THE OHS PRESENTS
KALEIDOSCOPE OF COLORS
A FESTIVAL OF PIPES
AUGUST 2021

FESTIVAL PROGRAM BOOK

KALEIDOSCOPE.ORGANHISTORICALSOCIETY.ORG
BE A PART OF OUR VIRTUAL FESTIVAL

Without the cost of travel, hotel, meals, convention registration, and extras, this year’s festival is a treat. Consider a healthy donation to the OHS to cover the production costs and to show your support for our mission. Sending in twenty dollars per episode, or any amount, will be gratefully accepted.

DONATING IS EASY!

- Call us at 1-833-POSITIF (767-4843) or 484-488-PIPE (7473).
- Visit www.organhistoricalsociety.org and click the donate button.
- Mail a check to the OHS, 330 North Spring Mill Road, Villanova, PA 19085.
IT IS MY GREAT PRIVILEGE and honor to welcome you to the inaugural Kaleidoscope of Colors presented by the Organ Historical Society. This online virtual event is the first such venture for the OHS, and most likely not to be the last. Over five Sundays in August, viewers will be treated to music played on fifteen instruments from across the country representing three centuries of organ building, each with a palette of colors and a range in size that is sure to delight. It is certainly a series that would be impossible to replicate at any one in-person event!

The Festival Program Book in your hands represents a complete guide to the instruments, their provenances and stoplists, our outstanding performer pictures and biographies, hymn tunes and texts, as well as some festive suggestions for food and drink you can assemble at home to accompany your recital viewing.

Members of the Kaleidoscope Task Force have volunteered countless hours to bring this project from just a whimsical notion to full completion. They were asked to select fifteen instruments that would provide a variety of size, builder, geographic region, and age. From a preliminary list of more than 100 choices, the number was pared to its current fifteen: a Herculean task completed with professionalism, curiosity, and research.

The Organ Historical Society extends its heartfelt gratitude to the performers, videographers, organ tuners, editors, preproduction staff, social media gurus, and all those who gave time and talent to bring Kaleidoscope of Colors to organ lovers around the world. Thank you to our emcee, Mr. Michael Barone, for his professional and sartorial expertise. Finally, we recognize and thank all those across the country who have carefully maintained and curated these outstanding instruments over the years, allowing us to revel in their power and majesty.

One special nod of appreciation to Kurt Knecht, whose commission Nettleton Diary, variations on the hymn tune, will be premiered during the festival. Published copies will be available for sale soon at the OHS online catalog.

We know that you will enjoy the presentation of Kaleidoscope of Colors as much as we have enjoyed producing it for you. Thank you for your membership and your commitment to our mission. Until we meet in person again,

Ed McCall
Chief Executive Officer

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DAMIN SPRITZER
Area Chair/Assistant Professor (Organ)
University of Oklahoma
Artist-in-Residence for St. Matthew’s Cathedral Arts

YOUR GUIDE TO WATCHING THE RECITALS
1. Visit the OHS website at www.organhistoricalsociety.org
2. Click on the button that says “Watch Kaleidoscope of Colors”
3. Wait until 5PM EDT each Sunday and the video will begin
ABOUT THE PERFORMER

Paolo Bordignon is Organist & Choirmaster of St. Bartholomew’s Church and harpsichordist of the New York Philharmonic.

In 2019–2020 he performed with Camerata Pacifica, the Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, Boston Symphony Chamber Players, the MET Orchestra Musicians, the All-Star Orchestra, Orpheus Chamber Orchestra, Mostly Mozart Festival Orchestra, New Jersey Symphony, the Florida Orchestra, and the St. Paul Chamber Orchestra.

He has performed chamber music with Sir James Galway, Itzhak Perlman, Bobby McFerrin, Midori, Renée Fleming, and Wynton Marsalis.

Paolo has performed organ recitals at venues such as St. Thomas Church Fifth Avenue (New York) and St. Eustache (Paris), and he has been a frequent recitalist at the Metropolitan Museum of Art, including a 10-recital residency.

