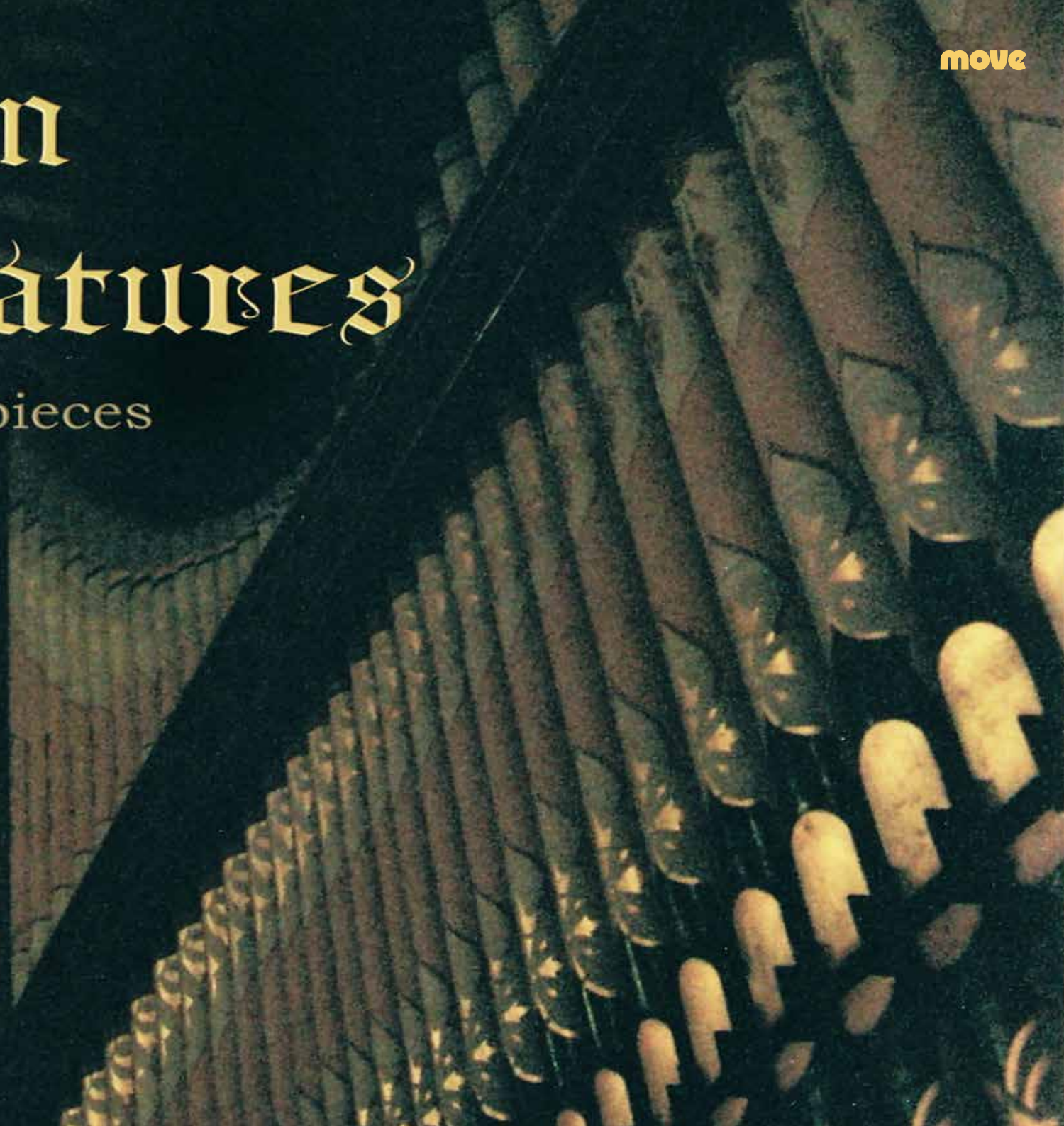
