

20th-21st
Century
Organ
Music
For Two
VOLUME FOUR

DUO ORGANISTS

*Elizabeth &
Raymond
Chenault*



GOTHIC



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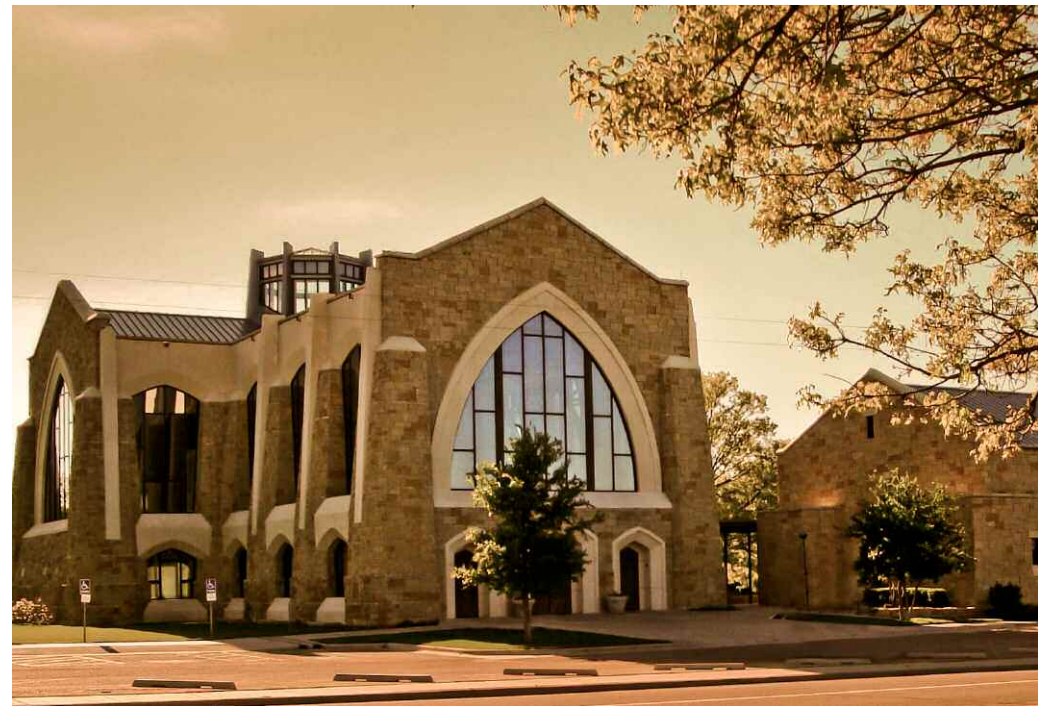
WASHINGTON NATIONAL CATHEDRAL • WASHINGTON, D.C.



tracklist

The Triumph of the Saint		Stephen Paulus	
1	The Flight and Failure of St. Anthony		4:37
2	St. Anthony in Meditation		11:20
3	Temptation of St. Anthony		5:28
4-12 Variations on <i>Veni Creator Spiritus</i>		David Briggs	11:19
13	Conditor Alme Siderum	Pamela Decker	6:05
14	Patriotic Medley	Charles Callahan	13:14
15	Shenandoah	Nicholas White	5:05
16-21	Phantom of the Opera Medley	Andrew Lloyd Webber	9:11
		arr. by Raymond & Elizabeth Chenault	
			TOTAL TIME: 65:25

ST. ANDREW'S EPISCOPAL CHURCH • AMARILLO, TEXAS



the music

THE TRIUMPH OF THE SAINT

(premiered at Christ and St. Luke Episcopal Church, Norfolk, Virginia, June 14, 1994, for the Association of Anglican Musicians' Conference)

“The Triumph of the Saint” for organ duet is a work whose inspiration is derived from a painting—a triptyc—by Heironymous Bosch. I have written several works in the past which juxtaposed my interest in the visual arts with my love of music. Among these are the “Artsongs” for tenor and piano and “Voices from the Gallery” for narrator and chamber orchestra. In “The Triumph . . .” the inspiration of these fantastical paintings combined with their depiction of the trials of a saint seemed to provide the right impetus for a composition on an instrument which is most often used in a sacred setting.

The work is comprised of three movements. Movement one, “The Flight and Failure of St. Anthony,” opens with a series of alternating chromatic fifths. This movement is also full of big, rhythmic clusters which sometimes carry a melodic idea and plenty of mixed meter.

