

Cathedral Architecture

for

Organ and Brass Band

or

Organ and Orchestra

by

John Burge

– ORGAN SCORE –

Total duration: approximately 38 minutes

**The Brass Band Version of *Cathedral Architecture*
Was Premiered by the Hannaford Street Silver Band,
William O'Meara, organ, Edward Gregson, conducting,
At Metropolitan United Church, Toronto, Ontario
On November 3, 2012.**

**The Orchestral Version of *Cathedral Architecture*
Was Premiered by the Kingston Symphony,
Michael Capon, organ, Evan Mitchell, conducting,
At St. George's Cathedral, Kingston, Ontario
On October 27, 2013.**

About the composition...

Cathedral Architecture, for organ and brass band, was commissioned by the Hannaford Street Silver Band for a premiere performance at Metropolitan United Church, Toronto, Ontario, on November 3rd, 2012. The work is dedicated to organist William O'Meara, the soloist for the premiere performance. In the past William has performed numerous compositions by John Burge and he was very obliging in providing advice in the preparation of solo organ part for this work. He is a most deserving dedicatee. For almost two decades, John Burge has composed many works for the Hannaford Street Silver Band and the composer is most appreciative to the HSSB organization for the opportunity to work on such a large canvas in this composition.

The rescoring of ***Cathedral Architecture*** for organ and orchestra was commissioned by the Kingston Symphony Association for a premiere performance on October 27th, 2013 in St. George's Cathedral, Kingston, Ontario with the Cathedral's organist, Michael Capon as soloist and Evan Mitchell, conducting. As a long-time resident of Kingston, John Burge has been very fortunate to have had many work premiered and performed by the Kingston Symphony often overseen by their long-time Music Director, Glen Fast. The performance at St. George's Cathedral follows a significant refurbishing of the church's organ that was completed in 2012 making it one of the best cathedral organs in Canada.

At the work's heart, ***Cathedral Architecture*** is really an organ concerto that musically captures the structural and design features of a large cathedral in sonic building blocks. While the work is organized in five movements, the brevity of the first four movements coupled with the expansive last movement give the work a broader two-part sense of organization. The first four contrasting movements are subtitled, "Spires, Gargoyles, Windows and Flying Buttresses," and are presented in a slow-fast-slow-fast alternation of tempos. Each of these opening movements utilizes very distinctive organ colours, sometimes employed to accompany prominent solos from the band or orchestra. The fifth and final movement is subtitled, "Foundations," and is a passacaglia with a fixed bass line that is repeated throughout the movement beginning initially with a lengthy organ solo. As the last movement unfolds, prominent passages from the opening four movements return in reverse order as the music builds an aural cathedral moving from the foundations through the buttresses, windows, gargoyles and spires until eventually reaching a coda that ends with as much volume as can be produced by all the musicians involved.

About the composer...

John Burge holds degrees in Composition and Theory from the University of Toronto (B.Mus. and M.Mus.) and the University of British Columbia (D.M.A.). Since 1987 he has been teaching at Queen's University in Kingston, Ontario where he currently holds the position of Full Professor and has been Director of the School of Music. He has composed a large body of chamber and orchestral compositions but is particularly well known for his choral music. His composition, ***Angels' Voices***, for choir and orchestra, received the 2006 Outstanding New Choral Composition Award from the Association of Canadian Choral Conductors and was performed in New York City's Carnegie Hall in 2005. This work has also been performed numerous times by the HSSB in an arrangement for brass band and choir that was completed by the composer. The recording of his work, ***Flanders Fields Reflections***, by Sinfonia Toronto on the Marquis Classics label, received the 2009 Juno Award for the Best Canadian Classical Composition. Burge's most productive association is undoubtedly with the Kingston Symphony, the highlights of which include the premieres of two symphonies and four concertos. A passionate advocate for Canadian music he was a member of the Executive of the Canadian League of Composers for fourteen years, serving as President from 1998-2006. He is currently a board member of the SOCAN Foundation.

Cathedral Architecture

John Burge (b. 1961)

I. Spires.....	2
II. Gargoyles.....	6
III. Windows.....	16
IV. Flying Buttresses.....	21
V. Foundations.....	29

Performance advice: Because passages from the first four movements return in the last movement, a common metronome tempo of 72 beats per quarter note (or 144 for the fast sections) has been employed for most of the composition. The composer notes though, that the varying lengths of reverberation between concert halls and large churches may have a strong bearing on the work's optimal speed. With this in mind, the organist and conductor are encouraged to find tempos that best capture the changing character of the music. For example, in a dry acoustic, it should be possible to perform the second movement, "Gargoyles," a bit faster than marked to really generate the scherzo-like quality of the music. In the expressive passages, careful use of rubato is certainly desired. In all likelihood, the tempo will have to be somewhat more elastic in the last movement than marked.

NOTE: The organ score is the same for performances with brass band or orchestra but cues are only indicated for the brass band version of the score as these are the loudest and most audible notes heard in the orchestral version as well. In most cases though, the instrumentation is quite different in the second version and the orchestral parts are more expansively written. The percussion parts are identical in both versions.

for William O'Meara

CATHEDRAL ARCHITECTURE

for Organ and Brass Band or Orchestra

I. Spires

Moderato ♩ = 72

John Burge

Brass

pp

mf

p

mf

p

mp

p

mf

8

Ped. [16' 8' 4']

mf

mf

mf

cresc.

