

Reflections

*Organ Concerti of
Handël, Sowerby and Rheinberger*

*David H. Brock
with Brock Musica Aliquando*

PROGRAM NOTES

George Frideric Händel (1685-1757)

Concerto for Organ, Strings, Oboes and Basso Continuo in F Major, Op.4, #4 (1738)

Recorded May 2015 St. Patrick's Episcopal Church, Incline Village, Nevada

Allen Q-385, Neo-Baroque Voicing Suite

In recording this concerto, the artistic question I had to answer was this: What would Händel do today with a 3 manual organ and pedal board and modern orchestral instruments at his disposal? This is not a difficult historical reenactment attempt. Had our ensemble really wanted that, we would limit ourselves to a portative organ with no pedal board, we would require assistance with someone to pump the air supply to the organ, and we would need oil lanterns and candles for late night recording. Instead, the performance is stylistically Baroque, but with adaptations to make use of the organ of today, as the virtuosic organist George Frideric might have done today. For organ registration and interpretation, the part is played generally as follows: When a more robust sound is desired, typically with the Tutti ritornello sections, the Great is used, along with pedal or 16 in the manual. For the delicate shimmering organ solo sections, especially Allegro movements, typically the Choir is the preferred registration. Where a trio construction of organ voices is desired (mostly in the third movement of the work) a split manual interpretation is most appropriate. The Allegro first movement is one of Händel's most joyful musical themes. The ritornello theme is a unison statement. The articulation is intended to be light, and energetic, though not hurried or frantic. In the Baroque we should understand Allegro to be interpreted as "happy and joyful", but definitely not fast and furious (as in Presto or Vivace). Clarity and transparency is especially important in the bird call solo passages which are the basis for the 2nd theme. This is introduced first by the organ

The Andante second movement I view as a walk in the musical garden: a couple strolling while in conversation, punctuated by questions and answers. This structure forms the basis for the entire second movement. This movement is not infrequently (and incorrectly I believe) interpreted as an Adagio, and this is where most performances of this piece bog down. The proper pace must feel unhurried, but moving steadily forward, as if a couple were taking a 10 minute stroll from one place to another through the gardens. The first theme is played by the organ, and then repeated by the strings. The theme is full of appoggiatura suspensions, which make all voices (not just the soprano or upper voice) equal contributors to the subject material. After this, the organ begins longer 2 voice musical journey, which is the second theme. Every now and then the Q & A begins again, in little three note cells. The high point of the music is about 2/3 of the way through the movement when all the musicians join in a chorale of happiness. The organ plays only quarter notes, while the other instruments play repeating eighth notes in a strong weak pattern. This compositional design keeps the forward pulse of the piece even though the sonority is now in augmented length. The final measures are a recapitulation of the opening first theme, with harmonic tension and resolution provided by the suspensions at the interval of a second.

The third Movement, Adagio, is a solo organ part with the orchestra entering only for the final cadence. . For this third movement, I have improvised a trio out of the figured bass line to support the given upper voice solo, which I have played on a beautiful Quintadena 8' from the Baroque voicing set. The accompaniment voices are played on the Swell string 8' and the pedal using very diminutive and intimate sounds of a Viole Sourdine 8' and 16'.

The final movement is an Allegro, in the form of a 4-voice Fuguetta. The Subject always begins with four half notes, followed by 8 consecutive eighth notes of the same scale degree. This Subject is clearly recognizable in all its appearances throughout the movement. The second theme enters with the organ solo, and again features lots of bird call ornaments in 16 and 32nd note motion. A differential articulation is required between these two themes. When both themes occur simultaneously, they can both be heard because of the genius of Handel's construction!

Leo Sowerby (1895-1968)

Classic Concerto, for Organ and String Orchestra H. 278 (1944)

Recorded: August 2014 St. Patrick's Episcopal Church, Incline Village, Nevada

Allen Q-385, American Classic Voicing Suite

Leo Sowerby, a Pulitzer Prizewinning (1946) American Composer of the 20th Century, is perhaps best known and loved by highly-trained church musicians. He composed many fine choral and organ works used widely in the United States and throughout the Anglican Communion around the world. He held the position of Organist-Choirmaster at St. James (Episcopal) Church in Chicago from 1927 to 1962. His final position was Founding Director of the College of Church Musicians at Washington National Cathedral from 1962 until his death in 1968.

