

WINTER, 2012

the official newsletter of New Mexico composer

Frederick Frahm



News about recent works, commissions,
upcoming performances,
and sample scores for review

www.frederickfrahm.com

Greetings

Greetings!

I'm just back from a walk this evening. The moon is full tonight, and bright enough to light up the neighborhood! I find myself thriving on these crisp winter nights when the stars and their lunar host have reign of the sky.

At St. Luke, we're getting to the end of the Epiphany season and heading into Lent in just a few weeks. While the season of Lent calls for introspection, I find that sometimes this is difficult as my calendar for performances seems to grow exponentially this time of year. It seems that with so many notes to play, I wonder how to get through all of that with a sense of accomplishment. These little nightly walks help me to center a bit, some well spent time *not* playing or singing or conducting or accompanying does me some good, although sometimes I do my best composing while walking!

In this edition of my quarterly newsletter, I've decided to include some music I composed since moving to the desert (the four '*chapels*') and a collection of six pieces for organ and bells suitable for use throughout the church year.

If you'd like to see more of my music or order copies of the enclosed scores for your own use, do visit my website at www.frederickfrahm.com. I wish you the very best in your parish or school work, and hope I can be of assistance as you plan music for your ensembles to play.

Cheers,





Recent Commission

St. Paul Lutheran Church in Albuquerque has commissioned me for a festival setting of the holy communion liturgy which will be presented in worship on Easter Sunday 2012. In some ways, this will be an arrangement of a previously existing mass, but a new setting of the *Dignus est* canticle had to be composed for this commission. The festival setting will include choir descants, parts for brass ensemble, an optional part for timpani, and organ.

The movements included in the mass are consistent with the worship pattern found in the new Evangelical Lutheran Worship hymnal (2006). The mass consists of a *Kyrie* (the Lutheran form), a '*This is the Feast*', a form for the proper *Alleluia*, an *Offertory* based on a stanza from Psalm 145, a *Sanctus*, and an *Agnus dei*.

In the pre-existing version of the mass, which is largely in use at St. Luke Lutheran Church in Albuquerque, there is also a setting of the *Gloria in excelsis*, a set of Eucharistic acclamations, and an alternate canticle 'I Will Sing the Story of Your Love, O Lord' — this last piece uses a text found the LBW. — *Canticle 16*. (Which has a *superb* setting by Daniel Moe.)

Writing music for a congregation to sing, as opposed to a choir or regularly rehearsing ensemble, takes some care and planning. While a congregation will often have a considerable 'memory bank' of music they already know, new music can be tough to get added to their repertoire. A composer has to create a supportive accompaniment, find a manner of setting the text which will seem obvious to the unskilled singer, and madly hope that the music will bear repetition.

With the support of the choir, a congregation can learn difficult music over time — *how long did it take us to learn the Hillert mass in LBW, and how much do we still love it!* — and it seems that the best musician to compose for a congregation is the one in their midst who knows what they can handle.

I am delighted that Jonathan Saeger, the choirmaster at neighboring St. Paul, decided to trust me with this project for his congregation. Actually, more than delighted, I am humbled by this request because I know that writing music for a liturgy is no small responsibility. God willing, the new music will be a good match for them. *Soli Deo gloria!*



YouTube

Entertainment Weekly placed YouTube on its end-of-the-decade "best-of" list, describing it as: "...a provider of safe homes for piano-playing cats, celeb goof-ups, and overzealous lip-synchers since 2005."

Well, I hadn't thought much about putting any of my music on youtube, and to date I haven't. However, I have been noticing that there are performances of either my work or of me playing someone else's work that have been cropping up. In a way, I guess I'm flattered, and it seems reasonable that this is another way of getting music 'out there' that certainly wasn't available to composers 10 years ago.

And, as an aside, I can't really say that I never refer to youtube for anything. Last summer I had to do some long distance wedding planning with a couple that couldn't get together with me in person to choose music for their liturgy. So, I found a selection of the pieces that I could suggest for them on youtube in at least recognizable performances. They were able to pick out some things here and there, and they appreciated (at least they said so...) at having had the chance to listen to something

a few times to consider the music carefully. So, youtube worked out for me there.