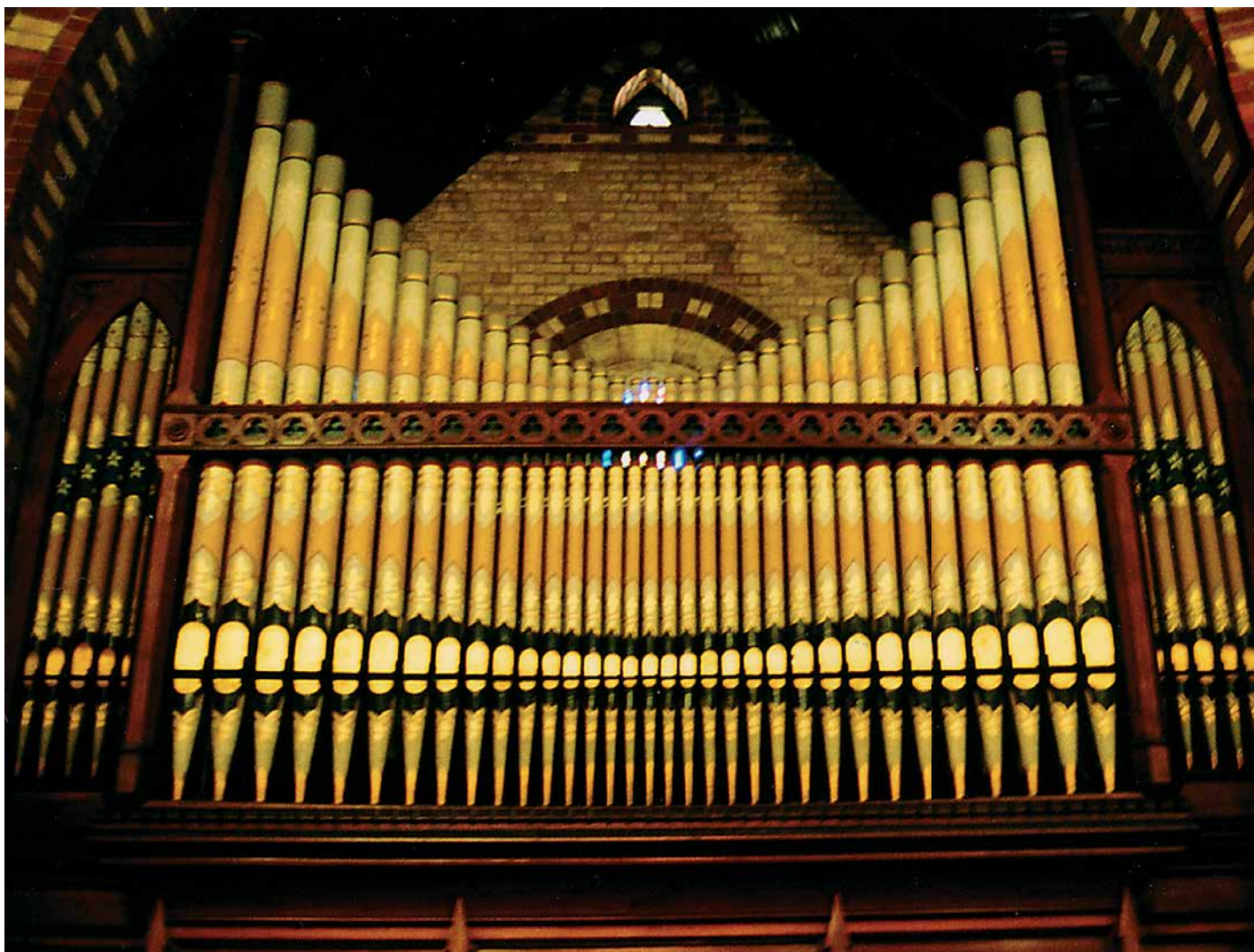