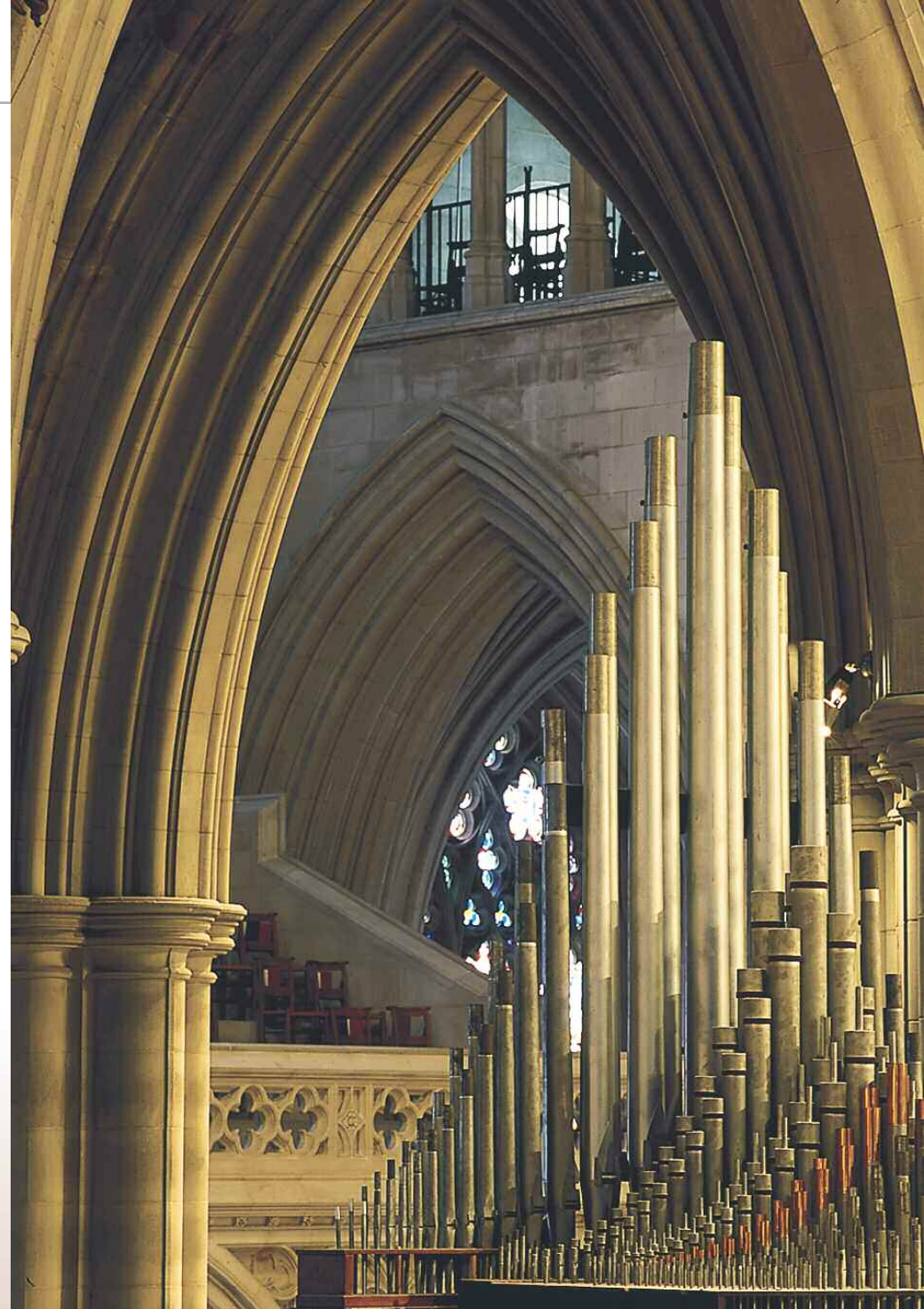
Movement two, “St. Anthony in Meditation,” is calm and reflective in nature. The secundo part holds a D above middle C continuously throughout the movement around which a series of chromatically altered chords are built. Above all of this the primo part spins out a rather wide ranging melody.

The final movement, “Temptation of St. Anthony,” is full of alternating pedalwork between the parts, chromatic figures, big, alternating cluster chords and shifting harmonies.

