

*Organ  
Classics*

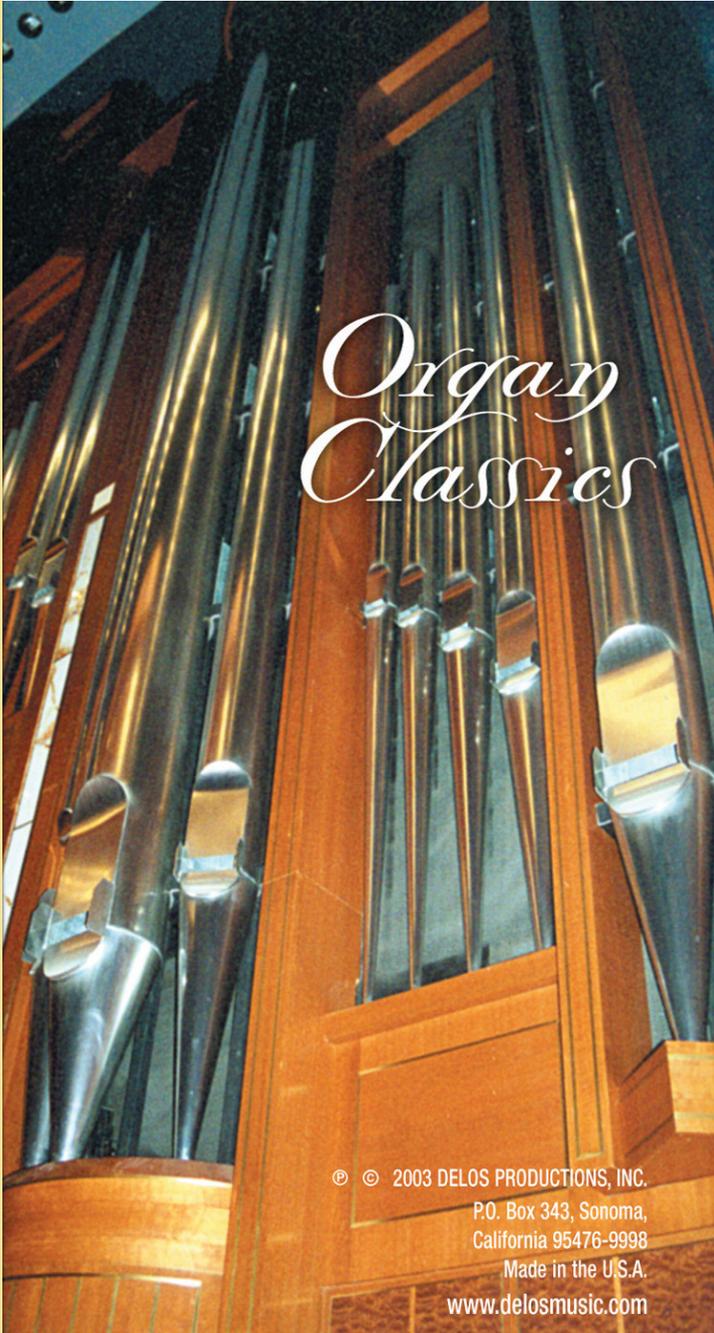
*Lay Family Concert Organ*

*James  
Diaz*

*1st Prize  
Winner  
Dallas  
International  
Organ  
Competition*

*C. B. Fisk  
Opus 100*





*Organ  
Classics*

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**James Diaz, organist**

1ST PRIZE WINNER

DALLAS INTERNATIONAL ORGAN COMPETITION, 2000

**John Cook (1918–1984)**

1 Fanfare (5:36)

**Johann Adam Reincken (1623–1722)**

2 Fugue in G Minor (4:53)

**Johann Sebastian Bach (1685–1750)**

Concerto after Vivaldi in D Minor, BWV 596

3 I. (Allegro) – Grave – Fuga (5:32)

4 II. Largo e spiccato (2:53)

5 III. (Allegro) (3:15)

**Johann Sebastian Bach**

6 Passacaglia, BWV 582 (13:33)

**Marcel Dupré (1886–1971)**

7 Suite Bretonne, Op. 21, II. *Fileuse* (3:40)

**Marcel Dupré**

8 Second Symphony, I. *Preludio* (8:13)

**Jean Langlais (1907–1991)**

9 Suite Française (1949), VI. *Arabesque sur les flûtes* (4:10)

**Louis Vierne (1870–1937)**

10 Third Symphony, IV. *Adagio* (8:30)

**César Franck (1822–1890)**

11 Final, Op. 21 (12:26)

TOTAL PLAYING TIME 72:39

THE LAY FAMILY CONCERT ORGAN, C. B. FISK, OPUS 100  
MEYERSON SYMPHONY CENTER, DALLAS, TEXAS



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COMPACT  
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# Organ Classics

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MEYERSON SYMPHONY CENTER, DALLAS, TEXAS

Executive Producer: *Amelia S. Haygood*  
Recording Producer: *Andrés Villalta*  
Recording Engineer: *Jeff Mee*  
Editing: *Jeff Mee*

Recorded May 3, 4, 6, 2001  
McDermott Hall, Meyerson Center, Dallas, TX

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Recording: *B&W Matrix 801*  
Postproduction: *JBL LSR series*  
Microphones: *Sennheiser MKH series, Neumann KM 83/84*  
Console: *Soundcraft L X 7,*  
*Grace Model 801 microphone preamplifiers*

Diaz Photo: *Herbert Ascherman, Jr.*  
Creative Direction: *Harry Pack, Tri-Arts and Associates*  
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#### Special Thanks

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## Notes on the Program