Organ Miniatures

thirty-three pieces
for organ





The collection of pieces on this recording represents a small sample of works deliberately composed for small pipe organs and harmoniums. In addition there are pieces which sound convincing on large or small organs.

We have chosen a pipe organ which has a fairly standard stop specification, but a very resourceful tonal design.

Not all of the compositions are dependent on specific tone colours, and can be musically enjoyable on other keyboard instruments.

Organ Miniatures

1 *Flute Piece* (1'40)
William Hine

2 *In dich hab ich gehoffet, Herr* (1'55)

3 *Wenn wir in höchsten Nöten sein* (1'36)

4 *Wie schön leuchtet der Morgenstein* (1'27)
J.C.Bach

5 *Trumpet Voluntary* (1'51)
Thomas Sanders Dupuis

6 *Nun bitten wir den Heiligen Geist* (3'00)
Dietrich Buxtehude

7 *O welt, ich muss dich lassen* (2'50)
J.G. Walther

8 *Andante Tranquillo* (1'38)
C.W. Gluck

9 *Ayre* (1'37)
A. Corelli

10 *Plein Jeu* (2'25)
Pierre du Mage

11 *Fugue in C Major* (3'03)
Dietrich Buxtehude

12 *Sonatina* (7'18)
W.A. Mozart

13 *O welt, ich muss dich lassen* (1'20) Max Reger
14 *Herzlich thut mich erfreuen* (2'32)

15 *O wie selig seid ihr doch, ihr Frommen* (2'02)
Johannes Brahms

16 *Il est né le divin Enfant* (1'12)
Leon Roques

17 *Andantino* (0'56)
Cesar Franck

18 *Pavane* (3'22)
Emmanuel Chabrier

19 *Passepied* (2'22)
Leo Delibes

20 *Offertoire* (3'09)
Theodore Dubois

21 *Prelude 3* (1'01)

22 *Prelude 5* (1'22)

23 *Prelude 22* (0'33)
Carl Nielsen

24 *Church Prelude I* (2'59)

25 *Church Prelude III* (2'12)
A.E. Floyd

26 *Trumpet Voluntary* (1'40)
Gordon Young

27 *A Fragment* (1'58)
Moneta Eagles

28 *The Silver Stars in the Sky* (2'52)

29 *Carol of the Birds* (0'49)
Robert Ampt

30 *Paeon* (3'35)
S.W. Oliphant Chuckerbutty

31 *Introit in D Minor* (1'43) Alan Ridout

32 *Merifield* (2'38)
Janet Correll

33 *Christus* (3'55)
Gordon Young

A collection of short organ works performed on the 1882 T.C. Lewis organ in St George's Uniting Church, East Kilda, Melbourne

Until the middle of the 19th century, the national organ playing mode in England, Italy and cultures influenced by the tastes of these countries revolved around music for modest one and two manual pipe organs, either without a pedal division or a pedal department with an octave of bass notes.

Although France, Germany and Holland have had monumental liturgical organ pieces for approximately 500 years, quality miniatures have also been created in that time.

Complete collections of pieces for the harmonium were written by 19th and 20th century mainstream organ composers, notably from France and Germany.

The Baroque revival in the 20th century resulted in a renewed interest in one manual chamber organs, inspiring contemporary composers to produce suitable pieces.

Photography and graphic design:

Joe Mills

Recording: Martin Wright

Editing: Vaughan McAlley

1 Flute Piece William Hine (1687-1730) ♦

Published by Oxford University Press

An organist and composer who began his musical life as a chorister at Magdalen College. He studied composition with Jeremiah Clarke and became organist at Gloucester Cathedral.

2 In dich hab ich gehoffet, Herr ★
(In thee, Lord, have I put my trust)

3 Wenn wir in höchsten Noten sein ★

(When in the hour of utmost need)

4 Wie schon leuchtet der Morgenstern ★

(How brightly shines the morning star)

J.C. Bach (1642-1703)

Published by C.F. Peters

The son of Heinrich Bach, J.C. Bach was a composer and organist at St Georg Eisenach and Harpsichordist in the court of the Duke of Eisenach.

