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 Catherdral, 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

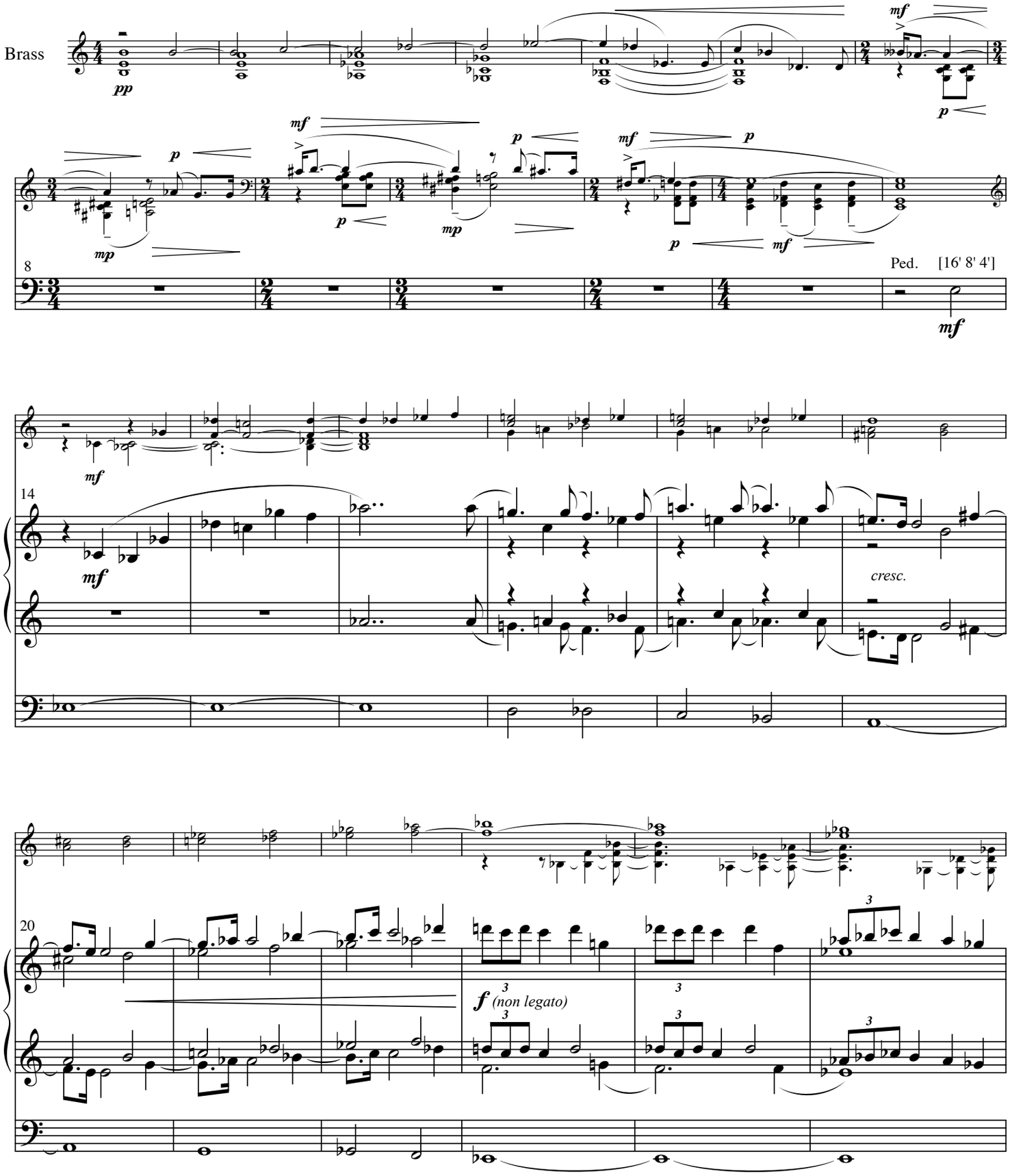
CATHEDRAL ARCHITECTURE

for Organ and Brass Band or Orchestra

I. Spires