At this point, the following videos (either recordings of my music, or performances in which I am playing) are posted on youtube: (click on the **title** to hear)

[As of Fire](#)

(Robin Walker, organist)

[Fantasy for Organ](#)

(Eleni Keventsidou, organist)

[Las Posadas](#)

(Martin Stacey, organist)

[ShipRock](#)

(Robin Walker, organist)

[Life From the Lifeless](#)

(Gregory Wiest, Tenor)

Eric Walters—composer:

[Meditations on 3 Lenten Hymns](#)

(Frederick Frahm, piano)

[Diapason Riff](#)

(Frederick Frahm, piano)

And, I just found a post of a little orchestration project I did for the Hey Mozart! Foundation in ABQ:

[The Hand](#)

(based on a tune by Ella Jaz Kirk)

Upcoming Performance

Concert with Chatter, ABQ



(Holtkamp Organ, Keller Hall)

On March 17, I will be performing with a local ensemble known as Chatter. This group was founded by David Felberg and Eric Walters, both stellar string players, with the goal of performing music from the Second Viennese School and later. *By Second Viennese I mean the music of Berg, Webern, and Schoenberg...*

This is an A-list ensemble in town with the chops to play just about anything. It would not be unusual to arrive to a Chatter concert, and find a program of Berio 'Sequenzas', or Philip Glass string quartets, or a Steve Reich restro-

spective, etc. They really are astounding musicians, and so the chance to play with them is a big deal around here.

I will have the opportunity to play all three of the Sonatas for Strings and Organ by Daniel Pinkham, as well as the world premiere of my 'Spaces of Night', which was commissioned for this performance by the Albuquerque Chapter AGO.

Chatter has posted a promotion link on the web which you can see here:

[Focus on the Organ](#)

While, of course, I'm looking forward to the premiere of my song cycle, I'm also excited to do the Pinkham sonatas. They're tough to play, but very rewarding pieces. Actually, the folks at St. Luke have gotten to know them (whether they know it or not...) as I have been slaving over the keyboard parts during my practice time between services on Sunday morning!

If you're in town on the 17th, do make a stop by Keller Hall at 7:30 PM for what will be a great concert!

This Edition

I've selected music from my catalog that was written since moving here to New Mexico including the four 'chapels', and a set of pieces for organ and bells.



Quaraí Chapel

This introspective, gently flowing piece for organ and strings was the first of my artistic responses to the New Mexico landscape. The Chapel at Quarai, is part of the Salinas Pueblo Monument, and it is a place in which I have difficulty remaining for a long time.

For me, the ruins represent a clash between native and European culture, between two distinct faith traditions, and a tragedy where humans could not survive on the land where they lived. There is an immense sadness here,

it's pervasive and overwhelming. While standing at the crossing of this massive 17th century church ruin, I found my inner ear hearing the first bars of 'Quarai Chapel'...

Cast in ABA form, the opening and closing sections feature a uniformly slow-moving organ part built around an open D minor chord in the organ, over which the string parts move in what is almost a slow fugato. The central section is faster but still exceptionally fluid, with rippling string parts suggesting the once vibrant activity of a community, now buried in the surrounding earth.

The dynamic range throughout is wide, and demands careful coordination in the string choir to maintain long crescendos and decrescendos. The organ part is of medium difficulty, but the string parts demand seasoned players to maintain tuning and forward motion in the widely spaced writing.

This music is also available in a string trio version, organ with two violins and cello, and in the full version, the double bass part can be considered optional.

This Edition, continued

Three Chapels for Organ Solo

These pieces join my previous *Quarai Chapel* (for organ and strings) as tone-paintings of New Mexico sacred spaces. This set of pieces is now published by Zimbel Press, which is distributed by Subito Music. You can order a copy through their website:

[Subito Music](#)

During the writing process, I found this triptych naturally fitting into a *manualiter* approach, both for creative reasons and to make it more accessible to players at different skill levels. However, manuals coupled to open pedal is certainly an option if one finds that useful; I have indicated several spots where this is a viable option. In other words, bring the manual sound down to the pedals, but add no additional stops.