The entire work resolves in a giant C major chord with a few extra notes thrown in for spice. My intention throughout has been to create a work that is sonically interesting as well as something that is larger in scope than that which could be played by one player.

My gratitude goes to the Chenaults. Their artistry and commitment to bringing new works to life is an inspiration to all.

NOTES BY STEPHEN PAULUS



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VARIATIONS ON 'VENI CREATOR SPIRITUS'

*(premiered at All Saints' Episcopal Church, Atlanta, Georgia, June 18, 2007,
for the Regional Convention of the American Guild of Organists)*

I composed my "Variations on 'Veni Creator Spiritus'" at the request of Raymond and Elizabeth Chenault for the 2007 Regional Convention of the American Guild of Organists in Atlanta, Georgia. The work consists of a theme followed by eight contrasting variations:

THEME

The Gregorian cantus firmus ("Come, Holy Ghost, our souls inspire") is played by player one on a clear pedal 4' Prestant and accompanied modally by player two on a lush bed of Foundations and Undulants, *mezzo piano*.

VARIATION 1

A very relaxed intermezzo – player one supplies a gentle, eighth-note filigree above player two's cantus firmus, this time played in longer note values on the Swell Trumpet stop. Player two's pedal (foundations 16' 8") provides a Brahmsian cross-rhythmic (6/8) contour, contrasting yet complimenting player one's essentially triple-time right hand embellishment.

VARIATION 2

The theme is heard in bell-like, repeated staccato sixteenth notes – à la Messiaen – played by player one on flutes 8', 4' and Larigot. Player two provides a rich and modal accompaniment, mainly consisting of oscillating eighth notes. The harmonic style remains modal, featuring frequent cross-relations and tritones.

VARIATION 3

Très lent – Player one couples a number of 8' flutes and projects the cantus firmus at the top of the keyboard. Player two supports this melody with rich harmonies, much in the Cochereau style.

VARIATION 4

Fanfare sur les jeux d'anches – a quasi-medieval texture, with both players playing in *alternatim*. Again tritonic harmonic influences abound in this variation, designed to show off the reed stops.

VARIATION 5

Scherzo – light and airy. The theme is given in short, sixteenth-note sequences, accompanied modally. Parallism abounds.

VARIATION 6

Ricercare – Lent et sérieux... a contrapuntal, neo-renaissance dialogue between cornets, vox humanas, sequialteras, cromornes and fagotts. Imitation occurs at various intervals.

VARIATION 7

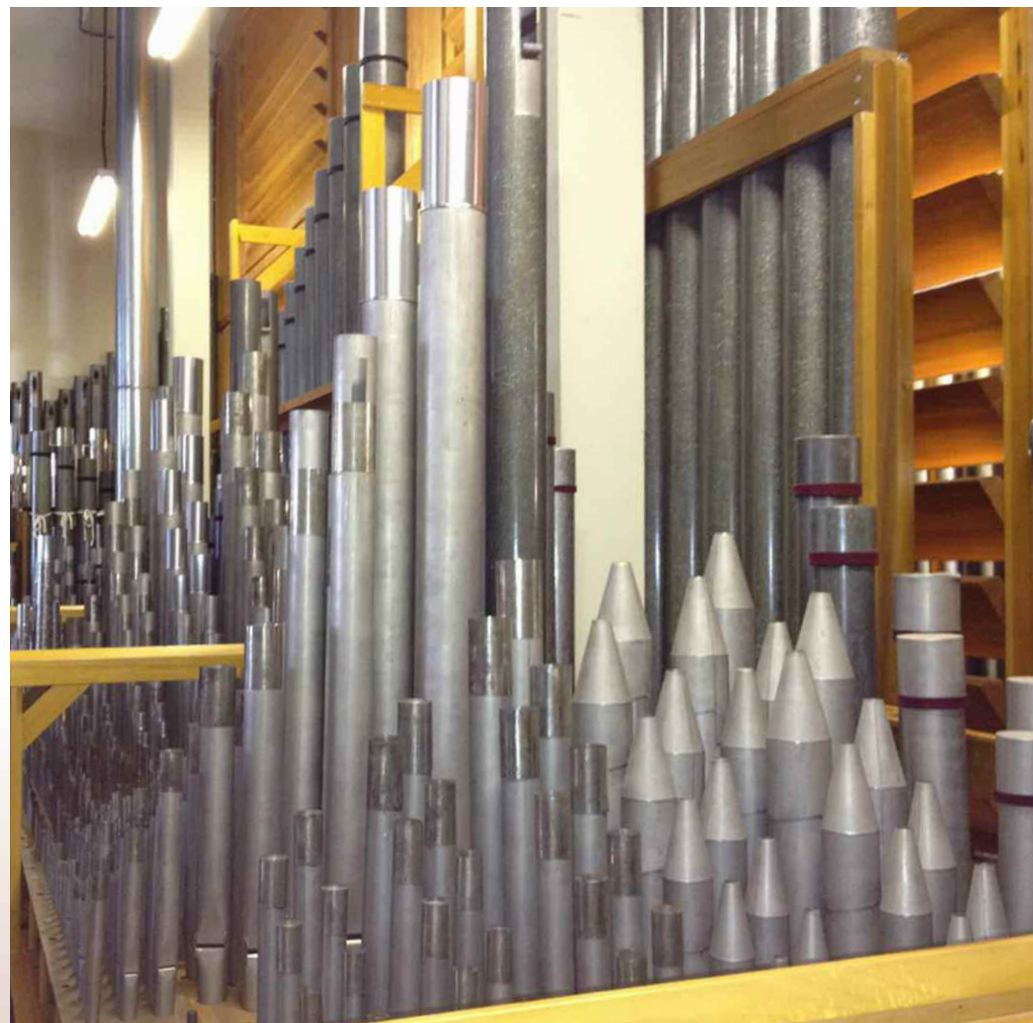
Duo pour pédalier – on the tutti. A neat alternative to going to the gym...and only to be played by organists who already know each other well (or perhaps hope to...)

