



DEDICATORY SERVICES

Boise Junior College Pipe Organ

COLLEGE AUDITORIUM

Recitalist :- C. GRIFFITH BRATT

MAY 10, 1953

4:00 O'CLOCK P.M.

Dedicatory Program

Dedicatory Prayer - - - - -
- - - THE REV. DOUGLAS D. TIFFANY, Pastor, First Presbyterian Church, Boise, Idaho
The Organ and Boise Community - - EUGENE B. CHAFFEE, President, Boise Junior College
Description of the Organ - - - - - C. GRIFFITH BRATT

DEDICATORY CONCERT

1. *Rigaudon* - - - - - J. LULLY

One of the classic dance forms, the Rigaudon is always cast in duple meter. Lully, an early French composer, lived from 1633-1678. In performing this composition practically all of the pipes within view of the listener will be used.

2. *Noel* - - - - - L. D'AQUIN

Built upon an early French—or possibly a Northern Spanish or Basque Christmas Carol—this Noel brings a wide display of the various flutes in the organ. D'Aquin lived from 1694-1772 and composed a considerable number of Noels for the organ, using provincial carols for his material. This is the best known of his Noels.

3. *Trumpet Tune* - - - - - A. PURCELL

The reeds of the organ are brought into prominent display in this Trumpet Tune. Purcell was extremely fond of the trumpet as a solo instrument and gave us a number of works for trumpet and organ. Living from 1658-1695, Purcell was one of England's greatest composers. He wrote the first opera in English, *Dido and Aeneas*, when but 19 years of age.

4. *Bide With Us* - - - - - J. S. BACH

This Chorale Prelude is in the most descriptive of Bach's style. It is set to the chorale tune and hymn verses which tell of Jesus' walk on the Road to Emmaus. The tinkling of the sheep bells in the pastorate country side is clearly heard along with the walking gait of Jesus and His companions.

5. *Jesu, Joy of Man's Desiring* - - - - - J. S. BACH

This is probably the most popular of all of Bach's works. Originally written for chorus, organ, continuo and oboe, and based upon a hymn tune, this composition has been transcribed for use for almost every combination of instruments from piano to full symphony orchestra.

6. *Tocatta and Fugue in D Minor* - - - - - J. S. BACH

Very little need be said about this towering giant of musical literature. It is *unquestionably* the widest known of all compositions in fugal form. The fact that it never wears out in spite of constant usage and numerous poor transcriptions for other instruments proves the greatness of the work.

INTERMISSION

7. *The Cherubic Hymn*—Boise Junior College a Cappella Choir and Organ - H. HANSON

This choral work is by one of America's outstanding composers and educators. Mr. Hanson is Director of the Eastman School of Music, Rochester, N.Y., and has for many years been one of the leading exponents of American music. The appeal of this work is great, due to an unusual understanding of what the human voice can do and because of the great dramatic impact of the writing.

8. *Tocatta* - - - - - C. M. WIDOR

One of the classics of French organ music, this work has been one of the most popular in all organ literature since the time of its first publication. It makes use of all the reed tones on the organ and is one of the most brilliant of all organ compositions.

9. *Adagio* - - - - - C. M. WIDOR

Gabriel Faure called this the most beautiful slow movement ever written for the organ. It is a bit like Wagner in spots, calling to mind some of the lines of "Tristan and Isolde." Unlike most French organ music, the reed voices of the organ are not at all dominant. Use is made of the string celeste tones as well as the flutes.

10. *Fantasy on "A Mighty Fortress"* - - - - - C. G. BRATT

Written on the familiar hymn tune, "A Mighty Fortress Is Our God," this work was conceived for just such an instrument as we are hearing today. It is a virtuoso piece with three and four notes being played at the same time by the feet.

11. *Improvisation on a Given Theme*

An impromptu composition will be composed at the keyboard upon a theme, or themes, submitted by the audience. The art of improvisation, a highly specialized accomplishment up to Bach's day, is now undergoing a rebirth in the organ world. The French have kept this technique on a higher plane than any other school of organists. In recent years there has been a decided development in improvisation in America.

The Boise Junior College Pipe Organ

The new Austin Organ in the auditorium of Boise Junior College, gift of a friend of the school, is an instrument on which all schools of classic organ music can be played—authentically, and as such is peculiarly fitted to college use. In fact, anything short of such an ideal would seem opposed to the breadth of musical education a college should properly give.

