

Music at St. George's

St. George's offers multiple opportunities for talented volunteer musicians to share their gifts during worship. Our eclectic music program has something for everyone. Singers and instrumentalists can choose from a variety of ensembles and styles, including:



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John Vreeland—Organ

Program

Sonata in C minor
Op. 27 No. 1

Josef Rheinberger(1839-1901)

Präludium
Andante
Finale—Fugue

Cantabile

Cesar Franck(1822-1890)

Prelude and Fugue in G
Op. 37 No.2

Felix Mendelssohn (1809-1847)

Liebsted from Tristan und Isolde
Transcribed for organ by Erwin Horn

Richard Wagner (1813-1883)

Passacaglia and Fugue in C minor

J. S. Bach (1685-1750)

Program notes

From the Organist

Some time ago, I had a conversation with Ken Cowan, who played the organ dedication recital at St. George's, and asked him how he chooses repertoire. He said: "Play what you love. Everyone will be happier if you do." The music for this program was chosen from my own favorites list, with an eye toward the colors of fall, which for me have always embodied a stark beauty accompanied by a bit of melancholy. The opening and closing pieces in the key of C minor, which Virgil Fox called the key of the earth, provide stability and grounding for me as the seasons change. The Franck Cantabile and Mendelssohn prelude recall long walks through the colors of fall, while the Wagner inspires thoughts of year's end and approaching winter. I hope you enjoy the colors.

Josef Gabriel Rheinberger (1839-1901) *Sonata Op. 27, no. 1*

Josef Rheinberger was a German organist, prolific composer and professor of composition at the Munich Conservatory. He wrote 20 sonatas for organ, nearly realizing his goal of composing sonatas in all 12 major and minor keys. The *Sonata in C minor* is the first of these efforts. The short first movement opens with forte chords, followed by a descending five note figure that goes through several key changes before returning to the opening chords that lead to a big finish. There follows a relaxing, quiet pastorale with a melody that undergoes several variations, leading to the finale, a fugue that includes the five note melody from the first movement as part of the counter subject. Powerful chords built on the fugue subject close the movement.

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The Artist

John Vreeland began his musical studies at age 11 and has performed professionally since age 13 as an accordionist, classical and jazz pianist and organist. He holds degrees in Music Education from Nazareth College of Rochester and Organ Performance from the University of Buffalo. He has served churches in Rochester and Buffalo NY, as the Diocesan Music Consultant for the Diocese of Rochester and coordinator of the Leadership Program for Musicians. Since 2005, he has been Director of Music Ministries at St. George's, where he oversees an eclectic music program that includes four adult and two children's choirs, a jazz ensemble, chamber ensemble, hand bell choir and concert series. An accomplished composer and arranger, he composes and arranges for the instrumental ensembles and has composed both traditional and jazz inspired service music and anthems for his choirs and Instrumentalists.

Upcoming Musical Events at St. George's

Sunday, December 15—3:00pm

The Washington Saxophone Quartet

Sunday, January 19—3:00pm

Guitarist Zachary Johnson

www.stgeorgesepiscopal.net/chamberseries

Cesar Franck (1822-1890) *Cantabile*

Acclaimed during his lifetime as a great pianist, organist and improviser, Franck is considered to be the father of the French symphonic style of organ performance, setting the stage for the organ symphonies of Vierne, Guilmant and others. Born in present day Belgium, he was brought to Paris by his father and entered the Paris Conservatoire, where he eventually was named Professor of Organ. His long relationship with organ builder Aristide Cavaille-Coll, who developed the French Romantic organ, led Franck to compose organ works that took full advantage of the tone colors available on Cavaille-Coll's instruments.

The *Cantabile* is the second of the *Trois Pieces*, which along with the *Fantasia in A* and *Piece Heroique*, were composed in 1878 for the dedicatory concert of the new Cavaille-Coll organ at the Trocadero in Paris. The romantic melody on reed stops accompanied by flutes and principals.

Felix Mendelssohn (1809-1847) *Prelude and Fugue in G Op. 37 No. 2*

Mendelssohn played the organ and composed for it from the age of 11 to his death. His primary organ works are the *Three Preludes and Fugues*, Op. 37, composed in 1837-38, and the *Six Sonatas*, Op. 65, composed in 1845. These pieces enjoy wide popularity among organists and audiences alike. *Prelude and Fugue in G* is the most accessible of the three pieces in Opus 37. The prelude, a pastorale featuring flute stops, is paired with a fugue that begins mezzo-forte and builds to a resounding climax.