VARIATION 8

Final – Both players provide a rhythmic and toccata-like backdrop to the cantus firmus, played in octaves by the Pedals. The music drives inexorably forwards (through the final amen and cadential sequences) to its eventual destination.

NOTES BY DAVID BRIGGS

ST. ANDREW'S EPISCOPAL CHURCH • AMARILLO, TEXAS



CONDITOR ALME SIDERUM

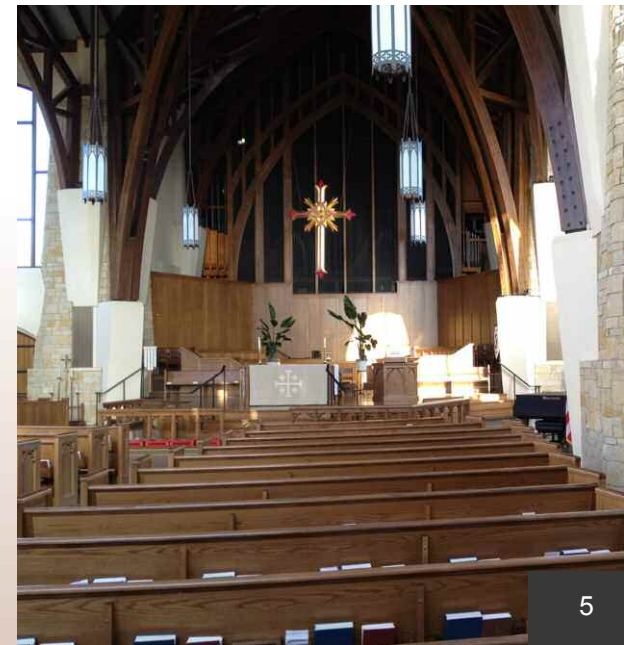
(premiered at Shandon United Methodist Church, Columbia, South Carolina, July 4, 2013, for the Region IV Convention of the American Guild of Organists)