Born in Toronto of Italian heritage, Paolo holds ARCT and FRCCO diplomas, and he graduated St. Michael’s Cathedral Choir School, the Curtis Institute of Music, and the Juilliard School (DMA).
ABOUT THE PERFORMER

Concert and recording artist Nathaniel Gumbs is a native of the Bronx, NY and currently serves as the Director of Chapel Music at Yale University. Nathaniel has performed throughout the United States and abroad, including Antigua, St. Thomas, Ghana, Paris, and Munich. Music critics have described his playing as “mature, lyrical, accurate, and energetic.” In 2018 Nathaniel curated the opening hymn festival for the Hymn Society’s annual conference. The Diapason recognized him as one of 20 organists under 30 years old for outstanding achievement in organ performance and church music in its May 2017 issue. Transferring concert-caliber performance to worship leadership, Nathaniel served as the Director of Music and Arts and Church Organist at Friendship Missionary Baptist Church in Charlotte, NC from 2012 to 2017. Nathaniel’s major teachers include Steven Cooksey, David Higgs, and Martin Jean. He holds degrees from Shenandoah Conservatory and Yale University, and he is currently a doctoral candidate at the Eastman School of Music.
Jan Kraybill
First Baptist Church
Jackson, Mississippi

Prelude in G major  Johann Sebastian Bach
(1685–1750)

Prelude on MALABAR  Leo Sowerby
(1895–1968)

Funeral March of a Marionette  Charles Gounod
trans. W.T. Best (1826–1897)
(1818–1893)

The Love Amazing, Op. 74, No. 1  Geoffrey Wilcken
(b. 1972)

ABOUT THE PERFORMER
Dr. Jan Kraybill is a concert artist, musical leader, speaker, and advocate for the power of music to change lives for the better. She has performed as a soloist, collaborative musician, and hymn festival designer/leader across the US and Canada, and in Australia, Europe, Russia, South Korea, and Tahiti. At home in Kansas City, she is Organ Conservator at the Kauffman Center for the Performing Arts, Organist-in-Residence at Community of Christ headquarters, and Organist at Village on Antioch Presbyterian Church. In these roles she plays and oversees the care of three of the area’s largest pipe organs: the 113-rank Aeolian-Skinner (1959) and 102-rank Casavant (1993) at Community of Christ’s Auditorium and Temple, and the Kauffman Center’s 102-rank Julia Irene Kauffman Casavant (2012). Her fifth solo recording, The Orchestral Organ, released by Reference Recordings in 2019, received three GRAMMY® nominations including Best Classical Instrumental Solo album.
Paul Tegels, a native of the Netherlands, is Associate Professor of Music and University Organist at Pacific Lutheran University in Tacoma, WA. He received his DMA in Organ Performance and Pedagogy from the University of Iowa, where he studied with Delores Bruch. Other degrees and awards include the Artist Diploma and the Master of Music in organ performance from the New England Conservatory, where he studied with Yuko Hayashi and William Porter. He is the recipient of a Fulbright Scholarship from the Netherlands–America Commission for Educational Exchange.

Dr. Tegels has performed extensively in solo and ensemble concerts in the US, Europe, Japan, and New Zealand. He has performed at national conventions of the Organ Historical Society and has played some of the most significant organs in the US. He performs frequently in duet concerts with University of Illinois professor of organ Dana Robinson.