5 Trumpet Voluntary Thomas Sanders Dupuis (1733-1796) ♦

Published by Oxford University Press

Born in London, Dupuis was admired by Joseph Haydn as a player and improviser of fugues. He composed both vocal and keyboard works.

6 Nun bitten wir den Heiligen Geist ♦

(We now implore God the Holy Ghost)

Dietrich Buxtehude (1637-1707)

Published by C.F. Peters

Buxtehude was a considerable influence on the North German style of composition. J.S. Bach walked to Marien Kirk Lubeck to hear him.

7 O welt, ich muss dich lassen J.G. Walther (1684-1748) ●

(O world, I now must leave thee)

Published by C.F. Peters

Walther was a cousin of J.S. Bach, and wrote many compositions based on chorales. He compiled the first dictionary of music in the German language.

8 Andante Tranquillo C.W. Gluck (1714-1787) ★

(Dance of the blessed spirits)

Published by Concordia, arranged by S. Drummond Wolfe

Gluck, a prolific opera and ballet composer, also wrote instrumental, sacred and secular vocal works.

9 Ayre A. Corelli (1653-1713) ★

Published by Concordia, edited by S. Drummond Wolfe

A violinist and composer, Corelli influenced many composers, including G.F. Handel. He was buried in the Pantheon Rome, in recognition of his ability.

10 **Plein Jeu** Pierre du Mage (1676-1751) ●

Published by Edition Musicales de la Schola Cantorum

Plein Jeu refers to the full sound of the Principal chorus. It was played before the *Kyrie* in the French Mass. Du Mage was organist at St Quentin and Laon Cathedral.

11 **Fugue in C Major** Dietrich Buxtehude (1637-1707) ◆

Published by C.F. Peters

12 **Sonatina** W.A. Mozart ▲

Published by Schott

A transcription by Reginald Goss-Custard of a piano piece.

13 **O welt, ich muss dich lassen**

Max Reger (1873-1916) ◆ (O world, I now must leave thee)

Published by C.F. Peters

Although he was a devout Roman Catholic, he admired J.S. Bach, and based most of his organ compositions on Lutheran chorales. The influence of Bach extended to a high percentage of counterpoint in his works combined with Romantic harmony and dynamic drama.

14 **Herzlich thut mich erfreuen** ◆
(My faithful heart rejoices)

15 **O wie selig seid ihr doch, ihr Frommen** ■

(Blessed be ye faithful souls departed)

Johannes Brahms (1833-1897)

Published by Novello

From a set of 11 chorales, which

were the last pieces he wrote, shortly after the death of Clara Schumann in 1896, with whom he had a long term infatuation. Based on Lutheran chorales, they relate to life after death.

16 **Il est né le divin Enfant** Leon Roques (1839-1923) ●

(He is born, the Holy Child)

Published by Durand and Co.

One of 50 Noels Anciens arranged by Roques for organ in 1897.

17 **Andantino** Cesar Franck (1822-1890) ■

Published by Durand

Part of a volume of liturgically planned short pieces for the Mass, titled *L'Organiste*. Each set is designed to be used for the complete Mass. They were composed for the Harmonium.

18 **Pavane** Emmanuel Chabrier (1841-1894) ▲

Published by Edwin Ashdown

Noted pianist and composer, he is best known for his operas, piano and orchestral works.

19 **Passepied** Leo Delibes (1836-1891) ▲

Arranged by Alec Rowley, published by Edwin Ashdown

This piece was written as part of his *Le rois s'amuses* (The King amuses himself), a set of 6 "dances in the ancient style".

20 **Offertoire** Theodore Dubois (1837-1924) ▲

Published by Alphonse Luduc

Published in 1907 as part of a collection of twelve pieces for organ or pedal piano (a piano fitted with a pedal clavier).