Conditor alme siderum is based on the chant of the same name, which often appears in hymnals as the music paired with the English translation of a 9th-century Latin text for which the first stanza is “Creator of the stars of night, your people’s everlasting light, O Christ, Redeemer of us all, we pray you hear us when we call.” The 1982 Episcopal hymnal includes this hymn as #60, for which there are six stanzas. The text of the sixth stanza is as follows: “To God the Father, God the Son, and God the Spirit, Three in One, praise, honor, might, and glory be from age to age eternally.” The formal design of the piece unfolds in six segments: introduction, theme, first variation, second variation, transition/fanfare, and third variation (*toccata*). The opening introduction foreshadows the mixture of tertian and quartal harmony that prevails throughout the work—and especially in the final section, where the motivic ideas in the introduction are transformed and developed to implement the fulfillment of the opening segment’s thematic elements. These thematic “cells” are clearly derived from intervallic material in the chant melody. The harmonic language of the piece is based on non-tonal modes of the composer’s design—similar in nature and function to Messiaen’s modes of limited transposition, but based on derivations and expansions from the church modes. The prevailing mode for the work as a whole is an adaptation of the Dorian mode, based on C. The mode has eight differing tones before the octave is reached, and consists of a C-Dorian progression with the added E-natural between E-flat and F. In m. 10, the section introducing the chant theme begins, with the *secondo* part offering a *chaconne*-like progression of lush harmonies that is a programmatic representation

of a concept of “infinity,” in response to the text’s reference to “everlasting light.” The progression proceeds in held chords that span three measures, whereupon the progression moves in retrograde to return (by the downbeat of the seventh measure of the section) to the first chord again. The pedal part moves in varying “sigh motives” beneath this progression. The *primo* part supplies the statement of the theme, alternating with figures that “flutter” and move in flowing and syncopated patterns, suggesting the night stars. At m. 35, the first variation enters quietly, with a statement of the chant in an altered A-Aeolian mode. A countermelody plays out above the chant; this countermelody is the spelling of “Chenault, Raymond and Elizabeth.” The countermelody is serpentine and chromatic in nature; combined with the rhythms in the accompanying material, the chant melody and its “descant” create the effect of a leisurely, seductive dance. The second variation, beginning in m. 61, borrows two of Messiaen’s modes—the whole-tone scale and the octatonic scale—to transform the chant into an exotic *scherzo*. A fanfare-like transition occupies mm. 82-112, with the octatonic scale leading the ear back to the initial altered Dorian mode that prevails in the final section. The concluding *toccata* (mm. 113-156) superimposes flourishes in the altered C-Dorian mode over a rhythmically augmented chant statement in E-flat Ionian and E-flat Lydian modes. The three continuous variations correspond to the final stanza’s reference to God the Father, God the Son, and God the Spirit—Three in One. The work is dedicated to Raymond and Elizabeth Chenault.

NOTES BY PAMELA DECKER

ST. ANDREW’S EPISCOPAL CHURCH • AMARILLO, TEXAS



PATRIOTIC MEDLEY

(premiered at the Spreckels Organ Pavilion, San Diego, California; August 6, 2012, for the 2012 International Summer Organ Festival)

The Chenaults commissioned this duet as a celebration of the freedoms we enjoy in the United States, and in appreciation for our veterans and for those who currently serve in the Armed Forces. We Americans have a great treasure in patriotic melodies beloved by many generations. I had an abundance of material to work with, and for a composer, that's always a GOOD thing. I would have liked to include them ALL – but you would be here all day. So I hope you enjoy the selection which includes “From the Hall of Montezuma,” “Eternal Father, Strong to Save,” “Simple Gifts,” “O Beautiful for Spacious Skies” and “The Battle Hymn of the Republic.”

NOTES BY CHARLES CALLAHAN

SHENANDOAH

(premiered at the Cathedral of the Incarnation, Garden City, New York, September 29, 1995)

This duet was based on the well-known American folk tune at the request of Ray and Beth Chenault. I conceived the work as an opportunity to explore the full-sounding, lush tonalities of the organ which are available to an even greater extent when played by two people. Rhythmic variety and playfulness pervade the piece throughout, after its straightforward opening, and combine with jazz-inspired chords and figurations. As the composition of the piece was in progress, several tributes to American composers of this century appeared on the page, such as Gershwin, Bernstein and Mancini, and melodic fragments from the songs “Somewhere,” “Strangers in the Night” and especially “Moon River” are in evidence.

NOTES BY NICHOLAS WHITE

PHANTOM OF THE OPERA MEDLEY

(premiered at All Saints Episcopal Church, Atlanta, GA; May 15, 2012)

“Phantom of the Opera,” is Beth's and my favorite musical. We have seen it numerous times on stage in New York, San Francisco, and London and love the movie version, too. Naturally, when we decided to perform an “Evening in Paris” recital in honor of our 2011 summer sabbatical trip to France—complete with over 2,000 Powerpoint slides of our trip and verbal commentary by our friend, guide and interpreter, Francophile Paul Hamaty—we knew we had to arrange “Phantom” in honor of our visit to the Paris Opera House.