Sonata II in C minor, Op. 65, No. 2 Felix Mendelssohn (1809–1847)
Grave
Adagio
Allegro maestoso e vivace

Herzlich tut mich verlangen Johannes Brahms (1833–1897)
Op. post. 122, No. 10

Voluntary in D William Boyce (1711–1779)

Two works for a musical clock Franz Joseph Haydn (1732–1809)
Andante
Presto

March in F, Op. 46, No. 5 Alexandre Guilmant (1837–1911)

Paul Tegels
Whalley & Genung (1889)
Oakland, California
Restoration by Bond Organ Builders, Inc.
Portland, Oregon, 1990
First Presbyterian Church
Port Townsend, Washington

ABOUT THE PERFORMER

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ABOUT THE PERFORMER

Mina Choi is an award-winning musician who has shared her talent and passion with communities worldwide. Raised in Dallas, she has earned degrees and various research opportunities from the Royal College of Music in London (BMus), Yale University (MM), Conservatorium van Amsterdam in the Netherlands (MA), Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart in Germany, and the University of Illinois at Urbana-Champaign (DMA). Mina was first-prize winner of the Max Reger Organ Competition in Leewarden (Netherlands), and third-prize winner of the Franz Schmidt International Organ Competition (Austria). She has performed at major European venues, including the Grosvenor Chapel and St. George’s Church (Hanover Square, London); and the St. Laurenskerk (Alkmaar, Netherlands). Mina has been organist at the Doylestown Presbyterian Church (Doylestown, PA) since 2014, and she works at Messiah University (Mechanicsburg, PA) as Student Ministries Pastor.

“Praise, My Soul, the King of Heaven”

LAUDA ANIMA

1. Praise, my soul, the King of heaven; to his feet thy tribute bring;
2. Praise him for his grace and favor to his people in distress;
3. Father-like he tends and spares us; well our feeble frame he knows;
4. Angels, help us to adore him; ye behold him face to face;

ransomed, healed, restored, forgiven, ever more his praises sing:
praise him still the same as ever, slow to chide, and swift to bless:
in his hand he gently bears us, rescues us from all our foes:
sun and moon, bow down before him, dwellers all in time and space.

Al-le-lu-ia, al-le-lu-ia! Praise the ever-lasting King.
Al-le-lu-ia, al-le-lu-ia! Glorious in his faithful ness.
Al-le-lu-ia, al-le-lu-ia! Wide ly yet his mercy flows.
Al-le-lu-ia, al-le-lu-ia! Praise with us the God of grace.

Text: Henry Francis Lyte (1793-1847), alt.
Tune: LAUDA ANIMA, John Goss (1800-1880)
### ABOUT THE PERFORMER

Miriam Zach is the inaugural Charles and Mary Sukup Endowed Artist in Organ in the Department of Music and Theatre, Iowa State University. After completing degrees from Northwestern University and the University of Chicago, she studied organ with Jobst Hermann Koch in Lemgo (Germany) and in Paris, and taught at the Universität Bielefeld (Germany) and in Rome. She serves as Dean of the Central Iowa AGO and as Director of Music/Organist at St. John’s Episcopal Church, Ames. She is the Founding Director of the International Festival of Women Composers and plays Baroque chamber music as a member of the Alachua Consort. From 1996 through 2016 Zach taught at the University of Florida, where she was Professor of the Year in 2000–2001. Her publications include For the Birds: Women Composers Music History Speller (2006, 2015) and the CD Hidden Treasures: 300 Years of Organ Music by Women Composers (1998), recorded at the Mander organ of Princeton University Chapel.

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Joshua Stafford is director of music ministries and organist for Riverside Presbyterian Church, Jacksonville, FL. A native of Jamestown, NY, he earned a Bachelor of Music degree in organ performance from the Curtis Institute of Music, Philadelphia, PA, in 2010 as a scholarship student of Alan Morrison. In 2012 he received his Master of Music degree in organ performance and a certificate in sacred music from the Yale School of Music as a student of Thomas Murray in organ and Jeffrey Brillhart in improvisation. While at Yale, Stafford was the recipient of the Robert Baker Award.

In 2016, Stafford was named the Pierre S. du Pont First Prize winner of the Longwood Gardens International Organ Competition. He is a member of The Diapason’s 20 Under 30 Class of 2017. In 2020 Stafford was named director of sacred music and the Jared Jacobsen Chair for the Organist of the Chautauqua Institution, Chautauqua, NY. He leaves his position as director of music for St. Peter’s Episcopal Church, Morristown, NJ where he has served since 2013.