Sowerby's music is both complex and highly satisfying to perform and to hear. Because of this richness of compositional design, it is nearly impossible for the first-time listener to grasp the genius of his work. Thus, the first listen to any of his works will not be the easiest. Repeated exposure will bear fruit and reward the listener, and the performing musician, with the joy and amazement of understanding and being moved by his music. Leo Sowerby's compositions are the product of the influence of two disparate forces: jazz, and solemn chant. Jazz gave Sowerby insight to complex and rich harmonizations in his use of 7th, 9th, and even 13th chords, and also bi-tonality (the super imposition of two different keys and unrelated chords simultaneously). The chant influence led him to view melodic lines without the imposition of even and recurring time signatures. Phrasing and breath, and the location of accented and unaccented syllables shaped his musical themes. The compositional time signature of the music is written around the melody, and rhythm is subservient to the natural need to breath in a melodic line. The Classic Concerto for Organ and String Orchestra draws heavily on these two influences.

The opening movement (Merrily, with snap) is composed around multiple themes. The first of these is a fortspinning chant theme, in Mixolydian mode. The orchestra plays only open fifths, as in organum chant, while the organ spins out a baroque-like extended stream of eighth notes. Like Bach, Sowerby moves away from his opening tonal center quickly. In rapid succession, Sowerby introduces interval expansion of the first theme, canonical imitation in bicinium, and mode mixture (moving from Mixolydian to Dorian and Aeolian). He then introduces a 2nd theme, a fanfare, of sorts, which I registered with a color change introducing a prominent Trumpet 8'. The 3rd theme of the first movement is introduced by the organ as a solo – a four part fugue in Mixolydian and Lydian Mode. After this, the movement develops all three themes as question and answer dialogues. Near the end of the first movement the recapitulation brings back the third theme (4 part fugue, played by the strings) with the first theme the 2nd theme and the third themes all brought in fragments by the organ as orchestra and organ imitate in form the cantor and congregation of a responsorial chant.

The second movement "Very freely Dreamily and rhapsodically, with poignant expression" is about as descriptive a term of the beginning of a movement as one could possibly imagine. The Movement to me is best described as Jazz Cantabile Ballad film score. In this movement, the lush complex harmonizations are evident through out. Sowerby also calls for many color changes, making full use of the organ as an orchestral synthesizer. The lyricism of the melody is in a vocal style: very lilting, and not at all literal to the music score. The breaths and accents are chant rather than dance influenced. And yet the music would serve as well or better underpinning a movie as service of worship. The entire movement is a grand arch, beginning serenely, building to a musical climax about 2/3 of the way through the movement, and gradually fading into a long pedal point sustained by the orchestra while the organ moves from one solo voice to another before closing the movement at a whisper.

The final movement: "In broad style" is constructed in the compound 2/4 + 3/4 meter, a jazz meter. The orchestra begins and the first theme is stated by the organ, and carried by the orchestra. The second theme, a more intimate statement, is played first by the strings, and then repeated by the organ. Then the 3rd theme is introduced, another fortspinning by the organ whose tonal centering is A. Immediately after this, Sowerby begins an incredible bi-tonality passage. The organ plays an ascending tonal passage with the

right hand beginning in an A center, while the left hand begins at the same time in C#. The orchestra accompanies in open spaced 5ths and 4th stacks without a stable tonal center. At the apex of this passage the bi-tonality of the organ resolves to G major and then descends. Then returns the 1st theme. Following this, a brief development and repose from the harmonic complexity is provided by a solo string quartet, followed by imitative canonical entrances by the organ in two distinct colors. Rhythmic 2 against 3 and 3 against 4 are distinctly heard in this passage. Then follows a call and answer section. After this, Sowerby writes an ad Jazz Fantasy cadenza for the solo organ based on the 2nd theme. The orchestra reenters, with a return of the first theme. The final section of the movement consists of a series of pedal points, and bi-tonality suspensions, centered in Lydian Mode (major scale with a raised fourth degree) ending with a joyful fortissimo.

Josef Rheinberger (1839-1901)

Concerto in F Major for Organ, String orchestra and 3 Horns, Op. 137 (1884)

Recorded: August 2013 Trinity Episcopal Church, Reno, Nevada

Casavant Organ Op. 3778

Like Handel and Sowerby, Josef Rheinberger was also a professional organist and composer. He was much sought after as both a performer and as a teacher of both organ and composition. His compositions have two traits: lyrical and memorable melodies, and rich, but not overbearingly dense, harmony.

The Organ Concerto #1 in F major, is written with three distinctive elements: strings, horns, and organ, which gives the work a richness of sound that one would expect of a much larger size orchestras of the late 19th and 20th century.