21-23 **Preludes 3, 5 & 22** Carl Nielsen (1865-1931) ■

Published by Masters Music

Written in 1928 when Nielsen was studying vocal polyphony of the 15th and 16th centuries, and organ music of the 17th and 18th centuries. Totalling 31 preludes, of one to five lines in length, they do not have titles and their application is left to the discretion of the player.

24-25 **Church Preludes 1 and 3** A.E. Floyd (1877-1974) ★

Published by Kevin Mayhew, edited by Lindsay O'Neill

Floyd was Music Director of St Paul's Cathedral Melbourne from 1915 to 1947. He was a very active school and community music educator.

26 **Trumpet Voluntary** Gordon Young (1919-) ★

Published by Shawnee Press Inc.

This piece is based on an old English dance. Born in McPherson, Kansas, Young has served most of his life as an educator, choirmaster and organist.

27 **A Fragment** Moneta Eagles (1924-2002) ■

Available from the Australian Music Centre

Written for John Maidment's one manual chamber organ. Moneta studied composition with Eugene Goossens, Alexander Burnard and Maryas Seiber. She was musical director of the Commonwealth Film Unit from 1957 to 1964 and produced more than 20 major film scores. She wrote works for orchestra, chamber groups, choirs, organ and piano. Her brother James was an organ builder.

28 **The Silver Stars are in the Sky** ●

29 **Carol of the Birds** Robert Ampt (1949-) ●

Published by Birrale Publishing

From a five movement movement suite composed in 1988 based on Australian Christmas carols by W.G. James.

Ampt states "In *the Silver Stars are in the Sky*, the almost static chords and clusters evoke the mysterious wonder of the enormous Australian night sky. The duo, *Carol of the Birds*, depicts the Christmas dance of the long legged broilgas. Robert is the Sydney City Organist.

30 **Paeon – A Song of Triumph** S.W. Oliphant Chuckerbutty (1884-1960) ●

Published by Bosworth & Co. Ltd.

Chuckerbutty was a pupil of Joseph Bonnet and organist at Holy Trinity Paddington London. He was also a theatre organist.

31 **Introit in D Minor** Alan Ridout (1934-) ●

Published by Kevin Mayhew

Ridout studied composition with Gordon Jacob, Howells, Fricker, Tippet and Henk Badings. He has written for orchestra, opera, ballet and voice.

32 **Merifield** Janet Correll (1942-) ◆

Published by Belwin Mills

Correll has been organist of Westminster Presbyterian Church, Auburn, New York and Professor of Music at the Community College, Auburn, New York.

33 **Christus** Gordon Young (1919-) ●

Published by Shawnee Press, Inc.

Largely based on the tune *Ascalon*, this piece is the final section from *Scenes from the Holy Grail*.

Legend:

- ◆: Merrowyn Deacon
- ★: Ingrid Austin
- : Colin Jenkins
- ▲: Rhys Boak
- : John Maynard

The Players

All players are members of the Organ sub-committee of the Committee on Church Music for the Uniting Church of Australia, Synod of Victoria and Tasmania.

Ingrid Austin studied at the Royal Academy of Music, London, and is a graduate of the Royal Schools of Music. She has given recitals and accompanied performances in Europe. Since coming to Australia she has been Director of Music at St Leonard's College, Brighton and taught music at Wesley College. Ingrid has also been called upon frequently as an accompanist. She currently teaches at Woodleigh School, Baxter and is the organist and choir director at Benthleigh Uniting Church, Melbourne.

Merrowyn Deacon studied at Elder Conservatorium, University of Adelaide. She studied organ with Douglas Lawrence and Gerd Zacher in Germany. Merrowyn is organist at Trinity Uniting Church, Brighton and the Monash University Religious Centre. For 15 years she was Ceremonial Organist of graduations at Monash University. Merrowyn has given recitals in Adelaide, Melbourne and Perth, and recorded for the ABC and 3MBS.