Joshua Stafford
M.P. Möller, Op. 5236 (1928)
Chautauqua Institute
Chautauqua, New York

Prelude on NICEA (1908)  Peter Lutkin
(1858–1931)

Improvisation on  Sigfrid Karg-Elert
“Nearer My God to Thee” (1912)  (1877–1933)

Three Preludes (1926)  George Gershwin
Allegro ben ritmato e deciso  (1898–1937)
Andante con moto
Agitato

Largo (Xerxes, 1738)  George Frideric Handel
(1685–1759)
ABOUT THE PERFORMER

Born in Kent, UK in 1985, Oliver Brett was educated as a music and academic scholar at Tonbridge School and then as organ scholar of King’s College, Cambridge, where he graduated with a BA (2007) and MA (2011). Since then, he has held positions at the cathedrals of Westminster, Durham, and St. Mary’s, Sydney. He currently serves as associate organist and choirmaster at Peachtree Road United Methodist Church in Atlanta, GA, and as artist affiliate for service playing and improvisation at Georgia State University. He moved to Atlanta in August 2019 after studying for the doctorate with David Higgs at the Eastman School of Music. His teachers have included Sarah Baldock, Thomas Trotter, David Sanger, David Briggs, Dame Gillian Weir, Edoardo Bellotti, and William Porter. In October 2017, Oliver was awarded second prize and the Royal Canadian College of Organists’ prize at the Canadian International Organ Competition. In 2019, he was a prize winner at the Tariverdiev International Organ Competition in Kaliningrad, Russia. He has concertized widely across five continents.

“Love Divine, All Loves Excelling”

Text: Charles Wesley (1707-1788)
Tune: BLAERNWERN, William Rowlands (1860-1937)
Lorenz Maycher is founding director of the East Texas Pipe Organ Festival, based in Kilgore, TX. An Oklahoma native, Lorenz has studied organ with Margaret Lindsay, Thomas Matthews, Clyde Holloway, William Teague, and William Watkins. He is a graduate of Rice University.

He has performed for numerous OHS conventions and was awarded a Biggs Fellowship in 1990. Lorenz has recorded for Raven and VTOA. His interviews with several American personalities appear in The American Organist and The Diapason. He is compiler/editor of a series featuring the writings of Clarence Dickinson in The Diapason. Lorenz currently serves as secretary/treasurer of The Leo Sowerby Foundation and is organist at First Church of Christ, Scientist, Tyler, TX.
All composers and arrangers, with the exception of Linger, were Freemasons.

Overture (Die Zauberflöte)  Wolfgang Amadeus Mozart

Air and Gavotte in F Major  Samuel Sebastian Wesley
(1810–1876)

Liebesträume No. 3, S.541  Franz Liszt
trans. Nigel Potts (b. 1972)  (1811–1886)

Rondo Capriccio  Edwin H. Lemare
(1865–1934)

Nobles of the Mystic Shrine  John Philip Sousa
trans. Joseph M. Linger  (1854–1932)

ABOUT THE PERFORMER

Andrew Schaeffer is a Chicago native and serves as Director of Music and Organist at Luther Memorial Church, Madison, WI. He holds the Bachelor of Church Music from St. Olaf, an MM from Yale, and a DMA from the University of Oklahoma. His dissertation focused on the role of the pipe organ in American Freemasonry during the first half of the twentieth century, and he continues as one of the staff organists at the Guthrie Scottish Rite Temple. Andrew serves as editor-at-large of The Diapason and as instructor of organ at Ripon College, Ripon, WI. He has served as dean of the Oklahoma City AGO and is currently the vice president of the Association of Church Musicians based in Madison. He is married to Jenny, a registered nurse, and together they have one son, Walter.
ABOUT THE PERFORMER