Moderato ♩ = 72

John Burge



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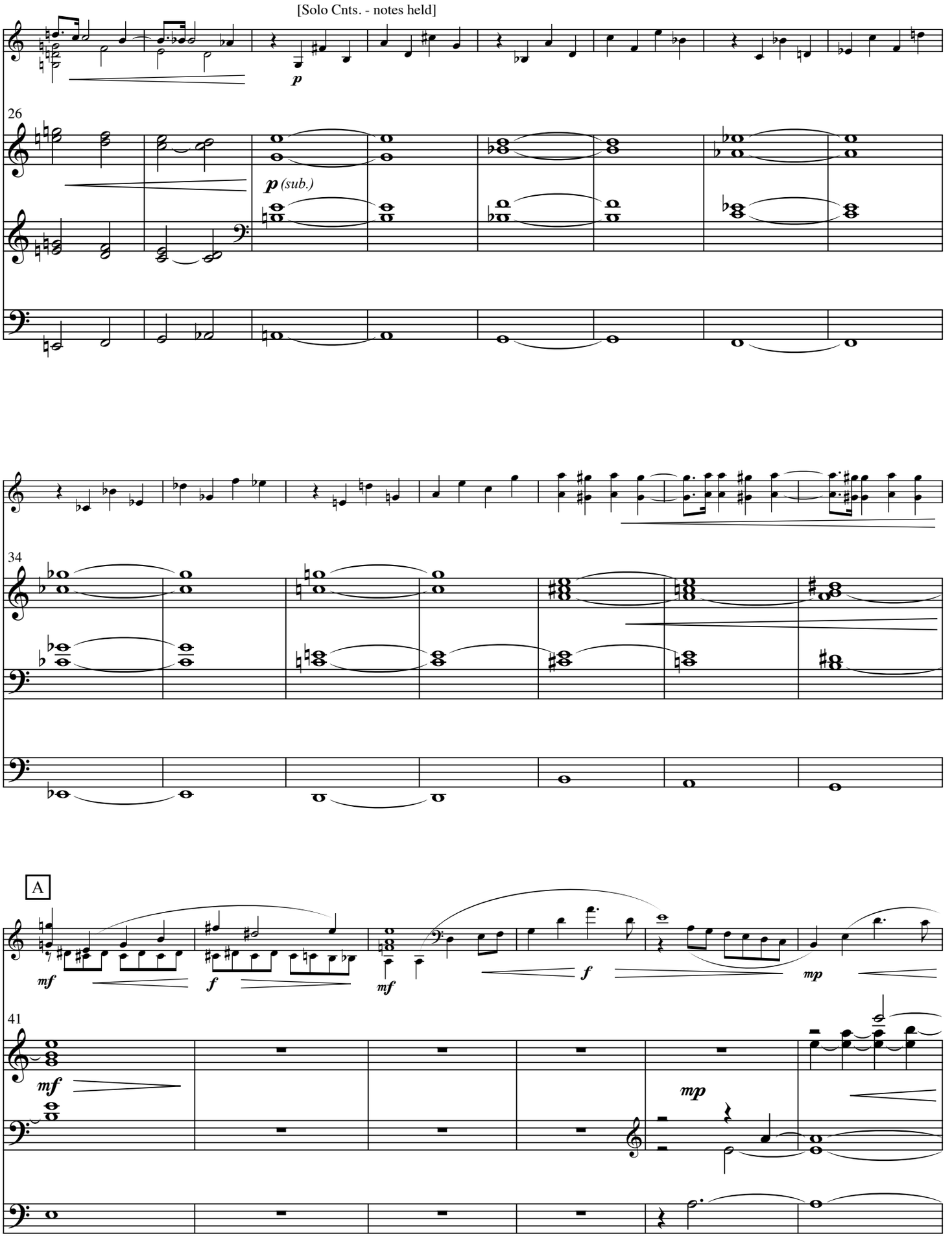