Rhys Boak is currently the College organist of Ormond College, University, Music Director at Malvern Presbyterian Church and Sub-Organist of Toorak Uniting Church. Rhys has played widely in Australia and given concerts in Germany, Italy, Denmark, Switzerland and Japan. He has also been involved in recording and broadcasts as a soloist and accompanist.

Colin Jenkins is a graduate of Melbourne University with Bachelor degrees in Music and Education and a Masters in Urban Planning. For 13 years he was Music Director at Wesley Uniting Church, Melbourne and was made Organist Emeritus. For over two decades he was a lecturer in music and for a time conducted the Australian Boys Choir.

John Maynard is Convenor of the Organ sub-committee of the Committee on Church Music for the Uniting Church of Australia, Synod of Victoria and Tasmania. On behalf of the committee he has been consultant for numerous pipe organ projects including new, rebuilt and restored instruments. He is Music Director at Kew Uniting Church and has recorded extensively for 3MBS.

1 *Flute Piece*, William Hine
Gt LG.8' Fl.4'

2 *In dich hab ich gehoffet, Herr*, J.C.Bach
Gt LG.8' Fl.4'
Sw GP.8'
Ped SB.16'
Gt to Ped Sw to Ped

3 *Wenn wir in höchsten Nöten sein*, J.C.Bach
Sw RF.8'
Ped SB.16' BF.8'

4 *Wie schön leuchtet der Morgenstein*, J.C.Bach
Gt OD.8' Oc.4' Fl.2' Mix
Ped SB.16' Pr.8'
Gt to Ped

5 *Trumpet Voluntary*, Thomas Sanders
Dupuis
Gt LG.8' Sa.8' Pr.4'
Sw Ho.8'

6 *Nun bitten wir den Heiligen Geist*, Dietrich Buxtehude
Gt LG.8'
Sw GP.8' RF.8'
Ch RF.4'
Ped SB.16' BF.8'
Sw to Ch Ch Trem

7 *O welt, ich muss dich lassen*, J.G. Walther
Gt LG.8'
Sw GP.8'
Ch Cl.8'
Ch to Ped

8 *Andante Tranquillo*, C.W. Gluck
Gt LG.8'
Sw GP.8'
Ped SB.16' BF.8'

9 *Ayre*, A. Corelli
Gt LG.8'
Sw Ob.8'
Ch Cl.8'
Ped SB.16' BF.8'
Sw to Ch

10 *Plein Jeu*, Pierre du Mage
Gt OD.8' Oc.4' Fl.2' Mix
BAR 11 ADD Gt Bo.16'
Sw GP.8' GP.4' Ho.8'
Sw to Gt

11 *Fugue in C Major*, Dietrich Buxtehude
Gt LG.8' Fl.2'
Sw GP.8' GP.4'
Ped SB.16' Pr.8'
Gt to Ped Sw to Ped

12 *Sonatina*, W.A. Mozart
Gt LG.8' Oc.4'
Sw GP.8' GP.4'
Ped SB.16' Pr.8'
Sw to Ped

13 *O welt, ich muss dich lassen* (1:20) Max Reger
Gt LG.8' Sa.8'
Sw GP.8' RF.8'
Ch Du.8'
Ped SB.16'
Sw to Gt Ch to Ped

14 *Herzlich thut mich erfreuen* (2:32)

Johannes Brahms

Gt OD.8' LG.8' Sa.8' Oc.4' Fl.2'

Sw GP.8' RF.8'

Ch Vi.8' Du.8' RF.4'

Ped SB.16' BF.8' Pr.8'

Gt to Ped Sw to Ch

15 *O wie selig seid ihr doch, ihr Frommen,*

Johannes Brahms

Gt LG.8' Sa.8'

Sw GP.8' GP.4'

Ped SB.16' BF.8'

Sw to Gt Gt to Ped

Sw to Ped

16 *Il est né le divin Enfant,* Leon Roques

Gt LG.8' Sa.8'

Sw GP.8' RF.8'

Ch Cl.8'