In the past—and by that is meant within the last twenty-five years—college organs were often large—very large—but their tonal content was strictly “American.” Applied to organ tone that word usually meant an adaptation of English tone, and English organ tone of the 1900’s, or slightly earlier period, was at low ebb. It denied the harmonic structure of ensemble that the better Continental instruments exemplified, and gloried in its velvety “mud” of 8° register timbre. Even the organ in the Royal College of Organists was that way, with its aristocratic back turned on the glorious Victorian work of Father Willis and his contemporary, the great T. C. Lewis. Since that time it should in justice be said that English tonal design has greatly changed and improved, and the tonal revolution now rampant in the United States finds a close parallel in the United Kingdom.

When the seventeenth century pre-Bach school of composition blossomed in Northern Germany and Holland, organs on which that music was played were a very different type from what the average listener in this country calls “organ” today. Among the great builders of that period were Arp Schnitger and (slightly later) Gottfried Silbermann, both of whom made organs on which J. S. Bach played and on which Buxtehude, Sweelinck and others composed.

As distinguished from the English-American organs just mentioned, these organs considered the normal “middle” pitch of 8° tone as no more than an average “member” in a chorus made up of lower and higher overtones. They early discovered that certain combinations of pipes tuned to the natural produce entirely new timbres—just as certain pigments, when mixed in correct proportions make new colors. And, as the bulk of organ music of the 16th, 17th and 18th centuries was polyphonic in character, the wanderings of the various parts or inner melodies had to be distinct and clear if the music was to have any meaning when played. One might compare this to a Maypole with several ribbons of primary colors tied to its top, so that no matter where the holder of any ribbon ran, his course could easily be followed. Had all the ribbons been red, or blue, confusion would have resulted. But when they were all different, “clarity” of line was basic. The organs of this period emphasized clarity of polyphonic “line,” even to the extent of differentiating the right and left hand gamuts of a single manual group of stops.

In France another type of organ tone was developed which used for its louder tones “reeds,” which are the organ equivalent of the “brass” of the orchestra. Just as in the orchestra the major brass was the trumpet family, so, in organs, the basis of reed ensemble is the trumpet (English) or trompette (French). Following the character of the people of those countries, the trumpet was a rounder, more massive

quality, whereas the trompette was brilliant almost to the extreme.

Modern English reed tone is turning to trompette quality, so the Boise Junior College organ reeds are more French than English. This permits the important modern French music to be played and to sound as its composers meant it to sound. Further than that, it is easy, on this Boise Junior College organ, to play French Baroque Organ Music (1650-1750) authentically. The thin frenzy of the one and the placid repose of the other are equally within the compass of this instrument.

The compositions of Mendelssohn, Mozart, Franck, Reger, Brahms—clear up through Guilmant—the whole scope of quasi-modern French, and German organ classics falls within the scope of this organ’s extensive limits.

It is almost amusing at times, to play “anachronisms”—such as a melody on a 17th Century “Cornet” (a combination of four or five flutes of various pitches, yielding a pronounced “Reed” tone) against an accompaniment of strings and other voices never dreamed of before 1875—at least—and such IS a beautiful treatment.

With such aims in mind the Boise Junior College organ has a section that, while faithfully “Baroque,” is made up of tonalities that actually blend well with modern English, French and German registers.

The major feature of the typical English ensemble—the magnificent glittering silvery mass of “Diapason Chorus” tone, has at Boise, been scaled and voiced by the same great artist who in 1949, did the new “dome diapason chorus” added to the organ in St. Paul’s Cathedral, London. Here is cathedral quality of the utmost authenticity, quite without a parallel in the West. The Pedal Bombarde is as French as the Diapason Chorus is English! Yet the best work today in England is along similar lines. For dramatic “entrance” there is nothing to equal the French Bombarde. It far excels the usual English pedal reed.

The functional design of the organ front is interesting. Here it is—an ORGAN—without one excuse for its naturalness. Here are the pipes as they usually stand, unseen, back of screens or casework. Here they emit their tones in uninhibited, unblemished freshness—all the little overtones that grace superb voicing (and are usually swallowed up before they get to the listener) are here conserved. That is why this organ not only has a different look but also a different sound. This the listener will get at first hearing.