Exact registration is left to the organist, though stops that will effect both vertical sound and horizontal momentum are to be chosen. However, the best way to register the pieces in the set is to do so with a 'less is more' approach. Communication of emotion through sound is paramount here. Do not over-register...

Chimayó



This iconic site of pilgrimage in Northern New Mexico is famed throughout the world for its sacred earth. The devout believe it offers healing for both physical and mental anguish. Thus the poetic heading, *bearing ills and anxieties, pilgrims crutch the road to peace.*

The piece begins with slow, open chords that set a deliberate pace, as of a crowd of worshippers heard advancing in the distance. As they near the chapel, the rhythm becomes more active and more disjointed, as the group begins to dissolve into individual penitents, each with his own burden of pain,. The soothing yet commanding chords re-enter in alternation , suggesting the constant flow of those seeking respite and relief.

This Edition, continued

Acoma



The pueblo of Acoma is located on a high, set-apart mesa west of Albuquerque. Throughout the centuries, it has been the site of triumphs and tragedies – human interactions and battles taking place between earth and sky, walled and roofed only by limitless distance. The chapel itself is huge and empty, an intersection point for Spanish Catholicism of the conquest period, and the pragmatic response of the pueblo natives of the time, who grafted the new religion onto their timeless reverence for nature. And so, *a chapel with no pews, a plateau with no walls, a wind with no sound...*

Acoma is dominated by a pulsing, *pesante* figuration that while sounding polytonal, actually outlines a sequence of changing chords, rather in the style of a

French toccata. The insistent figure dominates for some time, but eventually begins quieting, and the ending is peaceful and distant. This represents how Acoma's turbulent past has melted into the serenity of time, which heals wounds as it moves on like an ever-rolling stream.

Rosario



Rosario Chapel is on the grounds of Rosario Cemetery, which adjoins the U.S. National Cemetery in Santa Fe. Rosario is a very old burying place, in which you can trace the history of Santa Fe through the memorials of those lying in peace. The past lies calmly on the present here. Besides modern understated headstones, there are 19th and early 20th century



This Edition, continued

family tombs of florid design; a cemetery section devoted to nuns who labored here over the decades; and a section where some Japanese men interned in Santa Fe during World War II have found a resting place.

Rosario Chapel is the only site other than the Cathedral Basilica of St. Francis of Assisi where the ancient olive-wood statue of Mary, La Conquistadora, is housed: she is carried there and revered during the annual Fiesta de Santa Fe.

This piece is a faithful sonic depiction of the serenity found in the quiet chapel, especially in the presence of the Marian image, as it came to me: *the Conquistadora in stately repose: outside, the vibrant city*. Slow-moving chords that suggest the progression of eternity are punctuated by definite but distant hints of the bustling city outside the cemetery's bounds. An A above middle C repeats throughout the work, as a thematic unifier, a bell tolling through time.

Three Chapels was written for and dedicated to English organist Robin Walker, who has performed the set abroad many times.

Also, in this edition, I've included a set of six **Fantasias for Organ and Bells**.

I find writing for organ and instruments to be a fascinating exercise. I am especially pleased when the works are intended for liturgical use. This set of handbell-and-organ sketches are intended as seasonal 'interpretations'. The handbell range is D above middle C to high B, and calls for a full chromatic set, though no more than eight bells are ever used. The bell parts are scored on the treble clef, and the organ part can be played without pedals, or on the piano if no organ is available.

Your People Long to Greet You, Lord (Advent)

Here, slowly moving bell lines are supported by the organ's long-held open chords emphasizing the key of D minor; then the two choirs of instruments change parts and the bells announce the tune while the organ indulges in a short, melancholy, plaintive ornamented meditation. The emphasis should be on the spare harmony and polyphony that together



This Edition, continued

weave the piece into a sonic whole. Think of this music as prayer rising toward the vault of heaven, in certain if poignant hope of deliverance.

Good News of Great Joy (Christmas)

Written in tribute to the various pastoral overtures beloved by Italian composers as they depicted the angels' announcement to the shepherds, this piece hints at the hymn "From Heaven High to Earth I Come." As such, it is most appropriate for Christmastide.