BARS 1-17 Gt

BARS 17-33 rh Gt Lh Sw

BARS 33-41 rh Gt Lh Ch

BARS 41-45 Gt Bo.16' OD.8' Oc.4' Ped

OB.16' SB.16' Pr.8' BF.8'

17 *Andantino,*

Cesar Franck

Gt LG.8'

Sw Ob.8'

Ch Du.8'

Ped SB.16' BF.8'

rh Sw lh Gt

BAR 16 lh Ch

18 *Pavane,*

Emmanuel Chabrier

Sw GP.8' RF.8'

Ch Du.8'

Ped SB.16'

Sw to Ch Sw to Ped

BARS 19-23 Gt LG.8'

Sw to Gt Ch to Gt

BARS 23-27 repeat reg.1-19

BARS 27-40 repeat reg.19-23

BARS 40- repeat reg.1-19 plus Ch VC.8'

19 *Passepied,* Leo Delibes

rh Sw Ob.8'

lh Gt LG.8'

Ch Vi.8' VC.8' RF.4'

Ch to Gt

Ped Bo.16' BF.8'

Ch to Ped

BAR 8 rh and lh Gt

BAR 16 rh Sw Ob.8'

BARS 16-32 rh and lh Gt plus Gt to Ped

BAR 40-48 rh and lh Gt

BAR 48-58 rh Sw Ob.8'

BAR 58- rh and lh Gt

20 *Offertoire,*

Theodore Dubois

Gt OD.8' LG.8' Sa.8'

Sw GP.8' RF.8' Ob.8'

Ch Vd'O.8' Viol.8' Du.8'

Ped SB.16' BF.8'

Sw to Gt Ch to Gt Gt to Ped Sw to Ped Ch
to Ped

BARS 1-12 Gt

BARS 12-29 Ch

BAR 46 plus Ho.8'

Sw SupOct SubOct

BAR 52 plus Oc.4' Fl.2' Mix Ped OB.16'
Pr.8'

BAR 71 minus Oc.4' Fl.2' Mix

BAR 73 minus SupOct SubOct

BAR 76 minus Ho.8'

21 *Prelude 3,* Carl Nielsen

Gt Bo.16' OD.8' Oc.4' Fl.2' Mix

22 *Prelude 5,* Carl Nielsen

Gt Bo.16'

Sw GP.8'

Ch Du.8' RF.4'

Gt to Ped Sw to Ped

Ch to Ped

23 *Prelude 22,*

Carl Nielsen

Gt LG.8' Fl.4'

24 *Church Prelude I,*

A.E. Floyd

Gt LG.8' Sw GP.8'

Ped SB.16'

Sw to Gt Sw to Ped

BAR 17 plus Sw R.F.8'

G.P.4'

BAR 25 plus Sw Sup Oct

BAR 27 minus R.F.8' G.P.4'

Sup Oct

BAR 30 Ch Cl 8'

BAR 38 minus G.P.8' plus R.F.8'

25 *Church Prelude III,*

A.E. Floyd

Gt LG.8' Sw GP.8'

Ped SB.16'

Sw to Gt Sw to Ped

BAR 21 plus Sw R.F.8' G.P.4'

BAR 29 plus Gt Sa 8' Fl 4'

BAR 37 minus Gt Sa 8' Fl 4'

BAR 41 minus Sw G.P.8'

26 *Trumpet Voluntary*, Gordon Young
 Gt OD.8' Fl.4'
 Sw Ho.8' Ob.8'
 Ch Cl.8'
 Ped OB.16' BF.2'
 Gt to Ped Sw to Ch

27 *A Fragment*,
 Moneta Eagles
 Gt Sa.8'
 Sw GP.8'
 Ch Du.8'
 Sw to Gt Ch to Gt Sw to Ch Sw to Ped Ch
 to Ped
 SECT A Gt
 SECT B C & D Ch
 SEQUENCE: A B C D C B A B C D