The Opéra de Paris is probably the most famous opera house in the world, at least partly due to its use as the setting for Gaston Leroux's 1911 novel “The Phantom of the Opera,” and Andrew Lloyd Webber's popular 1986 musical. The music was easily adapted to the incredible warmth and symphonic colors of the James G. Kenan Memorial Organ at All Saints' Episcopal Church, Atlanta, built by John-Paul Buzard of Champaign, IL. Our “Phantom” Medley uses six highlights from Andrew Lloyd Webber's powerful and moving musical.

NOTES BY RAYMOND CHENAULT



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ST. ANDREW'S EPISCOPAL CHURCH • AMARILLO, TEXAS



the artists

Named “the World’s Premiere Duo-Organ Team” by *The Atlanta Journal and Constitution*, Elizabeth and Raymond Chenault, duo-organists, have concertized extensively throughout the United States and Europe. Specializing in works written for two performers, the Chenaults have commissioned, arranged and premiered over fifty organ duets, thereby making “organ music for four hands, four feet” synonymous with “the Chenaults.” Because of their unique and refreshing repertoire, combined with their exciting and sensitive artistry, the Chenaults are in demand as recitalists and recording artists. They have performed at numerous national and regional conventions of the American Guild of Organists, the Association of Anglican Musicians, the International Summer Organ Festival at the Spreckels Organ Pavilion in San Diego, the Kauffman Center for the Performing Arts in Kansas City, MO, as well as the Crystal Cathedral, the Mormon Tabernacle, Washington National Cathedral, and St. Paul’s Cathedral (London) to name a few.

Mr. and Mrs. Chenault, natives of Virginia, completed their Bachelor of Music degrees at Virginia Commonwealth University studying organ with Lawrence Robinson. Mr. Chenault received his Master of Music degree in organ performance from the Cincinnati College-Conservatory of Music where he and Mrs. Chenault studied with Wayne Fisher. Upon graduation, Mr. Chenault became a Fellow in Church Music at Washington National Cathedral studying with Dr. Paul Callaway. Other teachers included Harold Abmyer, Arthur Poister, and John Fenstermaker.

In 1975, the Chenaults became Organists and Choirmasters of All Saints’ Episcopal Church in Atlanta (www.allsaintsatlanta.org), where they direct the music program and concert series. For 31 years they taught choral music at The Lovett School in Atlanta, and Mr. Chenault was the Director of Fine Arts.

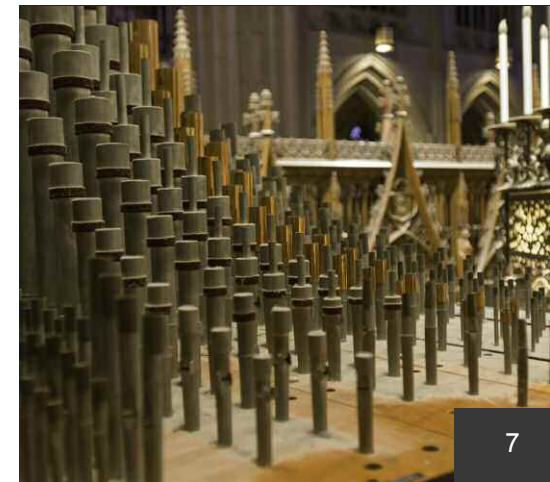
Recitals and recordings by the Chenaults have been critically acclaimed by audiences and critics alike. They are regularly featured on “Pipedreams” (a weekly series of the American Public Radio network) and record for Gothic Records. They are represented by Phillip Truckenbrod Concert Artists (www.concertartists.com), where you can find a complete biography, press reviews and order forms of “The Chenault Organ Duet Library” (4 volumes).



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ELIZABETH AND RAYMOND CHENAULT, DUO-ORGANISTS

Historic Organs by E. M. Skinner & Aeolian-Skinner

Washington National Cathedral • Washington, D.C.

St. Andrew's Episcopal Church • Amarillo, Texas

Tracks 1-3 recorded at the Washington National Cathedral, June 7-9, 1994

All other tracks recorded at St. Andrew's Episcopal Church, July 25-27, 2013

Detailed information about both of these organs is available at the Gothic Catalog Web site.

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