



The Möller Organ, 1987
Boston Avenue United Methodist Church

The Organ Project

Pipe organs have long lives, but every 25 to 30 years, there comes a time for a complete overhaul of thousands of inner parts. So it was with our 1961 Möller Organ. In November of 1986, the Administrative Board approved a \$400,000 expansion and improvement project for the organ. The monies for this project came from the Endowment Fund and from individual gifts.

Exposed pipes have made a striking change in the appearance of the sanctuary, but equally as striking is the change in the tonal concept of the design of the organ.

The new console has four manuals and a pedal keyboard, representing 276 keys. It is state of the art, electro-pneumatic action, with a solid state combination action feature with eight memories. There are 114 drawknobs, 30 tilting tablets, 62 manual pistons, and 28 toe studs.

The 1961 Möller had 57 stops, 72 ranks and 4,174 pipes. The 1987 Möller has expanded that to 73 stops, 105 ranks and 5,869 pipes including the Trompette-en-Chamade located in the ceiling above the balcony. The Trompette-en-Chamade pipes are high pressure reed pipes that will dominate the ensemble for festive occasions.

The organ has seven different organ chambers, two behind each pipe facade on either side of the sanctuary, one behind each white grillwork and one in the ceiling.

The completed organ is now valued at \$900,000. Many groups in the church and at the Möller Organ Company in Hagerstown, Maryland, have worked long months to bring this project to completion. We are grateful for their time and commitment.



Fred Elder

He has a B.M. and M.M. from Westminster Choir College, Princeton, New Jersey, where he majored in Organ Performance with Dr. Alexander McCurdy. He studied organ at the University of Michigan with Dr. Marilyn Mason.

In September of 1964, Mr. Elder was appointed organist at Boston Avenue United Methodist Church where he is accompanist for multiple choir programs, presents monthly Vesper recitals, an annual concert, serves as director of the motet singers and instrumental ensemble and is responsible for a guest artist series.

He has furthered his organ study at the University of Oklahoma with Mildred Andrews and at the Organ Academy, Haarlem, Netherlands, with Anton Heiller and Marie Claire Alain.

A guest recitalist throughout the United States, Mr. Elder is listed in American Keyboard Artists.

The Inaugural Recital

PRELUDE AND FUGUE IN D MAJOR-BWV 532

J.S. Bach
(1685-1750)

The D major prelude was composed in Weimar, c.1709. The fanfare-like opening, with its ascending pedal scales and crashing chords, exudes exuberance and youthful enthusiasm that communicates itself to the player and listener alike. Following this North-German style introduction, the principal section, *Allebreve*, reminiscent of the Italian style of Corelli, moves from voice to voice in sparkling conversation between the Great and Positif divisions. The recitative-like closing section, with double pedal, sums up the dialogue with impressive dissonant chordal progressions that epitomize the North-German style. The buoyant fugue subject uses long sequences and rests to achieve its merry mood. The counter-subject is immediately heard in a series of mordents followed by sharply accented notes. The fugue develops through all the key changes relative to D major with many manual transitions leading to a pedal cadenza, reminiscent of the opening prelude, bringing to a close one of the most joyful works in the repertoire for organ.

ANDANTE SOSTENUTO Charles Marie Widor (1844-1937)

The second movement of the *Symphonie Gothique*, this beautiful *andante*, is heard in a soaring singing line in conjunction with polyphonic treatment, notably between the melody in the soprano and the counter-melody in the upper pedal part.

In 1869, Charles Marie Widor was appointed organist at the church of St. Sulpice in Paris, a position he held for 64 years. At the Paris Conservatory, he held positions of Professor of Organ (succeeding Franck), and Composition (succeeding Dubois). In collaboration with Albert Schweitzer, he edited the organ works of J.S. Bach.