20

f (non legato)

3

3

3

[Solo Cnts. - notes held]

Musical score for measures 20-25. The top staff (Soprano) features a melodic line with notes held across measures. The piano accompaniment (Grand Staff) consists of sustained chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in measure 21.

Musical score for measures 26-33. The piano accompaniment continues with sustained chords and a bass line. A dynamic marking of *p (sub.)* is present in measure 26. The top staff continues with melodic lines.

Musical score for measures 34-40, marked with a square box containing the letter 'A'. The top staff features a melodic line with dynamic markings of *mf*, *f*, *mf*, *f*, and *mp*. The piano accompaniment consists of sustained chords and a bass line. A dynamic marking of *mp* is present in measure 39.

espr.

mf *p* *mp* *p* *mf*

mf

mp

p *mp*

47

espr.

mp

This system contains measures 45 through 49. It features a bass line with dynamic markings *mf*, *p*, *mp*, *p*, and *mf*. A piano part begins at measure 47 with a *mf* dynamic. An *espr.* (espressivo) marking is placed above the piano part in measures 48 and 49. The piano part includes a crescendo from *mp* to *f* in measure 49.

p *mp*

p

[New manual]

[Add] *f*

53

This system contains measures 51 through 55. The piano part starts at measure 53 with a *p* dynamic and includes a *[New manual]* instruction. The bass line has a *p* dynamic in measure 54. A *[Add]* instruction is present in measure 55, leading to a *f* dynamic. The system concludes with a 3/4 time signature.

Poco adagio ♩ = 60

mp *mf* *p*

mp *mf* *p*

[Swell]

rit. *p* *mf* *p*

58

This system contains measures 57 through 61. It begins with a *rit.* (ritardando) marking. The piano part features a *[Swell]* instruction and dynamic markings *p*, *mf*, and *p*. The bass line has dynamic markings *mp*, *mf*, and *p*. The system concludes with a 3/4 time signature.

mp *f* *p* *mf* *p*

pesante

63 [Add Mixture]

mf *mf*

mf *p* *mp (no dim.)*

68

f

3

3

[B] [Solo Tn. Hn.]

mp *mf* *mp* *mf* *mp* *f*

73 [Flutes + Gamba]

[Reduce] (*p*)

[Solo Sop. Cnt.]

p *mf* *p* *p*

[Tub. Bells] *mf*

79

pp

8va

II. Gargoyles

Allegro giocoso ♩ = 144

Brass

[muted]

p

5

p *mp* *p* *8^{vb}* *mp* *p* *8^{vb}* *mp* *p*

[Sw. to Fls. 8, 4, 2, Mixtures, Reed 8]
[Sw. to Gt.]

9

p (*mysterioso*)

8^{vb} *mp* *p* *8^{va}* *8^{va}* *8^{va}* *p* *cresc.*

12

[Gt.] (*solo*) [Sw.]

p

8^{va} *8^{va}* *p* *cresc.*

16

mp (*solo*)

8^{va} 8^{va} *p* *cresc.* *mf* [Gt.] (solo)

20

8^{vb} *p* *mp* *p* [Sw.] *p* (sub.)

24

8^{vb} *mp* *p* 8^{vb} *mp* *p* 8^{vb} *mp* *p* *mf* [Gt.] *mp*

28

32

Musical score for measures 36-39. The system includes a vocal line and a piano accompaniment. The piano part features a right-hand melodic line and a left-hand bass line. Dynamics include *cresc.* (crescendo).

Musical score for measures 40-44. The system includes a vocal line, a piano accompaniment, and a guitar/pedal line. A common time signature change is indicated by a 'C' in a box. Dynamics include *f* (forte) and *f* [Open]. Performance instructions include *[Gt./Ped.]* and triplets.

Musical score for measures 45-48. The system includes a vocal line, a piano accompaniment, and a guitar/pedal line. Dynamics include *mp* (mezzo-piano) and *(poco cresc. ad lib.)*. Performance instructions include *legato* and *[-Gt./Ped.]*.

Musical score for measures 49-52. The system includes a vocal line, a piano accompaniment, and a guitar/pedal line. The piano part features a right-hand melodic line and a left-hand bass line.

53

p (no cresc.)

(*mf*) (dim. ad lib.)

57

cresc.

60

poco cresc.

Faster ♩ = 154

63

mf *p* *mf* *p* *mf* *p* *fp*

[Solo Trpt. stop]

ff *f* *mf*

III. Windows

Moderato ♩ = 72

Brass

[Glock.] *8^{va}*

p *mf*

Organ

[Sw. 8's + celeste]

p

[Sw. to Ped.]