Congratulations to Boise Junior College on this competent aid to culture of pupils and public. It is a beautiful gift with lasting educational and spiritual implications.

J. B. JAMISON,
Western Representative,
AUSTIN ORGANS, INC.,
Hartford, Connecticut

TONAL RESOURCES

OF
THREE MANUAL AND PEDAL PIPE ORGAN
BOISE JUNIOR COLLEGE
BOISE, IDAHO

GREAT ORGAN (OPEN)			CHOIR (UNDER EXPRESSION)		
1. Quintaten.....	16' Metal	61 Pipes	25. Gedeckt.....	8' W & M	68 Pipes
2. Open Diapason.....	8' "	61 "	26. Spitzfloete.....	8' Metal	68 "
3. Octave.....	4' "	61 "	27. Spitzfloete Celeste.....	8' "	56 "
4. Rauschquint II Ranks.....	(12-15') "	122 "	28. Nachthorn.....	4' "	68 "
5. Mixture III Ranks.....	(19-22-26') "	183 "	29. Quinte.....	2 $\frac{2}{3}$ ' "	61 "
6. Gemshorn.....	8' "	61 "	30. Waldfloete.....	2' "	61 "
7. Harmonic Flute.....	8' "	61 "	31. Fagot.....	8' "	68 "
8. Quintadena (from No. 1).....	4' "	24 "	32. Bombarde (from pedal) Tremolo.....	8' "	24 "
TOTAL.....		634 "	TOTAL.....		474 "
SWELL ORGAN (UNDER EXPRESSION)			PEDAL ORGAN		
9. Viola.....	8' Metal	68 Pipes	33. Open Diapason.....	16' Wood	32 Pipes
10. Viola Celeste.....	8' "	56 "	34. Octave.....	8' Metal	32 "
11. Innerbeard Flute.....	8' Wood	68 "	35. Fifteenth.....	4' "	12 "
12. Prestant.....	4' Metal	68 "	36. Violone.....	16' "	32 "
13. Mixture III Ranks.....	(15-19-22') "	183 "	37. Cello.....	8' "	12 "
14. Rohrfloete.....	4' "	68 "	38. Violone Fifteenth.....	4' "	12 "
15. Nazard.....	2 $\frac{2}{3}$ ' "	61 "	39. Gedeckt.....	16' Wood	12 "
16. Baroque Flute.....	2' "	61 "	40. Gedeckt (25).....	8' W & M	
17. Tierce.....	1 $\frac{3}{8}$ ' "	61 "	41. Nachthorn (No. 28).....	4' Metal	
18. Contra Krummhorn.....	16' "	68 "	42. Contra Spitzfloete.....	16' "	12 Pipes
19. Krummhorn (from No. 18).....	8' "	12 "	43. Quintaten (No. 1).....	16' "	32 Notes
20. Trompette.....	8' "	68 "	44. Gross Quint.....	10- $\frac{2}{3}$ ' "	32 "
21. Clarion Tremolo.....	4' "	68 "	45. Quintadena (No. 1).....	8' "	32 "
TOTAL.....		910 "	46. Quint.....	5- $\frac{1}{3}$ ' "	32 "
POSITIV (PLAYED FROM CHOIR) (OPEN)			47. Mixture III Ranks.....	(17-19-22') "	96 Pipes
22. Prinzipal.....	4' Metal	61 Pipes	48. Bombarde.....	16' "	32 "
23. Oktav.....	2' "	61 "	49. Trompette.....	8' "	12 "
24. Zimbel III Ranks.....	(29-33-36') "	183 "	50. Clarion.....	4' "	12 "
TOTAL.....		305 "	51. Contra Krummhorn (No. 18).....	16' "	32 Notes
			52. Krummhorn (No. 19).....	8' "	32 "
			TOTAL.....		308 "

The Console has 14 General Pistons—6 for each manual and pedals—usual couplers plus Ch-Pos. to Swell 8' and Great to Choir 8'. All manuals to pedal at 8' and 4'. Total of 2,631 pipes.

The oak paneling was installed by the college woodworking class under the direction of VERNON A. BECKWITH, instructor.

This program courtesy of AUSTIN ORGANS, INC.