28 *The Silver Stars in the Sky*, Robert Ampt
 Gt Fl.4'
 Ch Du.8'
 Ped SB.16'
 Ch to Ped
 Trem Ch
 BAR 15 plus Sw GP.4'
 BAR 37 minus Sw GP.4'

29 *Carol of the Birds*, Robert Ampt
 Gt Fl.4'
 Ch Vd'O.8'
 Ch to Gt Ch SupOct

30 *Paeon*, S.W. Oliphant Chuckerbutty
 Gt OD.8' Oc.4'
 Sw GP.8' GP.4' Ho.8'
 Ch Cl.8'
 Ped OB.16' SB.16' Pr.8' BF.8'
 Sw to Ch Ch Sup Oct Gt to Ped
 BAR 21 r.h. Ch l.h. Gt L.G. 8' Sa 8' F14
 BAR 28 plus Sw to Gt

BAR 51 Gt O.D. 8' Oc 4'
 BAR 67 plus Be 16' O.D. 8' Oc 4' Fl 2' Mix
 Sw SubOct Sw to Ped

31 *Introit in D Minor*, Alan Ridout
 Gt Bo.16' OD.8' Oc.4' Fl.2' Mix
 Sw GP.8' GP.4' Ho.8'
 Ped OB.16' SB.16' Pr.8' BF.8'
 Sw to Gt Gt to Ped Sw to Ped

32 *Merifield*, Janet Correll
 Gt LG.8' Sa.8' Fl.4'
 Sw Ho.8'
 Ped SB.16' BF.8'
 Gt to Ped

33 *Christus*,
 Gordon Young
 Gt OD.8' Oc.4' Fl.2' Mix
 Sw GP.8' GP.4' Ho.8' Ob.8'
 Ped OB.16' SB.16' Pr.8' BF.8'
 REPEAT BAR 18 plus Gt Bo.16'
 LAST CHORD plus Sw SubOct

The Organ

Built in 1882 by T.C. Lewis, the organ in St George's Uniting Church East St Kilda represents Lewis at the height of his artistic achievement.

He had already built large instruments for St Mary's Cathedral, Newcastle upon Tyne, St Peter's, Eaton Square, London, Glasgow Public Hall and Ripon Cathedral.

Later he completed major instruments for St Paul's Cathedral Melbourne, Southwark Cathedral and Glasgow Art Gallery.

Tonally, his work combines German fluework and French reeds, the result of his admiration of the organs built by Edmund Schulte and Aristide Cavaille-Coll.

In 1935 Frederick Taylor added a string division which he called Choir, and built a new console with tubular pneumatic action. George Fincham and Sons added the Choir Clarinet in 1948. Australian Pipe Organs changed the action to electro-pneumatic and partially restored the rest of the organ in 1996.

Organ Specification

T.C. Lewis 1882. Rebuilt: Frederick Taylor 1935.

Restored with new action by Australian Pipe Organs 1996

COUPLERS

Great	Choir	Great	Swell	Choir	Swell	Choir	Choir	Choir	Swell	Swell	Swell	Swell
Pedal	to	to	to	to	to	Sub	Unison	Octave	to	Sub	Unison	Octave
Pistons	Pedal	Pedal	Pedal	Great	Great	Octave	Off		Choir	Octave	Off	
Coupled												

CHOIR

Choir Tremulant
 Clarinet 8'
 Rohr Flute 4'
 Voix Celeste 8'
 Dulciana 8'
 Viola d' Orchestra 8'
 Viola 8'
 Swell Tremulant
 Oboe 8'
 Horn 8'
 Geigen Principal 4'
 Rohr Flute 8'
 Geigen Principal 4'

SWELL

GREAT

Mix 2RKS
 Flute 4'
 Octave 4'
 Salicional 8'
 Lieblich Gedact 8'
 Open Diapason 8'
 Bourdon 16'

PEDAL

Bass Flute 8'
 Principal 8'
 Sub-Bass 16'
 Open Bass 16'