FANFARE (1952)

John Cook
(b.1916)

Organist and composer John Cook, a Bostonian of Canadian origin, was inspired by the first three verses of Psalm 81 for this happy paean of praise:

Sing out in Praise of God our Strength,
acclaim the God of Jacob.
Take pipe and tabor, take tuneful harp and lute.
Blow the trumpet for the new month,
for the full moon on the day of our solemn
feast.

The Trompette-en-Chamade is heard in striking contrast to the ensemble of the full organ.

CHORAL IN B MINOR

Cesar Franck
(1822-1890)

The *Three Chorals*, written in 1890 just before Franck's death, were the last compositions of this great 19th Century French Romanticist. In them may be found the purest and most complete expression of Franck's genius as a composer. The second, *Choral in B Minor*, is divided into two sections based on two principal themes. The first theme is announced in the pedal and is treated in the variation style of the Passacaglia. The chorale-like second theme is introduced, interrupted by rhapsodic interludes and the first section ends with a hushed, prayer-like passage played on the *vox humana* stop. Its peace is interrupted by loud, dramatic flourishes which introduce the second section. In a fugal development, Franck combines the first theme and the choral theme in a drawn-out crescendo which brings the piece to its climax with the final statement of the first theme. This section of the choral ends like the first, in a mood of utter serenity.

NOEL X: GRAND JEU ET DUO

Louis-Claude Daquin
(1694-1772)

In early 18th century Paris, Daquin was famous for playing variations on French Christmas Carols. Daquin served as organist at a number of Parisian churches including the Chapel Royal and the Cathedral of Notre Dame. The variations in his collection allow one to use a variety of solo stops: the Cromorne, Cornet of the Choir and Bombarde, in contrast to the full ensemble of the Great Division.

INTRODUCTION, PASSACAGLIA AND FUGUE

Healey Willan
(1880-1968)

Healey Willan, who was for 48 years organist of St. Mary Magdalene, Toronto, received his musical education at St. Saviour's Choir School, Eastbourne, England, and came to Canada in 1913. Firmly rooted in English tradition, he has composed works in all major forms, both instrumental and choral. The Introduction, Passacaglia and Fugue (1919) is his most monumental work for the organ. The Introduction opens quietly and subdued in E flat minor, but soon explodes in excitement with frequent changes of texture and tempo. A recitativo brings the Introduction to a close, ending softly as it had begun. The Passacaglia is constructed classically on an eight bar theme with each of the eighteen variations having its own individual flavor. The grand climax in variation sixteen, with the theme in the pedal in broken rhythm under a manual reed fanfare, and variation seventeen, with the theme majestically restated in its original form in the pedal under flashing scale passages and crashing chords, provides some of the most thrilling moments one could wish to hear. The Passacaglia then fades away, and the fugue, constructed traditionally, with real and tonal answers and an entry in stretto, based on the first five notes of the Passacaglia, begins. The fugue ends with the complete Passacaglia theme stated in the pedal and the piece is brought to a brilliant and massive close in E flat major.



Stoplist

GREAT		PIPES	
*16	VIOLONE	61	2 WALDFLOTE 61
16	POMMER	61	IV FOURNITURE 244
8	PRINCIPAL	61	III-IV CYMBEL 220
*8	VIOLONE	12	16 CONTRA TROMPETTE 61
8	HARMONIC FLUTE	61	8 TROMPETTE 12
8	GEDACKT	61	*8 TROMPETTE EN CHAMADE 61
4	OCTAVE	61	CHIMES
4	SPITZFLOTE	61	UNISON OFF
2	SUPER OCTAVE	61	
POSITIF (EXPRESSIVE)		PIPES	
16	POMMER (GR)	4	ROHRFLOTE 61
8	PRINCIPAL	61	2 PRINCIPAL 61
8	COPULA	61	1 1/3 KLEINQUINT 61
4	OCTAVE	61	1 OCTAVLEIN 61