**John Cook** was born and educated in England, and spent his latter years in North America serving in prestigious positions in church music and academia. *Fanfare*, perhaps his best-known organ work, makes prominent use of the solo tuba and full swell, two thrilling sounds familiar to the English organ.

Although **Johann Adam Reincken's** life spanned nearly 100 years, his output of compositions is relatively small. He was not afraid to try new things, however, as the subject of his *Fugue in G Minor* makes use of the repeated notes and figurations popular in the Italian string writing of the day.

Antonio Vivaldi's twelve concertos, Op. 3 for one, two, three, and four violin soli and string orchestra, subtitled *L'estro Armonico* (loosely translated, "Harmonic Innovation") were his first publication, going to press in Amsterdam in 1712. **Johann Sebastian Bach** acquired a copy of these concertos and obviously thought well of them, as he transcribed six of them for various keyboards and ensembles: three for solo harpsichord, one for four harpsichords and string orchestra, and two for solo organ. These concerti were not merely copied from the original string parts down to a keyboard score, as it was necessary to adapt several virtuosic techniques peculiar to string instruments (e.g. rapidly repeating notes) to make them playable on a keyboard. Not only did Bach modify the score to accom-

modate the new instrument, but, being the polyphonic genius he was, made these concertos his own by reworking old and adding new lines of counterpoint. This is particularly evident in the *Fuga* section of the first movement of his *D Minor Concerto*.

The term *passacaglia*, originally used to describe a rittornello in 17th-century Spanish song, found its way to 18th-century Germany as a set of elaborate variations on a ground bass. Indeed Bach's predecessors (such as Dietrich Buxtehude) made great use of the newer *passacaglia* form, but certainly Bach's *Passacaglia*, with its twenty ingenious variations and fugue, is the greatest contribution to this form in the Baroque period, if not the greatest of all time. A monumental work, it was written surprisingly early in his lifetime, probably in 1708.