The bell parts alternate scale passages, like the ringing of heavenly chimes, with firm statements of the altered hymn tune. The organ dances along merrily beneath, a sonic indication of the joy both of the shepherds, and the entire cosmos, at the news of Christ's birth. Though a Pastorale, this should not be taken too slowly, or allowed to melt into sentiment. Think of the insistent rhythms as the confident movement of the shepherds to the manger.

The Baptism of Christ (Epiphany)

Throughout, the organ alternates a flowing, water-like harmonic progression with more defined, forward-moving sections: think of someone advancing into the water with firm yet solemn steps, moving towards blessing. The bells sing above this, sometimes in single ring, sometimes in double. Combined with the organ part, it suggests to me the figures of John the Baptist and Christ, seen as through the mists of time and wholly present with us. The Holy Spirit "descending as a dove" spreads peace.

At the Desert's Edge (Lent)

The word "plaintively" says it all. With a music that is spare and austere, one can see the slow-moving feet of travelers moving toward a pilgrim goal sound throughout, with the bells ringing high overhead like angelic assurances of comfort. But the spiritual oasis is far, and the sand will soon be dragging at our feet. Patience and perseverance are the keys to salvation.

This Edition, continued

This is the Day the Lord Has Made (Easter)

This is a mix of a bell peal and a sprightly dance for organ, in tribute to “all things bright and beautiful.” Parallel fourths, tone clusters, a repeating 6/8 jig, and firm chords are characteristics of the “joy” implication, throughout. Perfect synchronization between bell players, and between the entire bell choir and the organ, will make this straightforward shout of rapture sing gloriously!

The Spirit Intercedes for Us (Pentecost)

A peal of bells rings throughout this piece, alternating with the hymn tune; the former section is often *laissez vibré*, with the organ articulating a slower, chordal bell rhythm beneath. The hymn tune, a fragment of *Veni Creator*, simply announced by the bells, is to ring out gently but distinctly (observe the dynamic markings!), while the organ hold a suspended chordal pedal point against which the bells’ sound may beat. A short toccata section for organ divides the movement in two.

If you have any questions about this music, please just ask. I’m happy to chat with you about how to approach these new works with your ensembles, or to talk about registrations or performance ideas for the organ pieces. Email me at info@frederickfrahm.com.

Note that in this newsletter, you’ll only see a portion of the score. If you decide to use one (or all!) of the pieces, it’s easy to get a complete core for your library. The process is simple: you tell me what music you want, I’ll send you a statement, you pay the bill, I’ll send you the music to copy as needed.

FYI, the next edition of the newsletter (May) will feature new chamber music!



Quaraí Chapel

Frederick Frahm
ASCAP

Maestoso e espressivo $\text{♩} = 60$

The musical score is arranged in two systems. The first system includes Violin I, Violin II, Viola, Cello & Double Bass, Flutes (8' (4') throughout), and Organ. The second system includes Violin I, Violin II, Viola, Cello & Double Bass, and Organ. The score is in 4/4 time with a key signature of one flat (Bb). The tempo and mood are 'Maestoso e espressivo' with a quarter note equal to 60 beats per minute. Dynamics include *p* (piano), *pp* (pianissimo), and *ped. ad libitum* for the organ. A large red watermark 'Copyrighted music order your copy now' is overlaid diagonally across the score.

15

I

II

Vla.

Vc. & DB

Org.

21

I

II

Vla.

Vc. & DB

Org.

ff

ff

ff

ff

29

I

II

Vla.

Vc. & DB

mp

senza bassi

mp

Org.

29

mp

p

manualiter

34

I

II

Vla.

Vc. & DB

mp

Org.

34

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for Robin Walker

Three Chapels: Chimayó

bearing ills and anxieties,
pilgrims crutch the road to peace...

Published by Zimbel Press, NY

www.zimbel.com

Frederick Frahm

ASCAP

Maestoso ♩ = 48

Manualiter

The first system of music is for the Manualiter. It consists of two staves, treble and bass clef, in 3/4 time. The tempo is Maestoso with a quarter note equal to 48 beats. The music begins with a piano (*p*) dynamic. The melody is primarily in the right hand, with chords and bass lines in the left hand. The key signature has one flat (B-flat).

