

TRACK LISTING

1 - 6	Prelude & Fugue in C major BWV 547	JS Bach
7 -10	Little Suite for the Flutes	SGH
11-14	Prelude & Fugue in C major BWV 545	JS Bach
15	Praeludium in A	SGH
16	Praeludium in A minor	SGH
17	Voluntary in E minor	J Stanley
18	Air and Gavotte	SS Wesley
19	Trumpet Minuet	A Hollins
20	Rhosymedre	RV Williams
21	Elegy	G Thalben-Ball
22	O Gott, du frommer Gott	F Peeters
23	Aria	F Peeters
24	Tuba Tune	N Cocker
25 _64	Improvisation	SGH

These pieces were recorded by Stephen Hamill on the 11th September 2000 during one 2 hour session, on the four manual hire organ which was temporarily installed in the Church of Our Lady, Moneyglass, Co. Antrim, Northern Ireland. There are occasional slips, but the time was not available to correct these. We hope that they do not interfere with your enjoyment of the sound too much.

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PHOENIX ORGANS

designed by organists...

...for organists

played by Stephen Hamill

designed and developed by organists...

...for organists

PHOENIX ORGANS

The Church of Our Lady, Moneyglass,
Co. Antrim, Northern Ireland

Played by Stephen Hamill

PDGCD 242

A recording can only convey so much. The only way to really appreciate the PHOENIX sound and the build quality is to experience it in the flesh. Please contact us so that we can put you in touch with your nearest installation, or arrange a demonstration.

What the recording cannot demonstrate is the speed of key response, which is up to ten times quicker than some rival makes, and the response speed is also absolutely consistent irrespective of how many or how few stops are drawn. Some of our competitor's organs slow down noticeably when all the stops are pulled out. We have many other innovative features, some of which are listed below:

- 11 totally independent voicing parameters per note of every stop
- easily voiced with a PC serial link and intuitive software
- the organ is entirely configurable by software
- up to 2048 generators with 2048 MB reprogrammable sample storage
- four different sample sets at the touch of a button
- four different temperaments
- 8 department piston levels and 99 general piston memory levels
- separate recording and sound module midi outputs with assignable channels
- integrated control of internal or external reverb modules
- flexible audio architecture enabling 1 to 64 channels

The organ pictured on the front cover is that used for the recording. Due mainly to the fact that it has to be very portable and easily set up by one person in many cases, we decided to go for as compact a design as possible, and in fact it has been built using a console no bigger than a two manual. The keyboards slide out and lock into position to give the correct relationship between manuals and pedals. The stop control is via small switches and indicator lamps in order to physically fit 96 stops into such a small area. These are over 100 times lighter than drawstops – in an organ this size the drawstops would make up about 30% of the total weight, and they would also make the console some 250 millimetres higher as well as about 300 wider, which goes against the portability aspect. This organ will still go through a standard domestic door – it has to!

Postscript: Since the issue of this recording, I have been asked many times about the 64' reed. Like most other people, I was curious about these animals, having read about Hill's Magnum Opus in Sydney Town Hall. Reports on this vary, but generally the consensus seems to be that they actually add very little to the overall musical effect below low A or so. I would tend to agree, and this one will shortly be replaced by something more mundane but infinitely more useful—a Trumpet at 8' pitch. Until I can go to Sydney and experience the real thing, I remain unconvinced of their value at all. It certainly gives speaker cones (and listeners) a hard time!

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The PHOENIX ORGAN used for this recording was temporarily installed in The Church of Our Lady, Moneyglass, Co. Antrim, for a commercial recording of a Christmas CD by the Grosvenor Chorale, one of Northern Ireland's leading choral groups. The logistics of the building, together with its service schedule and requirements, meant that we could only install it as an eight channel organ instead of a twenty four channel organ, which would have given a much better ensemble. Seven of the eight loudspeakers were installed in the organ gallery at the west end, and these were arranged as one for pedal reeds and upperwork, two for the Great, two for the Swell, and the Positive and Solo both shared the remaining two channels. The low bass speaker had to stay on the ground due to its size (5' x 4' x 2') and weight (over 200kg).

The building has a generous acoustic, especially for choral and organ music, and the organ was recorded as close as possible without losing any of the building's properties, but without resort to high stands. Thus the sound is as a listener would hear it from floor level, about one third of the way up the nave looking at the gallery, with the crossing, two large transepts and chancel behind them.