**Marcel Dupré** came from a family of accomplished musicians: both his grandfathers were organists and choirmasters, his father an organist, and his mother a pianist and cellist. He was a remarkable concert organist and improviser, having established his reputation by giving a complete performance of the Bach organ works in 1920. The first movement of his *Deuxième Symphonie* (1929) employs several themes which use the reed choruses, flute ensembles, and strings respectively. The development of these themes shows the command of form he possessed, not only in his compositions but in his fine improvisations as

well. The *Preludio* is as serious as his *Fileuse* is light and humorous, as its quick, undulating figurations evoke images of a maiden's spinning wheel.

The organ suite was a common form in 17th and 18th century France, consisting of several movements, each of them making use of a particular solo stop or chorus of stops. **Jean Langlais'** *Suite Française* pays tribute to this genre of organ music, and his *Arabesque sur les flûtes* allows its listeners to sample the flute colors found on each division of the organ.

**Louis Vierne** was appointed organist at Notre Dame Cathedral in Paris in 1900. He died in 1937 while playing at the organ console of the famous cathedral. He wrote six symphonies for organ and numerous fantasy pieces that brought the French Romantic style of organ building to its fullest potential. The second-to-last movement of his

*Troisième Symphonie* in F-Sharp Minor utilizes the rich sonorities of the organ's foundation stops, the sound of which is best likened to a full complement of strings in a symphony orchestra.

**César Franck's** *Final* in B-Flat Major was dedicated to Louis-James-Alfred Lefébure-Wély, a flamboyant Parisian organist known for improvisations on programmatic themes such as "storm scenes" and "shipwrecked sailors" fighting to return to shore. Although all this drama must surely have gotten the attention of his listeners, this was apparently not realized through his pedal technique, as he is said to have used the pedals much less extensively than his successors. How ironic it is, then, that Franck's *Final* makes such virtuosic use of the pedals in its opening: perhaps a musical joke from one organist to another?

— James Diaz

## Artist Biography

**James Diaz**, the First Prize winner of the 2000 Dallas International Organ Competition and the Gold Medallist of the 1994 Calgary International Organ Festival Competition, is a *summa cum laude* graduate of the University of Michigan, where he studied organ with Robert Glasgow and piano with Dickran Atamian. He earned the Master of Music degree at the Cleveland Institute of Music, where he studied organ with Todd Wilson and Karel Paukert.

Mr. Diaz keeps an active recital schedule throughout Europe and North America, including Chartres Cathedral,

France; the Magadino Festival, Switzerland; Harvard University; the Cleveland Museum of Art; and the Crystal Cathedral. In addition to giving solo recitals, he has given the world premiere of two organ and orchestra works by Pulitzer Prize winning composers: in 2002 with the Dallas Symphony in Joseph Schwantner's *September Canticle*; and in 1994 with the Calgary Philharmonic in Gunther Schuller's *Concerto for Organ and Orchestra*, after winning the Calgary competition's concerto prize in addition to the Gold Medal. He is also the First Prize winner of the 1994 Fort Wayne Organ Competition.

## The Herman W. and Amelia H. Lay Family Concert Organ

The Lay Family organ in the McDermott Concert Hall of the Morton H. Meyerson Symphony Center is one of the largest mechanical action organs ever built for a concert hall. It is Opus 100 of C.B. Fisk, Inc., a firm internationally recognized for innovation, craftsmanship, architectural sensitivity, and the tonal quality of its instruments, achieved by the meticulous voicing of each pipe.

Rising the full height of the concert chamber behind the stage, the organ serves as the focal point of the hall. The massive cherry case with its brass detailing reflects the simplicity and grandeur of I.M. Pei's remarkable design for the building. The polished tin front pipes reach a height of 32 feet.

Tonal inspiration for the instrument comes from many different national styles and periods of organ building, enabling it to showcase a wide variety of the organ literature. The key action is mechanical, directly linking each key to a valve controlling wind to the pipe and imparting sensitive control to the player's touch. A servopneumatic lever of Fisk design assists the key action to the large Résonance division. The stop action is electrically controlled and has a solid-state combination action for instant access to nearly limitless combinations of preset registrations.