The second system of music starts at measure 8. It continues the two-staff format. The dynamic changes to mezzo-piano (*mp*). The melody in the right hand features some chromatic movement and grace notes. The left hand provides harmonic support with chords and moving lines.

The third system of music starts at measure 15. The dynamic is mezzo-forte (*mf*). The right hand melody becomes more active with eighth notes and slurs. The left hand features a triplet of eighth notes in the final measure of the system.

The fourth system of music starts at measure 21. The dynamic returns to piano (*p*). The right hand melody continues with slurs and grace notes. The left hand has triplet markings under the eighth notes in the first three measures.

http://www.subitomusic.com/store/index.php?main_page=product_info&products_id=1947
By your copy now!

Three Chapels: Acoma

*a chapel with no pews,
a plateau with no walls,
a wind with no sound...*

Frederick Frahm

ASCAP

Fieramante ♩ = 200

Manualiter

ff

4

7

10

13

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Three Chapels: Rosario

*the Conquistadora in stately repose;
outside, the vibrant city...*

Frederick Frahm

ASCAP

Piacevole ♩ = c. 60

Manualiter

Musical notation for measures 1-5. The piece is in 3/4 time. The right hand (treble clef) features a melodic line with quarter notes and rests. The left hand (bass clef) provides a harmonic accompaniment with chords. The dynamic marking is *pp* (pianissimo).

Musical notation for measures 6-10. The right hand continues the melodic line with some grace notes. The left hand has a more active accompaniment. The dynamic marking is *p* (piano). A performance instruction *pedal pull-down ad lib.* is written below the first measure of this system.

Musical notation for measures 11-15. The right hand has a melodic line with some grace notes. The left hand provides a harmonic accompaniment. The dynamic marking is *pp* (pianissimo).

Musical notation for measures 16-20. The right hand has a melodic line with some grace notes. The left hand provides a harmonic accompaniment. The dynamic marking is *mp* (mezzo-piano).

Musical notation for measures 21-25. The right hand has a melodic line with some grace notes. The left hand provides a harmonic accompaniment. The dynamic marking is *pp* (pianissimo).

http://www.subitonic.com/store/index.php?main_page=product_info&products_id=1947

FREDERICK FRAHM

A black and white photograph of bare tree branches framing a central white space. The branches are dark and intricate, creating a delicate, web-like pattern around the edges of the page. The central white space is where the title text is located.

SIX
FANTASIES

for 8 handbells & organ (manuals only)

Your People Long to Greet You, Lord

organ and 8 bells

2 Octaves
Handbells Used: 8

Frederick Frahm
ASCAP

Handbells



Pensively ♩ = 52

L.V.

H.B.

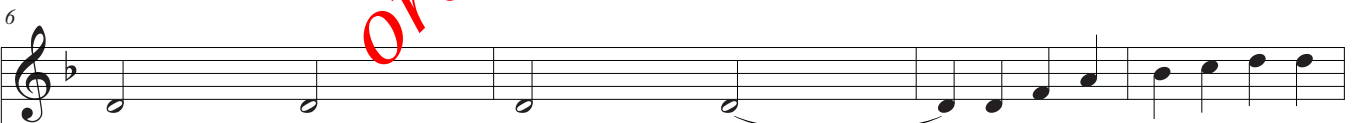


Org.




p

H.B.



Org.



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10

H.B.

p

Org.

mp

mp

15

H.B.

Org.

mf

19

H.B.

mf

Org.