Time was not available to set up more than one of the four available specifications, and in any case the prime reason for its being there in the first place was to provide suitable accompaniment for the choir recording. It was essential that the organ sounded consistent over the five nights of choir recording, in spite of different sections of several pieces being recorded on different nights due to having "men-only" and "girls-only" recording sessions. The organ was set up to sound and play as a typical English Cathedral Organ would (if such an animal actually exists!) All the music on this CD was recorded without changing any of the voicing from that which was used for the choir recording and thus one had to be careful in the choice of stops to get a particular flavour – either English, French or Baroque – and resist the temptation to make constant adjustments in order to get the desired result. This is why the Cornet used in the Stanley speaks with a French accent rather than a Temple Church accent. Wide-scale mutations are more adaptable than narrow scale when compromise is required. Similarly the choice of stops to make up Full Swell is critical, as the reeds are a mixture of styles, from the very English Cornopean, through the Clarion which is very bright but still English and the Basson which is French but actually quite smooth lower down, to the Trompette which is blatantly French. Then there is the Terzymbel, which wouldn't be found anywhere except Ely, and this makes only rare appearances. The Pedal reeds are French simply because I like the tone better than Ophicleides or fat Trombones which can produce some really unmusical results. The Great reeds are all English, though not high pressure. The Great and Swell fluework is all of English origin, but the Positive is more continental in outlook.

We will, in the future, make several more recordings illustrating the many more varied and extreme styles which are possible with our system. We are currently working on sets of complete German Baroque and French Classical samples to give our customers even more varied tonal possibilities. This is in line with our company policy of continual improvement, and since this recording was made, we have analysed and modelled the complex dynamic balance between wind system and organ pipes, and this adds yet another dimension to the total realism that has become...

the PHOENIX SOUND —

designed and developed by organists . . . for organists

Registration synopsis for Improvisation

The numbers 25 to 64 refer to CD track numbers

The minutes : seconds are for those listening from downloaded .mp3 files

25	00:00	Swell Strings
26	00:49	Solo Clarinet
27	01:41	Swell to Principal
28	01:57	Solo Orchestral Oboe
29	02:19	Solo Harmonic Flute
30	02:53	Great Open Diapason II
31	03:04	add Swell 16 Basson & 8 Hautbois
32	03:18	Great Fourniture on for 2 bars
33	03:34	Hautbois and 8 & 4 principals
34	03:53	Hautbois alone adding 32' open
35	04:00	Erzhaler Celestes with octave
36	04:28	Swell Strings
37	04:38	Swell Strings with octave
38	04:46	Solo Harmonic Flute 8
39	05:45	Solo Quintaton 16
40	05:49	Great Stopped Diapason 8
41	06:13	Swell to Great
42	06:37	Positive Rohrflute 8 & Quintadena 8
43	06:47	Positive Quintadena 8 alone
44	07:00	Solo Quintaton 16
45	07:12	Great 16 Bourdon & 4 Harmonic Flute
46	07:40	Swell Strings & Nachthorn
47	07:45	Solo Viole Celestes
48	08:40	Solo Quintaton with all 8 & 4 strings with octave
49	08:55	So Erzhaler Celestes
50	09:10	Swell Strings & Nachthorn
51	09:49	Swell Vox Humana
52	10:34	Duo Pos Cromorne & Swell Vox Humana
53	11:12	Solo Clarinet
54	11:20	Solo Cor Anglais
55	11:30	Solo to Ped, Solo to Swell
56	11:45	Add Basson 16
57	11:51	add Trompette
58	11:58	add Clarion
59	12:15	On to Great, build to Fourniture
60	12:49	Full Swell & Great & Ped
61	13:22	Tuba
62	13:38	LH Tuba & Tromp Mil with octave
63	14:17	add 64 reed
64	14:46	TM with octave to Great, opening box
EE	15:40	End

Prelude and Fugue in C major BWV 545

- 11 Prelude played on Great chorus up to Fourniture. Pedals as Track 1 except no 16' Principal and reed is Swell Basson.
- 12 Fugue starts on Open Diapason I by itself. Pedal is Bourdon and Octave
- 13 Move onto Positive 8' & 4' Principals
- 14 Back to Great Diapasons I & II, Octave 4' & Fifteenth. Last Pedal entry adds Swell Basson

Praeludium in A (Vallotti)

Vallotti is a good temperament in that all keys are usable. The remote keys exhibit "key flavour" but not like an extreme temperament such as Silbermann.

- 15 Starts on the Great chorus up to Fourniture, and contrasts this with the Positive 8 4 2 Principals, which in turn has echoes on the Swell 8 Nachthorn 4 Principal and Mixture III. At 1:50 the mood changes and we listen first to the Positive 8' & 4' flutes with the Larigot. This continues until 2:33 when the Larigot is replaced by the None

Praeludium in A minor (Silbermann)

Silbermann is a variation of Mean-Tone, and evokes well the sound of these historic German organs. Key colour is very evident, there being no true Db, Gb, or Ab – instead these black notes are very definitely C#, F# & G#. This makes the triads of Ab, Db & Gb and their close relations virtually unusable. However the purity of triads with very few black notes – particularly C, G, F & D – is very pleasing to the ear.