The instrument has 84 ranks and six divisions which are played on four manual keyboards and the pedal keyboard. The Great, Swell, Positive, and Pedal divisions form the classical core of the organ. La Résonance, playable on either manual or pedal keyboard, is a powerful division of French Romantic influence designed to be used with full orchestra. An English inspired Tuba division, also played on either manual or pedal keyboard, is voiced on high wind pressure and is especially suited for climactic passages in the repertoire for organ and orchestra. There are 4,535 pipes in the instrument.

The Inaugural Gala and Dedication of the organ took place in September 1992. The instrument stands as a major achievement for the Dallas Symphony Association, a landmark for C.B. Fisk, Inc., and a monument to art and culture for the City of Dallas.

### STOP LIST — THE LAY FAMILY CONCERT ORGAN THE MEYERSON SYMPHONY CENTER, DALLAS, TEXAS C.B. FISK, OPUS 100

#### Résonance I and/or IV

Prestant 32'  
Montre 16'  
Montre 8'  
Violoncelle 8'  
Flûte harmonique 8'  
Bourdon 8'  
Quinte 5½'  
Prestant 4'  
Octave 4'  
Quinte 2½'  
les Octaves III  
les Quintes VI  
Plein jeu VIII  
Bombarde 16'  
Trompette 8'  
Clairon 4'

#### Great I

Principal 16'  
Quintadehn 16'  
Octava 8'  
Spillpfeife 8'  
Octava 4'  
Rohrflöte 4'  
Superoctava 2'  
Mixtur VIII-XII  
Trommeten 16'  
Trommeten 8'

#### Positive II

Bourdon 16'  
Principal 8'  
Dulciane 8'  
Gedackt 8'  
Octave 4'  
Baarpijp 4'  
Nazard 2½'  
Doublette 2'  
Tierce 2' & 1½'  
Sharp VI-VIII  
Trompette 8'  
Cromorne 8'  
Trechterregal 8'

#### Swell III

Flûte traversière 8'  
Viole de gambe 8'  
Voix céleste 8'  
Bourdon 8'  
Prestant 4'  
Flûte octaviante 4'  
Octavin 2'  
Cornet III  
Basson 16'  
Trompette 8'  
Hautbois 8'  
Voix humaine 8'  
Clairon 4'

#### Tuba IV

Tuba Magna 16'  
Tuba 8'  
Royal Trumpet 8'  
Tuba Clarion 4'

#### Pedal

Prestant 32' +  
Untersatz 32'  
Prestant 16'  
Contrebasse 16'  
Montre 16' +  
Bourdon 16'  
Quinte 10½'  
Montre 8' +  
Flûte 8' +  
Violoncelle 8' +  
Flûte harmonique 8' +  
Bourdon 8' +  
Quinte 5½' +  
Prestant 4' +  
Octave 4' +  
Quinte 2½' +  
Mixture VI  
Tuba Profunda 32' (extension)  
Bombarde 16' +  
Tuba Magna 16' (from Tuba)  
Posaune 16'  
Trompette 8' +  
Tuba 8' (from Tuba)  
Royal Trumpet 8' (from Tuba)  
Clairon 4' +

+ in common with Résonance

#### Couplers

Great to Résonance, Positive to Résonance, Swell to Résonance, Tuba to Résonance, Résonance octaves graves, Positive to Great, Tuba to Great, Swell to Positive, Résonance to Pedal, Positive to Pedal, Swell to Pedal, Swell 4' to Pedal.

#### Ventils

Pedal reeds off, Résonance reeds off, Great reeds off, Positive reeds off, Swell reeds off, Résonance off.

Eighty-four ranks  
sixty-six stops

General Tremulant, Résonance Flue Tremulant  
Servopneumatic lever for Manual I and couplers  
Mechanical key action, electric stop action

Four manuals and pedal:  
manual key compass 61 notes,  
pedal compass 32 notes