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SAMPLE BELL PART

Handbells

Your People Long to Greet You, Lord

organ and 8 bells

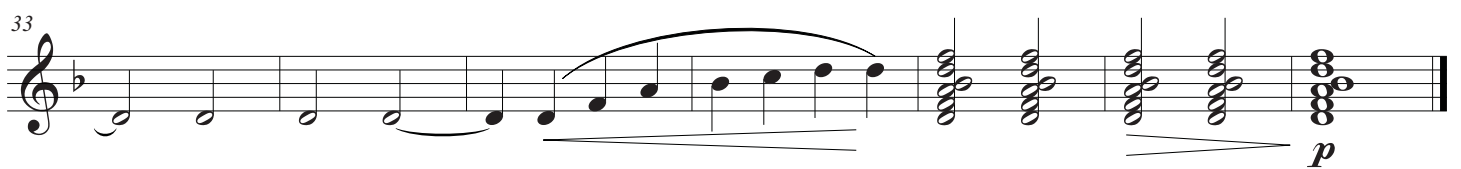
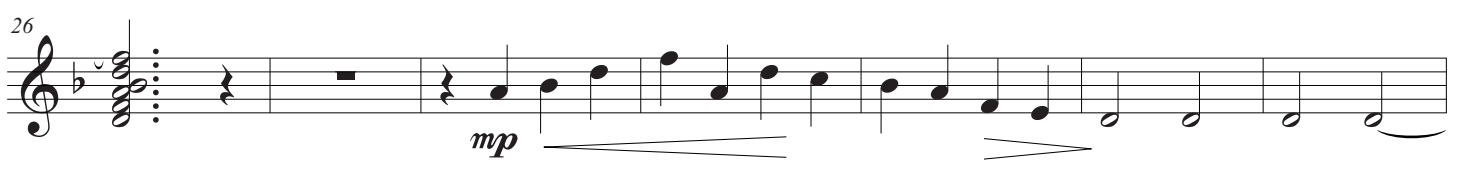
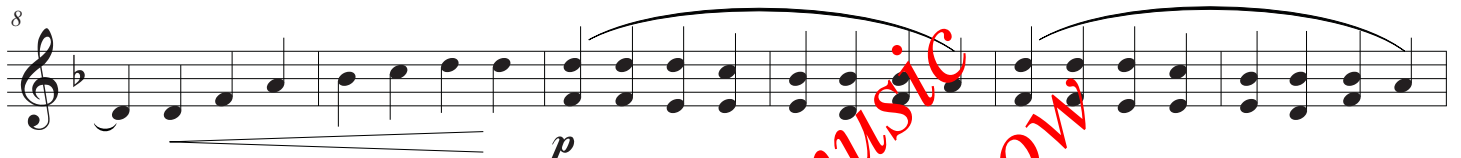
2 Octaves
Handbells Used: 8

Frederick Frahm
ASCAP



Pensively ♩ = 52

L.V.



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Good News of Great Joy

organ and 8 bells

2 Octaves
Handbells Used: 8

Frederick Frahm
ASCAP

Handbells



Pastorale ♩ = 48

H.B. R.

Org.



12

H.B.

Org.

mp

18

H.B.

Org.

mp

24

H.B.

Org.

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The Baptism of Christ

organ and 8 bells

2 Octaves
Handbells Used: 8

Frederick Frahm
ASCAP

Handbells



Quietly ♩ = 48

H.B.

Org.

p string celestes

3



5

H.B.

R.

mp

Org.

7

H.B.

Org.

9

H.B.

mp

8' flute

p

Org.

p

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At the Desert's edge

organ and 6 bells

2 Octaves
Handbells Used: 8

Frederick Frahm
ASCAP

Handbells 

Plaintively ♩ = 72
LV
mp

H.B. 

Org. 

4 LV R

H.B. 

Org. 

9

H.B.

Org.

LV

mp

p

13

H.B.

Org.

mp

mp

17

H.B.

Org.

R.

p


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This Is the Day the Lord Has Made

organ and 8 bells

Handbells

3 Octaves
Handbells Used: 8



Frederick Frahm
ASCAP

Joyous ♩ = 48

H.B.

Org. *mp*



H.B.

Org. *f* *mf* *mf*

5 L.V.



9

H.B.

Org.

mp

mp

p

R.

15

H.B.

Org.

mp

20

H.B.

Org.

f

mf

mf

L.V.

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The Spirit Intercedes For Us

organ and 8 bells

2 Octaves
Handbells Used: 8

Frederick Frahm
ASCAP

Handbells 

Broadly ♩ = 80
L.V. *p*

H.B. 