A native of Tallahassee, FL, Elizabeth Landrum LaJeunesse holds the BME in choral music education and the MM in organ performance from Florida State University. She has served as organist at several Tallahassee churches, currently in her thirteenth year as organist at St. John’s Episcopal Church. She has led planning efforts for several choir trips, including a 2015 pilgrimage to England, where the choir served as choir-in-residence at Christ Church, Oxford, and Lichfield Cathedral. She likewise planned a postponed 2020 residency at Ely Cathedral and Westminster Abbey. Elizabeth has performed with the Florida All-State choirs, Tallahassee Bach Parley, Tallahassee Symphony Orchestra, Tallahassee Community Chorus, and the FSU University Singers and Chamber Choir, and is staff accompanist at several local high schools. She is an active freelance collaborative pianist, and she has served on the board of the Tallahassee AGO and the Tallahassee Sacred Music Conference.
Marie Rubis Bauer
St. Cecilia R.C. Cathedral
Omaha, Nebraska

(MT=meantone; WT=well-tempered)

\textit{Reduentes} (Buxheimer Orgelbuch, ca. 1450/70) MT Anon.

\textit{Toccate e partite d'intavolatura, Libro 1} (1615) MT Girolamo Frescobaldi
\textit{Toccata Nona} (1583–1643)

\textit{Fiori musicali} (1635) MT Girolamo Frescobaldi
\textit{Messa degli Apostoli: Toccata per le levatone}

\textit{Intabolatura Nova di Balli} pub. Antonio Gardane
(Venice 1551) MT
\textit{Pass’e mezo antico}
\textit{Pass’e mezo antico segondo}
\textit{Pass’e mezo antico terzo}

\textit{Messe des Couvents pour orgue} (1690) WT François Couperin
\textit{Fugue sur la Trompette [Kyrie II]}
\textit{Tierce en Taille [Élévation]}

\textit{Interludes pour l’Hymne “Ave Maris Stella”} (1913) WT René Vierne
\textit{I. Andantino [Fonds]}
\textit{II. Lento sostenuto [Gambe, Voix Célestes]}
\textit{III. Maestoso e marcato [Grand Choeur]}

\textit{O Antiphon Sequence} (2018) WT Cecilia MacDowell
6. \textit{O Rex Gentium} (b. 1951)

\textit{Praeludium für die Orgel in F} (1829) WT Fanny Mendelssohn
(1805–1847)

ABOUT THE PERFORMER
Dr. Marie Rubis Bauer is Director of Music for Saint Cecilia Cathedral in the Archdiocese of Omaha, NE. She has been the steward of the Pasi Op. 14 since its inauguration in 2003. During the 2020–2021 pandemic she launched and continues a series of weekly spiritual concerts on the Pasi organ, Beauty and Hope. She teaches organ and harpsichord at the University of Nebraska, Omaha. She has performed throughout the US and Europe, including at conferences of the AGO, ALCM, Musforum, OHS, NPM, and on Pipedreams.
ABOUT THE PERFORMER

Timothy Olsen holds a joint organ faculty position at UNCSA and Salem College, and serves as Cantor (Organist/Music Director) at Augsburg Lutheran Church, Winston-Salem, NC. With degrees from Concordia College (Moorhead, MN) and Eastman, he has formerly held faculty positions at Ithaca College and Oklahoma City University. Dr. Olsen performs solo recitals and trumpet/organ concerts with trumpeter Judith Saxton (including releasing a recent CD, Landfall). He frequently presents masterclasses and workshops for universities and chapters of the AGO, and he hosts an annual high school organ festival & competition at UNCSA in Winston-Salem. Dr. Olsen is the first-prize winner of the 2002 AGO National Young Artists Competition in Organ Performance. He has recorded on the NAXOS and Raven labels, and he has been featured on American Public Media’s Pipedreams, WCPE’s Great Sacred Music, and WXXI’s With Heart and Voice.