The first movement is based on a declamatory three chord opening theme. The second theme is a lyric melody, and very memorable after the first listening. The middle of the movement develops the thematic material by restatement and expansion from each group of instruments. The recapitulation of both themes is clearly heard near the end of the first movement, with the movement's coda structured by a dominant to tonic pedal point in the organ.

The Andante middle movement develops from two thematic elements: a serene lullaby introduced by the organ celeste stops in D flat major, and a more urgent sounding chromatic theme played with a registration that includes the Swell Oboe, in F minor. After many developmental adventures, we find the music centered in B major – half the circle of fifths away from the starting point of F major! Nevertheless, in well-structured compositional style, Rheinberger returns in the recapitulation to the key he started in: D flat, and the lullaby ends, comfortably, and as serenely as it began.

The third movement: Finale, Con Moto., Begins with the first theme stated by the orchestra in quarter note motion. Rheinberger makes clear the 2nd theme by setting it apart from the first theme by a full measure of silence. The 2nd theme is a soaring whole-note theme (reminding some listeners of a modern John Williams film score – except it was written 100 years before, and films with sound had not been invented). These two themes are more fully developed by: modulation to different keys (A flat, D flat, and A major), through reintroduction in the form of a fugue with sequential entrances in four voices, and through a fortspinning adventure with the organ playing rapid scale work in eighth note motion for several pages while the orchestra carries the theme. The recapitulation brings back the soaring whole note theme and then an expansive Cadenza for the organ. The Cadenza I performed for this recording is derived from an extended version performed by Josef Rheinberger, and later published. In further developing the cadenza, my goal was: to showcase many different colors of the organ, to perform demanding pedal work that Rheinberger had suggested, and to lead the listener to a musical deception with silence that follows a grand build up of sound. After the silence, the softest 8 measures of the entire performance follow, which leads to the orchestra's final entrance. An accelerando into the closing pedal cascade, joined at the last by the final fanfare by the horns over a dramatic 32' pedal point creates a satisfying conclusion.

Brock Musica Aliquando

George Frideric Händel (1685-1757)

Concerto for Organ, Strings, Oboes and Basso Continuo in F Major, Op.4, #4 (1738)

Allen Q-385, Neo-Baroque Voicing Suite

Recorded May 2015 St. Patrick's Episcopal Church, Incline Village, Nevada

Conductor: Jane K. Brown

Personal Manager: Joel Munc

Stage Manager: Darrell Moore

Violin 1

Olga Archdekin, concertmaster

Hui Lim

Vanessa Porter

Violin 2

Virginia Bowman

Amy Lindsey

Van Vinikow

Viola

Pat Crane

Joel Munc

Tian Tian Lan

Cello

Karen Stout-Gardner

Joseph Tatum

Bass

Phillip Jerome

Oboe

Amy Heald

Nita Tune

Bassoon

Benjamin Benson

Leo Sowerby (1895-1968)

Classic Concerto, for Organ and String Orchestra (1944)

Allen Q-385, American Classic Voicing Suite

Recorded: August 2014 St. Patrick's Episcopal Church, Incline Village, Nevada

Conductor: Jane K. Brown

Personal Manager: Joel Munc

Stage Manager: Louis Steptoe

Violin 1

Olga Archdekin, concertmaster

Virginia Bowman

Catherine Matovich

Violin 2

Heather Gallegher

John Obester

Van Vinikow

Viola

Pat Crane

Joel Munc

Tian Tian Lan

Cello

Tracy Beaver

Charles Taggart

Bass

Engrid Barnett

Sierra Gonzales

Josef Rheinberger (1839-1901)

Concerto in F Major for Organ, String orchestra and 3 Horns, Op. 137 (1884)

Casavant Organ Op. 3778

Recorded: August 2013 Trinity Episcopal Church, Reno, Nevada

Conductor: Jane K. Brown

Personal Manager: Joel Munc

Stage Manager: Darrell Moore

Violin 1

Olga Archdekin, concertmaster

Brian Fox

Bruce McBeth

Mike O'Neil

Louis Steptoe

Violin 2

Allison Harvey

John Obester

Van Vinikow

Jenna Bauer

Viola

Pat Crane

Joel Munc

Tian Tian Lan

Cello

Lucianna Gallo

Janet Toti

Bass

Engred Barnett

Horn

Peter Adlish

Bruce Kanzelmeyer

Lori Roy

ORGAN SPECIFICATIONS:

St. Patrick's Episcopal Church, Incline Village, Nevada
Allen 3 manual Q385 Quantum (2004)
Neo Baroque Tonal Palette (Handel)
American Classic Tonal Palette (Sowerby)
Organ Voicing by David H. Brock

Trinity Episcopal Church, Reno, Nevada
Casavant Op. 3778, (1999)
Organ Voicing by Jacquelin Rochette

Special thanks to both St. Patrick's Episcopal Church, and to Trinity Episcopal Church, for making their parish facilities and organ available for this recording project.