[Glock.] *8^{va}*

[Solo Cnt.]

p *mf* *p espr.* *mp* *p*

7

mf *mf* *p* *cresc.*

13

poco cresc. *rit.*

mf *mp* *cresc.*

18

poco dim. *a tempo* *accel.* *cresc.*

23

G

f *p* *mf*

mf *rit.* *p a tempo*

28

mf *mf* *mf* *(no dim.)*

[Add] mp *cresc.*

32

f

(mf) *rall.*

Meno mosso ♩ = 60

p (sub.) *cresc. poco a poco*

35 *(f)* *accel.*

Tempo moderato ♩ = 72

f *f* *sfp*

37 [solo] *ff*

[Glock.]
8va

p *mf*

40 [Ch. to mixture] *mf* *p* *mf* (sub.)

[softer dynamics likely needed for this section with an orchestral performance]

[Glock.] *8^{va}*

p *mf* *p*

44 *mf (sub.)* *p*

[H]

[Solo Trb.] *mf* *mp espr.* *mf* *mp*

48 [Sw. -4', 2''] [Open] [Closed]

p *mp* *p*

[+ 32' Bourdon]

55 [Open] [Closed] [Open]

f *mp* *f* *mp* *p* *mp*

[Cnts.]

mp *mp* *p*

62 [Closed] *p* (no cresc.) [8' 1'] *detached* *mp dolce*

[Strings]

(p)

69

[Solo Sop.Cnt.]

p *mp* *p*

72 [strings]

IV. Flying Buttresses

Allegro ♩ = 144

Brass

Organ

[Gt.] *ff*

f *sub* *sub* *sub*

ff *sub*

f *sub*

ff *sub*

14

sub

Musical score system 1, measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed notes and rests. The vocal line has some notes with a 'gub' marking below them. Measure numbers 20 and 25 are visible at the start of their respective systems.

Musical score system 2, measures 21-24. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed notes and rests. The vocal line has some notes with a 'gub' marking below them. Measure numbers 25 and 31 are visible at the start of their respective systems.

Musical score system 3, measures 25-30. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed notes and rests. The vocal line has some notes with a 'gub' marking below them. Measure numbers 31 and 36 are visible at the start of their respective systems.

I

mf

37 *f*

f

42 [Add] *più f*

48

54 [Solo] [Solo]

V. Foundations

[Except for passacaglia bass-line statements, Band/Orchestral cues are not provided in this movement given the large amount of repeated material from previous movements.]

Moderato ♩ = 72

Organ

[Solo organ until bar 24]

p

10

mp

[Add]

15

[pull *a tempo*]

rit.

19

a tempo mf

[Add]

22

Musical score for measures 22-24. The system consists of three staves. The top two staves are grand staff notation (treble and bass clefs). The bottom staff is a single bass clef. Measure 22 features complex chords and melodic lines in both hands. Measure 23 continues with similar textures. Measure 24 shows a transition with sustained chords in the right hand and moving lines in the left hand.

25

Musical score for measures 25-27. The system consists of three staves. Measure 25 begins with a melodic flourish in the right hand. Measure 26 contains a section labeled "[Solo - ad lib.]" in the right hand, with a triplet of eighth notes. Measure 27 continues the solo with a triplet of eighth notes and a "rit." (ritardando) marking. The left hand provides a steady accompaniment throughout.

28

Musical score for measures 28-31. The system consists of three staves. Measure 28 is marked "a tempo" and "f" (forte). The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand has a similar rhythmic accompaniment. Measure 29 continues this texture. Measure 30 shows a change in the right hand's pattern. Measure 31 concludes the section with sustained chords. A "[Add]" marking is present in the left hand at the start of measure 28.

32

Musical score for measures 32-35. The system consists of three staves. Measure 32 features a melodic line in the right hand with dotted rhythms. Measure 33 has a long, sustained chord in the right hand. Measure 34 continues with a melodic line in the right hand. Measure 35 concludes with sustained chords in the right hand. The left hand provides a consistent accompaniment throughout.

36

L [Cnts. double eighth notes with repeated sixteenth notes]

mf legato

[Less]

40

cresc.

45

legato

f

[Tubas]

48

51

cresc.

[Solo organ]

54

ff

6

56

6

58

6

60

Musical score for measures 60-61. The top staff (treble clef) features a continuous sixteenth-note arpeggiated pattern with a '6' fingering. The middle staff (bass clef) has a melodic line with slurs and a sharp sign. The bottom staff (bass clef) contains a simple bass line with slurs.

62

Musical score for measures 62-63. The top staff (treble clef) continues the sixteenth-note arpeggiated pattern with a '6' fingering. The middle staff (bass clef) has a melodic line with slurs and a flat sign. The bottom staff (bass clef) contains a simple bass line with slurs.

M 64 [Brass has a big solo]

Musical score for measures 64-72. The top staff (treble clef) is mostly empty with some rests. The middle staff (bass clef) contains a melodic line for tubas with slurs and a flat sign.

[Tubas]

N [Flying Buttresses]

73

Musical score for measures 73-76. The top staff (treble clef) features a melodic line with slurs and a flat sign. The middle staff (bass clef) features a guitar part with a 'ff' dynamic marking and slurs. The bottom staff (bass clef) contains a simple bass line with slurs.

[Gt.] *ff*