Org. *p* 

H.B. *mp* 

Org. 

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8 L.V. *p*

H.B.

Org.

12 *mp* R

H.B.

Org.

17 L.V. *p*

H.B.

Org.

How to Order

HOW TO ORDER

The music in this newsletter is unpublished and available directly from the composer. A one time flat fee is charged to provide you with a score that you may reproduce as needed for your own use. You will receive an individually licensed, camera-ready copy of the music (score *and* parts if applicable) on letter or possibly legal size paper in a professionally engraved edition.

Quarai Chapel is offered at \$30 USD (score and parts), and the set of Six Fantasies (bells and organ) are offered at \$20 USD (full score and parts).

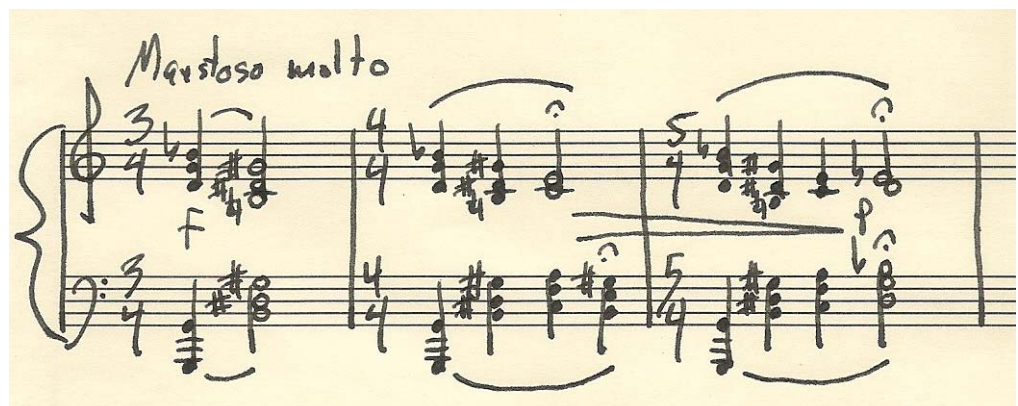
Unpublished scores will be sent to you in PDF format by e-mail so be sure to provide an address where you can receive and open this type of file.

Please note that the Three Chapels are now published as a set by Zimbel Press, and you can order a score through [Subito Music](#).

E-mail us at info@frederickfrahm.com with the title(s) of the scores you want and we'll take it from there—

We will e-mail you an official statement for your order. You can pay by **Check** in US funds or we can bill you online through PayPal.

Thank you so much for your support!



Frederick Frahm, Composer

FREDERICK FRAHM, COMPOSER



Frederick Frahm, a resident of Rio Rancho NM, was born in Hemet, California in 1964. A professional church musician for more than 30 years, he currently serves as Director of Music Ministry and Principal Organist at St. Luke Lutheran Church in Albuquerque, NM. He has contributed as a classical music critic to the Bellingham Herald in Bellingham, WA, and served as an adjunct faculty member of Concordia University in River Forest, IL, where he taught modal counterpoint, music theory & composition, as well as orchestration. He is past Dean of the Albuquerque Chapter of the American Guild of Organists. In 2009, he was named Resident Composer for Trinity Lutheran Church in Parkland, WA.

A graduate of Pacific Lutheran University in Tacoma, WA, Mr. Frahm earned degrees in Church Music and Organ Performance. He studied organ and counterpoint with David Dahl; composition with Gregory Youtz, and conducting with Richard Sparks.

As a composer, he is represented worldwide by a dozen publishers with more than a hundred works in print. His complete fair-copy manuscripts, recordings, and correspondence are permanently archived in the Mortvedt Library at PLU. He has been commissioned by the Albuquerque Chapter AGO, the Santa Fe Opera Company, and numerous parishes and individuals for new music in a variety of genres.

Mr. Frahm performs regularly in recital, is in demand as a teacher and clinician (organ improvisation and hymn playing), and is a strong advocate for the creation of new music for organ.

Frederick Frahm, Composer

P.O. Box 44552

Rio Rancho, NM 87174-4552

info@frederickfrahm.com

www.frederickfrahm.com