David Brock's discography:

1. David H. Brock (2001) organ - J. S. Bach – Schübler Chorales, J. Langlais – Neuf Pieces
2. For Thou Art With Me (2005) - Howells, Karg-Elert, Langlais, Messiaen, Praetorius, Sowerby.
3. Taste of TOCCATA v. 1 (2008) – w/ TOCCATA – incl. Handel Organ Concerto Op. 4 #3
4. A Baroque Christmas (2009) – w/ TOCCATA orchestra/chorus – organ, harpsichord continuo
5. Mozart Requiem (2010) – w/ TOCCATA orchestra and chorus - organ
6. Going Baroque (2011) – w/TOCCATA – organ, harpsichord – Handel Organ Concert Op.4 #2
7. Handel Messiah Selections (2013) – w/TOCCATA – organ, harpsichord continuo
8. Reflections (2015) – w/Brock Musica Aliquando - Organ Concerti of Handel, Sowerby, Rheinberger

Executive Producer - Michael Eardley

Recorded by Tanglewood Productions, Reno, NV
Engineering, Mixing and Mastering - Michael Eardley

Cover Photography by Martin Gollery
Package Design - Tanglewood Productions

© & ℙ 2015 A.W.Tonegold Records ®

Dear Music Lovers,

This recording is available worldwide on iTunes, Amazon MP3, and many other digital download outlets as well as on our website at www.awTonegold.com. Please encourage your friends and acquaintances to purchase a copy from one of these online stores rather than sending them an electronic copy of this recording. If the music business is to survive it will be because music lovers respect the ability for artists to market their product without the fear of unlawful duplication. Thanks for your help, and enjoy the recording.

A.W. TONEGOLD
RECORDS®

DAVID H. BROCK, AAGO

David Brock began his musical training at age 8, studying piano with Quincy Butler. His professional career started at age 11, as a cathedral chorister at Washington National Cathedral. His early teachers were Anthony Furnivall, Shirley and Norman Scribner, and Richard Roeckelein. At Swarthmore College, he studied with Robert Smart (organ and accompanying), and Gerald Levinson (composition). From 2001-2007 David served as Director of Music and Organist at St. Patrick's Episcopal Church, Incline Village, Nevada. In 2004, David was awarded an Associate Certificate of the American Guild of Organists (AAGO). He continues his organ studies with Dr. Roger Nyquist.



David Brock maintains an active organ recital schedule throughout the United States. Recent appearances have included Washington National Cathedral, the Cathedral of St. Andrew Honolulu, the Cathedral of Our Lady of the Angels, Los Angeles, National City Christian Church, Washington DC, as well as the Cathedral of Bergamo, Italy. David has also appeared with the Alexandria Symphony Orchestra, Alexandria, Virginia in performances of the Saint-Saens Organ Symphony, and the Brahms Requiem. David serves as organist, and continuo accompanist for TOC-CATA, the Tahoe Symphony Orchestra, based in Nevada.

David Brock is a signed artist with A. W. Tonegold Records.

More information about David H. Brock, including upcoming concerts, music samples, CD information, and a free ringtone for download, may be found at www.davidbrockmusic.com.

Dedication: In memory of my early teachers and life-long friends, Quincy Butler, and Norman O. Scribner, both of whom died while this album was in production.

Reflections

Organ Concerti of Händel, Sowerby and Rheinberger

David H. Brock, organist

with Brock Musica Aliquando

Concerto for Organ, Strings, Oboes and Basso Continuo in F Major, Op.4, #4 (1738)

George Frideric Händel (1685-1757)

1. Allegro (4:05)
2. Andante (5:39)
3. Adagio (1:27)
4. Allegro (3:51)

Classic Concerto, for Organ and String Orchestra (1944)

Leo Sowerby (1895-1968)

5. Merrily, with snap (5:58)
6. Very freely Dreamily and rhapsodically, with poignant expression (9:41)
7. In broad style (7:30)

Concerto in F Major for Organ, String orchestra and 3 Horns, Op. 137 (1884)

Josef Rheinberger (1839-1901)

8. Maestoso (8:46)
9. Andante (6:50)
10. Finale. Con Moto (10:38)

A.W. TONEGOLD RECORDS®

© & ℙ 2015 A.W. Tonegold Records - All rights reserved
for licensing opportunities - www.awTonegold.com