- 16 We join this piece near the end on the Positive chorus to Cymbale, and observe interplay between this and the Great full 16 based chorus as well as echoes on the Swell chorus up to Mixture. Reeds at the end are the Great Trumpet 8' and the Pedal Posaune 16'

Pieces in an Old English Style

Voluntary in E minor

- 17 The introduction is played first using the Great Open I, changing at 0:45 to the Open II, and moving to the Positive Quintadena for the last phrase. The Second section uses both the Great Cornet and (at 2:11) a similar combination using the Positive 8' & 4' flutes with the Nazard, Block Flute and Tierce.

Air and Gavotte

- 18 The first phrase is played on the Swell Diapason. The second keeps the LH on the Swell and the RH uses the Positive Cromorne with the Rohrflute for added body. The third phrase is RH on Great Claribel Flute and the fourth phrase returns both hands to the Swell. The Gavotte is played first on the Positive 8' & 4' Praestants, with the repeats on the Swell Diapason 8' with Principal 4'

Pieces in a Romantic Style

Trumpet Minuet

- 19 This shows the Trompette Militaire accompanied by Great to Fifteenth with Swell to mixture and an "English" Pedal (with Open Wood). At 1:30 the piece moves up a gear with the Tuba added to the TM for the solo line and the accompaniment moves up to Great to Fourniture, with an English Full Swell coupled (no Terzymbel, Trompette or Clairon). The box is opened fully near the end (2:40) and the Great 16' Double and Bourdon are added along with the Pedal 32' Open Wood. When the Great resumes playing at 3:00, the 16' & 8' reeds have been added together with the Pedal 32' Contra Bombarde as the only pedal reed.

Rhosymedre

- 20 This shows the quieter Swell stops used as accompaniment for the Great Diapasons in the tenor region. At 1:10 the Swell 2' is added and at 1:38 both hands move to the Great. The Pedal gets the Open Wood added. At 2:15 the Swell mixture is added for the crescendo at 2:36. Everything is taken off in reverse order and the reprise is on the Swell once more – 8' & 4' flutes & strings, losing the 4' at 3:29 and adding the Pedal 32' for the last four notes.

Elegy

- 21 This piece starts on the Great – all the 16' and 8' flues, and the decrescendo is done by putting them in one by one, leaving only the Open II. The theme is presented on the Solo Violas and Harmonic Flute in the tenor region, accompanied on the Swell 8' stops. At 1:32 we move to the Great (16 8 & 4) and start the build up. At 2:00 LH on Full Swell, RH on Gt to Fifteenth. At 2:16 both hands on Great, with Fourniture added. At 2:44 Great and Pedal reeds are added for a few bars before the decrescendo. Solo stop at 3:28 is the Solo Viole

d'Orchestre with Tremulant, and the Strings at 3:41 are the Solo Erzähler Celestes with super octave coupler until 3:57. Pedal 32' Open only at end.

O Gott du frommer Gott

- 22 This starts both hands on the Swell Strings and Nachthorn. At 0:33 LH is on Solo Cor Anglais 16' (played up an octave to give 8' pitch) and the 4' flute has been added to the Swell. At 1:05 both hands move to the Positive Quintadena with the Swell coupled, and the LH picks out a phrase first on the Opens on the Great, and then on the Solo Cor Anglais again. Last phrase is back to the Swell as it was at the beginning.

Aria (Op. 51)

- 23 This has the Solo Clarinet 8' and Cor Anglais 16' carrying the melody, accompanied on the Great Open II with the Swell Strings and Octave coupler. At 2:15 both hands move to the Great, and at 2:34 the RH moves back to the Solo. At 3:04 the Cor Anglais is dropped and the Great Stopped Diapason replaces the Open II, and the LH moves onto the Swell at 3:22. 32' Open is added at 3:36

Tuba Tune

- 24 The piece starts on Great to Fifteenth uncoupled, with the Solo Tuba making its entry at 0:24. Interplay between Swell (English) reeds starts at 0:41. At 1:25 the Swell is added to the Great and Pedal although with the box kept well closed. At 2:02 both hands on Solo. At 2:47 reduction to Great 8' & 4' with Swell box closed and 32' flue on for long dominant pedal A. At 3:11 crescendo via Great Pistons to Full Great, Swell and Pedal at 3:24. Tuba to Pedal from 3:27 Solo Octave coupler from 3:55. Solo to Great for last two chords

Improvisation covering full range of instrument

The descriptions overleaf apply to the improvisation, which is continuous from track 25 to 64. These refer to the salient points only of each particular track in question, and in many cases where the stop being named is a solo stop, the accompaniment is not named. It is not easy to accurately describe—or even remember—every stop that was being used at any particular time.