*EXPOSED

POSITIF (EXPRESSIVE)		PIPES	
V	ZIMBEL	305	TREMULANT (JAMB)
16	BARPFEIFE	61	UNISON OFF
8	CROMORNE	61	
BOMBARDE (EXPRESSIVE)		PIPES	
16	BOMBARDE	61	8 TROMPETTE EN CHAMADE
8	TROMPETTE HARMONIQUE	61	UNISON OFF
4	CLAIRON HARMONIQUE	61	BOMBARDE 4'
V	GRANDE CORNET (TC)	185	
SWELL (EXPRESSIVE)		PIPES	
16	FLAUTO DOLCE	61	IV PLEIN JEU 244
8	PRINCIPAL	61	III-IV CYMBALE 220
8	ROHRFLOTE	61	16 FAGOTT 61
8	VIOLA POMPOSA	61	8 TROMPETTE 61
8	VIOLA CELESTE	61	8 FAGOTT 12
8	FLAUTO DOLCE	61	4 CLAIRON 61
8	FLUTE CELESTE (TC)	49	8 VOX HUMANA 61
4	PRESTANT	61	TREMULANT
4	FLACHFLOTE	61	SWELL 16'
2	DOUBLETTE	61	UNISON OFF
II	SESQUIALTERA	122	SWELL 4'

CHOIR (EXPRESSIVE)

8	HOLZGEDACKT	61	1 3/4	TIERCE	61
8	SPITZVIOLE	61	III-IV	MIXTURE	220
8	SPITZVIOLE CELESTE	61	8	ENGLISH HORN	61
8	ERZÄHLER CELESTE	110	8	HAUTOBOIS	61
4	HARFENPRINCIPAL	61	8	TROMPETTE EN CHAMADE	
4	KOPPELFLOTE	61		TREMULANT	
2 3/4	NASAT	61		CHOIR 16'	
2	NACHTHORN	61			

ANTIPHONAL (EXPRESSIVE) PIPES

8	GEDACKT	61	TREMULANT
8	GEMSHORN	61	CHIMES
8	GEMSHORN CELESTE (TC)	49	CARILLON
4	PRINCIPAL	61	ANTIPHONAL 4'
8	TROMPETTE	61	

PEDAL PIPES

32	BOURDON	32	2	SPITZFLOTE	12
*16	PRINCIPAL	32	IV	GRAVE CORNET	128
16	SUBBASS	32	V	MIXTURE	160
16	BOURDON		V	SCHARF	160
16	VIOLONE (GR)	32	POSAUNE	32	
16	POMMER (GR)	16	POSAUNE	12	
16	FLAUTO DOLCE (SW)	16	CONTRA TROMPETTE (GR)		
16	LIEBLICH BORDUN	12	16	FAGOTT (SW)	
10 3/4	QUINT	32	8	POSAUNE	12
*8	OCTAVE	32	8	FAGOTT (SW)	
8	SPITZFLOTE	32	8	TROMPETTE (GR)	
8	BOURDON	12	4	CLARION	12
8	VIOLONE (GR)	4		SCHALMEI	32
8	POMMER (GR)			CHIMES	
8	GEDECKT				
5 1/4	QUINT	12			
4	CHORALBASS	32			
4	FLUTE OUVERTE	32			
4	SPITZFLOTE	12			

COUPLERS

GREAT TO PEDAL	8	BOMBARDE TO GREAT	16, 8, 4
SWELL TO PEDAL	8	ANTIPHONAL TO GREAT	8, 4
SWELL TO PEDAL	4	CHOIR TO UNISON OFF	
CHOIR TO PEDAL	8	CHOIR 4'	
CHOIR TO PEDAL	4	SWELL TO CHOIR	8, 4
POSITIF TO PEDAL	8	SWELL TO BOMBARDE	8
BOMBARDE TO PEDAL	8	POSITIF	16
ANTIPHONAL TO PEDAL	8	POSITIF SHADES ON CHOIR EXPRESSION	
SWELL TO GREAT	16, 8, 4	GREAT TO MANUAL I	
CHOIR TO GREAT	16, 8, 4	BOMBARDE TO MANUAL I	
POSITIF TO GREAT	16, 8		