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Timothy Olsen
David Tannenberg (1799/1800)
Museum of Early Southern Decorative Arts
Old Salem Visitor Center
Winston-Salem, North Carolina

Sonata in G Minor, Wq 60, No. 6
Allegro moderato
Adagio
Allegro

Carl Philipp Emanuel Bach
(1714–1788)

Works for Flute Clock
23. Allegretto ma non troppo
7. Allegretto
19. Allegretto

Joseph Haydn
(1732–1809)

Andantino (String Quintet No. 4)
trans. Brian Henkelmann

Johann Friedrich Peter
(1746–1813)

L’homme armé Organ Mass
6. Agnus Dei

Margaret Sandresky
(b. 1921)

Fantasia in D major
(Grosse Präludien, no. 5)

Johann Christian Kittel
(1732–1809)
ABOUT THE PERFORMER

Since 2009 James Yeager has served as Music Director and Organist of the First Presbyterian Church, Albuquerque, NM. He performs regularly as conductor, organist, harpsichordist, and choral accompanist. In 2009 he retired as Professor of Sacred Music and Director of Music at the Josephinum College, Columbus, OH, where he created an extensive curriculum and program of sacred music. His first musical love is the pipe organ — its mechanisms, history, and repertory. Dr. Yeager holds the BM from The Ohio State University, the MSM from Union Theological Seminary, and the DMA from the University of Colorado. In 1982 he studied harpsichord with Davitt Moroney in Paris, and over a six-month sabbatical in 1997, he studied organ improvisation with Naji Hakim, then titulaire at St. Trinité, Paris.

James Yaeger
George Kilgen & Son (1885)
Our Lady of Sorrows Catholic Church
Las Vegas, New Mexico

Nettleton Diary: Variation #9 Kurt Knecht (b. 1971)

Hymn “Ave, Maris Stella” AVE MARIS STELLA

“Ave, Maris Stella” AVE MARIS STELLA

1. Hail, O Star of ocean, Gate to joy supernatural,
2. Taking that great Ave Once by Gabriel spoken,
3. Maiden all excellent, Ever meek and holy,
4. Praise we God the Father, With Christ’s worship blending

Ever virgin Mother Of the Lord eternal
Eva’s name reversing, Be of peace our token.
Freed from sin preserve us; Make us pure and lowly.
And the Holy Spirit, In one praise unending.

Text: Ave Maris Stella, Latin, 9th Century; © translation by Ethelstan Riley (1858-1945), alt.
Tune: AVE MARIS STELLA II, Cantica Sacra (1840), Caspar Ett (1788-1847)
ABOUT THE PERFORMER

Eric Plutz is University Organist at Princeton University, where he plays for weekly services and academic ceremonies, performs solo concerts, and accompanies the University Chapel Choir. He coordinates the Chapel’s weekly After Noon concert series and serves as Lecturer in Music and Instructor of Organ at PU. In 2016 Mr. Plutz received the Alumni Merit Award from Westminster Choir College of Rider University.

Mr. Plutz earned the BM from Westminster Choir College and the MM from Eastman. Further, in 2005 he studied the complete organ works of Franck with Marie-Louise Langlais in Paris, and in 2019 the complete organ symphonies of Vierne with Ben van Oosten in The Hague. Mr. Plutz is one of a handful of organists to have performed Vierne’s symphonies with The Vierne Project, extended now through 2021. He has made four solo recordings on the Pro Organo label, including two of the Princeton University Chapel Organ, Musique Héroïque and Carnival.

Eric Plutz

Skinner Organ Co., No. 656 (1928)
Princeton University Chapel
Princeton, New Jersey

Fanfare (1956)    Alec Wyton
(1921–2007)

Psalm Preludes Set I (1916)    Herbert Howells
(1892–1983)

1. Psalm 34:6 “This poor man cried, and the Lord heard him, and saved him out of all his troubles.”

Comes Autumn Time (1916)    Leo Sowerby
(1895–1968)

“Popular Song” (Façade, 1922)    William Walton
arr. Robert Gower
(1902–1983)

Concert Overture in C minor (1899)    Alfred Hollins
(1865–1942)