Richard Wagner (1813-1883) *Liebestod*, finale from *Tristan und Isolde*

While composing the opera *Siegfried*, the third part of the *Ring* cycle, Wagner interrupted work on it and between 1857 and 1864 wrote the tragic love story *Tristan und Isolde* and his only mature comedy *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*), two works that are also part of the regular operatic canon.


Tristan is often granted a special place in music history; many see it as the beginning of the move away from conventional harmony and tonality and consider that it lays the groundwork for the direction of classical music in the 20th century. Completed in 1859, the work was given its first performance in Munich in June 1865.

In this final aria, Isolde sings over the body of her beloved Tristan, who has died from wounds sustained in battle, and falls lifeless over him at the aria's end.


George Bernard Shaw once remarked that one should only play Bach and Wagner on the pipe organ. *Liebestod* has been transcribed for organ many times and remains one of the most popular works in the transcription repertoire.

J.S. Bach (1685-1750) *Passacaglia and Fugue in C minor*

A passacaglia is a set of continuous variations over an ostinato. Bach's version begins with an eight bar ostinato in the pedal, followed by 20 variations. A double fugue follows without a break, using the first half of the ostinato as the subject. The *Passacaglia and Fugue* was probably composed between 1706 and 1713., and remains one of the most recorded and performed of Bach's organ works.



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The Organ

St. George's new pipe organ, designed and built by Parsons Pipe Organ Builders of Canandaigua, NY is their largest and most complex instrument to date. The organ façade is designed in the mid-19th Century Italianate style in keeping with the historic 1849 church building. The façade design was a collaborative effort between Parsons, Mr. Jim Wollon, historic preservation architect from the Baltimore area, and Dan Cole of PipeShader. The organ sits majestically in the rear balcony with choir seating on tiered risers to the front and sides of the case and accompanied worship for the first time in December of 2010.

The 2,667 pipes are controlled from three mechanical action keyboards and one pedalboard – Great, Swell, Positive and Pedal – and range in length from ½” resonators to 16’. The stop list is designed to create a worship instrument with a broad tonal and dynamic range.

The console is walnut and blood wood with accents of wenge wood and incorporates state of the art digital technology with 200 levels of combination action memory. St. George's new pipe organ represents many years of prayerful study, planning and sacrifice, knowing that this instrument will serve the congregation and community for many generations



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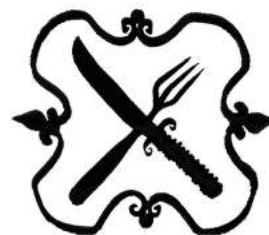
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Organ Stop List

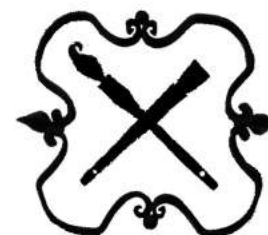
Great	Positive	Swell	Pedal
16' Praestant	8' Viola	16' Lieblich Gedeckt	32' Contra Bourdon
8' Principal	8' Gedeckt	8' Geigen Principal	16' Open Wood
8' Harmonic Flute	8' Spitz Flute	8' Bourdon	16' Praestant
8' Gamba	4' Principal	8' Voix Celeste	16' Bourdon
4' Octave	4' Koppel Flute	4' Principal	16' Lieblich Gedeckt
4' Spire Flute	2 2/3' Nasard	4' Harmonic Flute	8' Octave
2 2/3' Twelfth	2' Block Flute	2' Doublette	8' Open Flute
2' Super Octave	1 3/5' Tierce	IV Plein Jeu	8' Bourdon
IV Mixture	III Scharff	16' Bassoon	8' Gedeckt
8' Trumpet	8' Cromorne	8' Trumpet	4' Choral Bass
8' Festival Trumpet	8' Festival Trumpet	8' Oboe	4' Gedeckt
Swell to Great	Swell to Positive		16' Posaune
Positive to Great			16' Bassoon
			8' Trumpet
			4' Clarion
			Great to Pedal
			Swell to Pedal
			Positive to Pedal

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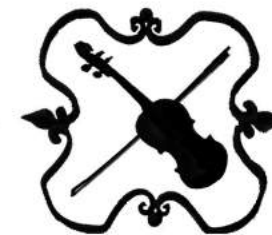
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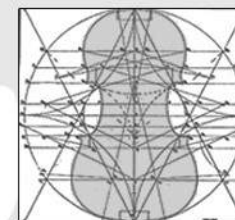


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