PEDAL MOVEMENTS

GREAT TO PEDAL REVERSIBLE (& MANUAL PISTON)
 SWELL TO PEDAL REVERSIBLE (& MANUAL PISTON)
 CHOIR TO PEDAL REVERSIBLE (& MANUAL PISTON)
 POSITIF TO PEDAL REVERSIBLE
 BOMBARDE TO PEDAL REVERSIBLE (& MANUAL PISTON)
 TUTTI REVERSIBLE (& MANUAL PISTON)
 32' POSAUNE REVERSIBLE
 32' BOURDON REVERSIBLE
 ZIMBELSTERN REVERSIBLE—FIVE BELLS
 MASTER EXPRESSION REVERSIBLE (& MANUAL PISTON)
 BALANCED EXPRESSION PEDAL—SWELL
 BALANCED EXPRESSION PEDAL—CHOIR & POSITIF
 BALANCED EXPRESSION PEDAL—BOMBARDE & ANTIPHONAL
 BALANCED CRESCENDO PEDAL

*EXPOSED

ADJUSTABLE COMBINATIONS

GREAT	8	BOMBARDE	4
SWELL	8	ANTIPHONAL	4
CHOIR	6	TOE STUDS	8 (& MANUAL PISTONS)
POSITIF	6	FULL ORGAN	10

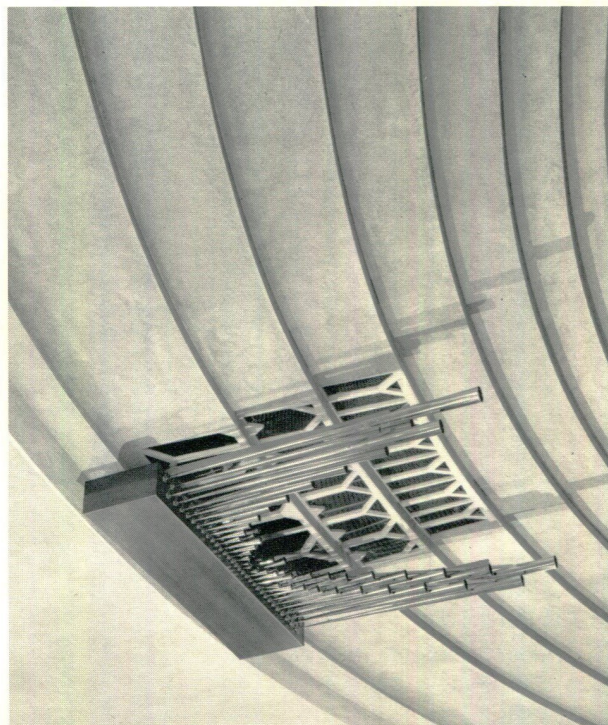
MEMORY SELECTOR 1-8

GENERAL CANCEL	5,869 PIPES
SETTER PISTON	105 RANKS
COMBINATION LOCK	73 STOPS

Acknowledgements

M.P. Moller, Inc., Hagerstown, Maryland
 Dr. Ronald F. Ellis, President
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Trompette-en-Chamade



Future Concerts

Lenten Choral Concert
The Chancel Choir
Lawrence D. Dean, Conductor
Fred Elder, Organist
Sunday, March 20, 1988 5:00 p.m.

Harpsichord Concert
Dr. Larry Palmer
Associate Professor of Organ and Harpsichord
Southern Methodist University
Friday, April 22, 1988 8:00 p.m.

Organ Concert
Simon Preston
Internationally Acclaimed Concert Artist
Tuesday, May 3, 1988 8:00 p.m.

The Boston Avenue Church
United Methodist
1301 South Boston Avenue
Tulsa, Oklahoma 74119
(918) 583-5181