruments of its type, it is capable of playing music from a wide variety of periods and countries.

The design of the instrument was a collaboration between David Dahl and Paul Fritts. The organ features mechanical action, which means that the actual movement of the key under the fingers (or feet!) of the player opens and closes valves under the pipes. This gives the organist complete control over the formation of the tone of the pipes, and the tone's collapse as the key is released. The use of wooden rods ("trackers") to convey the motion of the keys to the pallets under the pipes places some restrictions on the distance between the console and the pipes, although in some cases the distance in this organ is more than 30 feet. The design of the slider windchests on which the pipes stand provide a unanimity of speech and harmony like that of the very best choirs.

The case architecture is modeled after the spectacular 1659 Stellwagen organ in Straslund, Germany. Made from old growth Douglas Fir carefully salvaged from downed trees (otherwise left in the forest), this organ is authentic to its own geographic region. This noble wood has, over the years, darkened to the deep honey color evident today. The carvings, designed and carved by Judy Fritts, the builder's sister, are made of Basswood. There are 224 square feet of carvings on the organ.

The Fritts workshop is located just blocks from PLU. All of the parts of the organ (except for small hardware items, the blower and preset system) were made from raw materials. This includes the pipes that begin as ingots of tin and lead melted and cast into sheets on the casting table. These sheets are hammered or planed then cut, rounded and soldered together to make the 3,912 pipes.



DISPOSITIONS OF THE GOTTFRIED AND MARY FUCHS ORGAN

Great

Praestant (Gis)	16'
Octave	8'
Rohrflöte	8'
Spielflöte	8'
Salicional	8'
Octave	4'
Spitzflöte	4'
Quinte	2 ^{2/3}
Octave	2'
Cornet	V
Mixture	V-VII
Trompete	16'
Trompete	8'
Baarpfeife	8'

Positive

Praestant (F)	8'
Gedackt	8'
Octave	4'
Rohrflöte	4'
Octave	2'
Waldflöte	2'
Nasat	I ^{1/3}
Sesquialter	II
Scharff	IV-VII
Fagott	16'
Trompete	8'
Dulcian	8'

Swell

Quintadena	16'
Principal	8'
Bourdon	8'
Viole de Gambe	8'
Voix Celeste (c'')	8'
Octave	4'
Koppelflöte	4'
Nasard	2 ^{2/3}
Gemshorn	2'
Tierce	I ^{3/5}
Mixture	V-VII
Trompete	8'
Hautbois	8'
Voix Humaine	8'
Schalmey	4'

Pedal

Subbaß	32'
Praestant	16'
Subbaß	16'
Octave	8'
Gedackt	8'
Nachthorn	2'
Mixture	V-VII
Posaune	32'
Posaune	16'
Trompete	8'
Trompete	4'
Cornett	2'

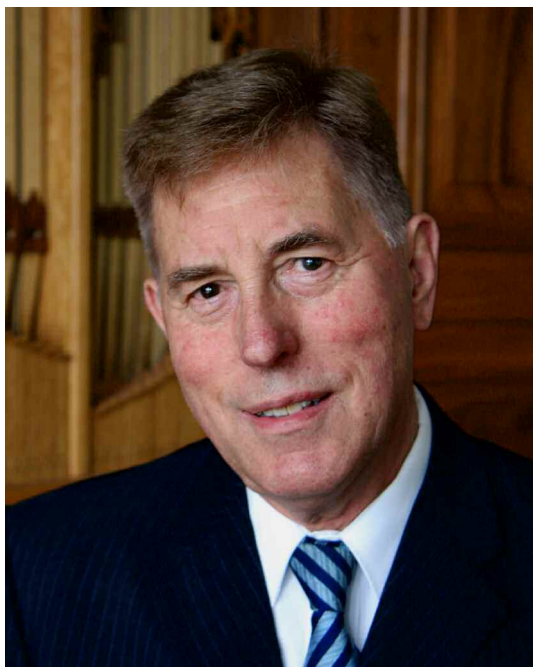
Couplers:

Swell/Great	Key Action: Direct Mechanical, suspended	
Positive/Great		
Swell/Positive		Manual compass: 58 notes (C-a''')
Great/Pedal		
Positive/Pedal	Pedal compass: 30 notes (C-f')	
Swell/Pedal		

Other:

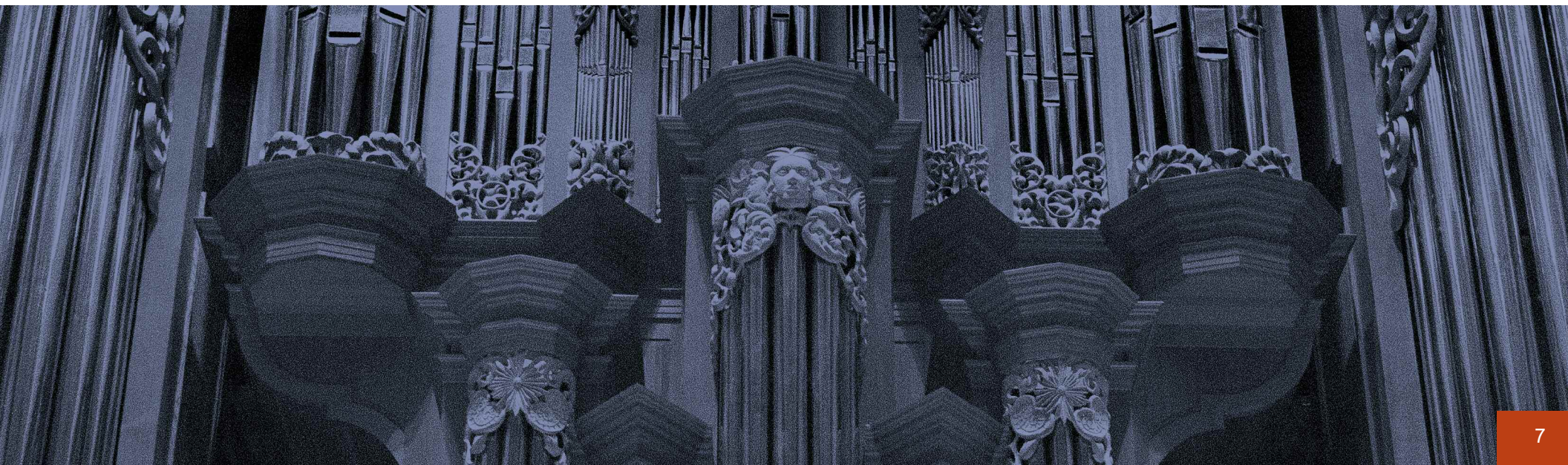
Tremulants	Temperament: Kellner
Wind Stabilizer	





David P. Dahl

David P. Dahl is Professor of Music and University Organist *Emeritus* from Pacific Lutheran University, Tacoma, Washington, retiring in 2000 after thirty-five years of teaching. In August, 2010, he retired from Christ Episcopal Church, Tacoma, where he had served for forty years and became Director *Emeritus* of Music Ministries. During his career he enjoyed an active recital schedule, including performances for national conventions of the American Guild of Organists and the Organ Historical Society. Dahl acted as a consultant for several organ projects in churches and academic institutions. He is a supporter of high quality organ building, especially encased mechanical action organs, both historic and newly built. Dahl traveled extensively in Europe on tours of historic organs. He is a published composer of several organ works through Augsburg-Fortress, MorningStar Music Publishers, Zimbel Press and Sacred Music Press. “Partita on Old I24th” is a new and perhaps final composition by Dahl that was premiered in June, 2016, by Mark Brombaugh at Central Lutheran Church in Eugene, Oregon, for the 40th anniversary of its Brombaugh (built by brother John) pipe organ. David Dahl’s honors include the Distinguished Service Award from the Organ Historical Society, and the Distinguished Alumnus Award from Pacific Lutheran University.





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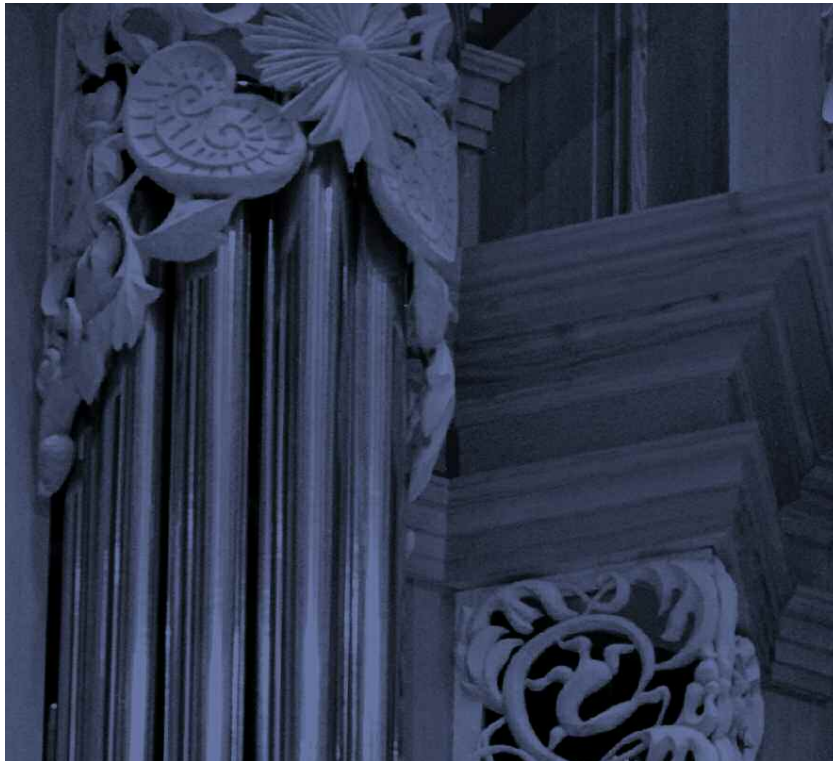
Executive producer
Roger Sherman

Recording
Rob Holden, tracks 1-7
Sarah Holberg, track 8
(see dates below)

Mastering
Roger Sherman

Booklet editor
Victoria Parker

Graphic design
Tim Braun



Recording

Track 1, 2, 3	Symphony/Guilmant	Bob Holden	August 23, 1999
Track 4	Voluntary/Russell	Bob Holden	November 13, 2005
Track 5	Cathedral of the N Lights/Lien	Bob Holden	November 13, 2005
Track 6	Fugue/Schumann	Bob Holden	November 13, 2005
Track 7	Choral/Franck	Bob Holden	November 13, 2005
Track 8	Carillon/Vierne	Sarah Holberg	April 8, 1999

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