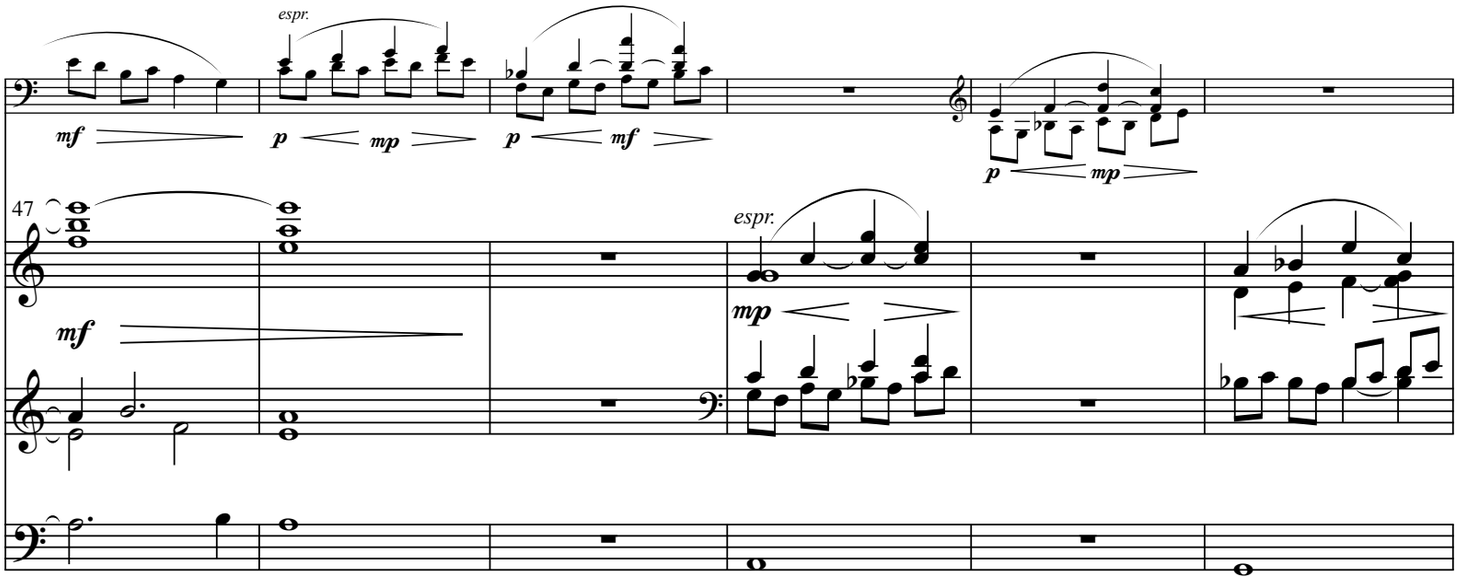
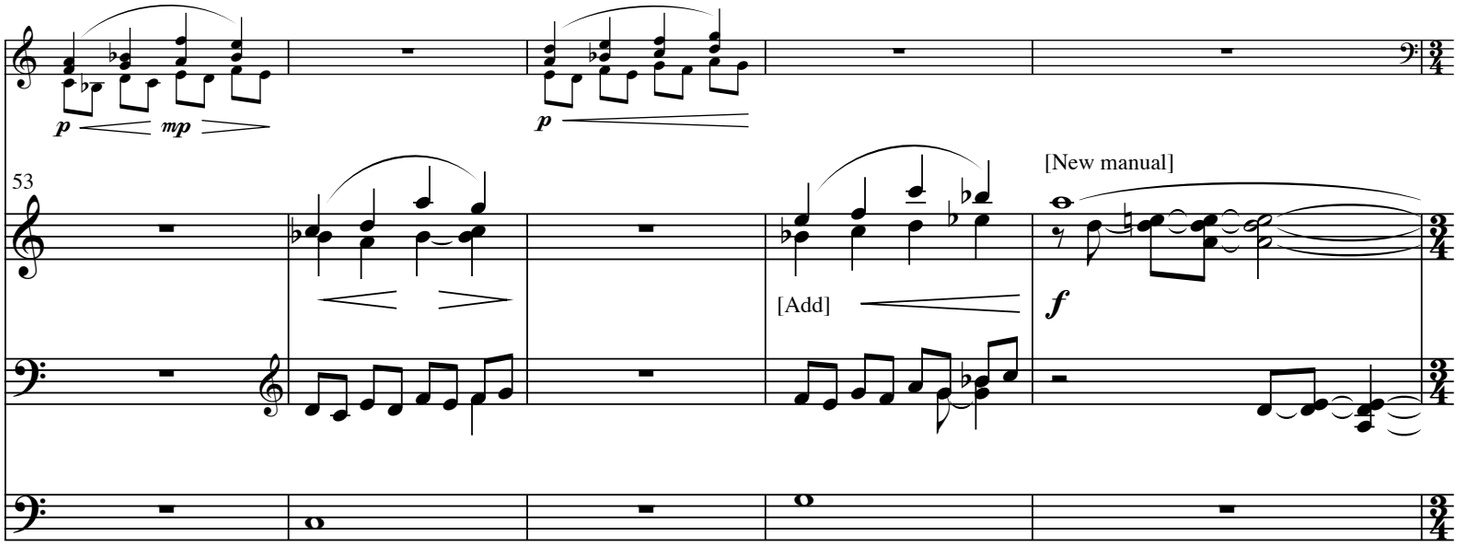
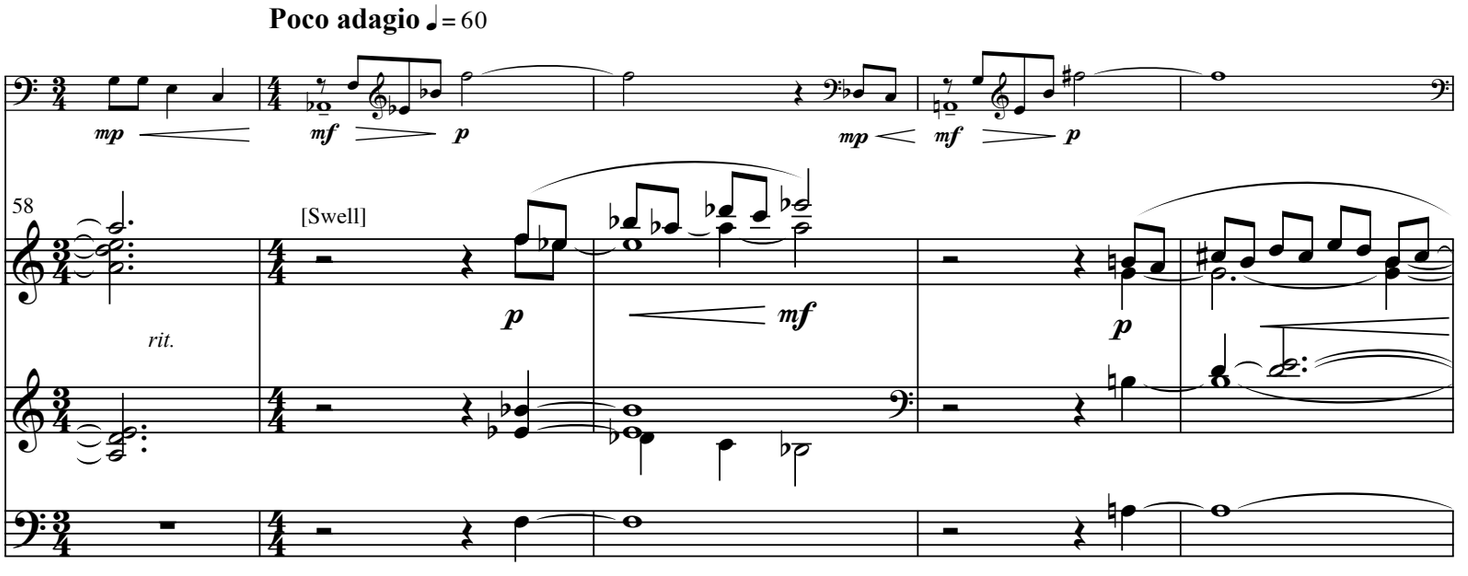
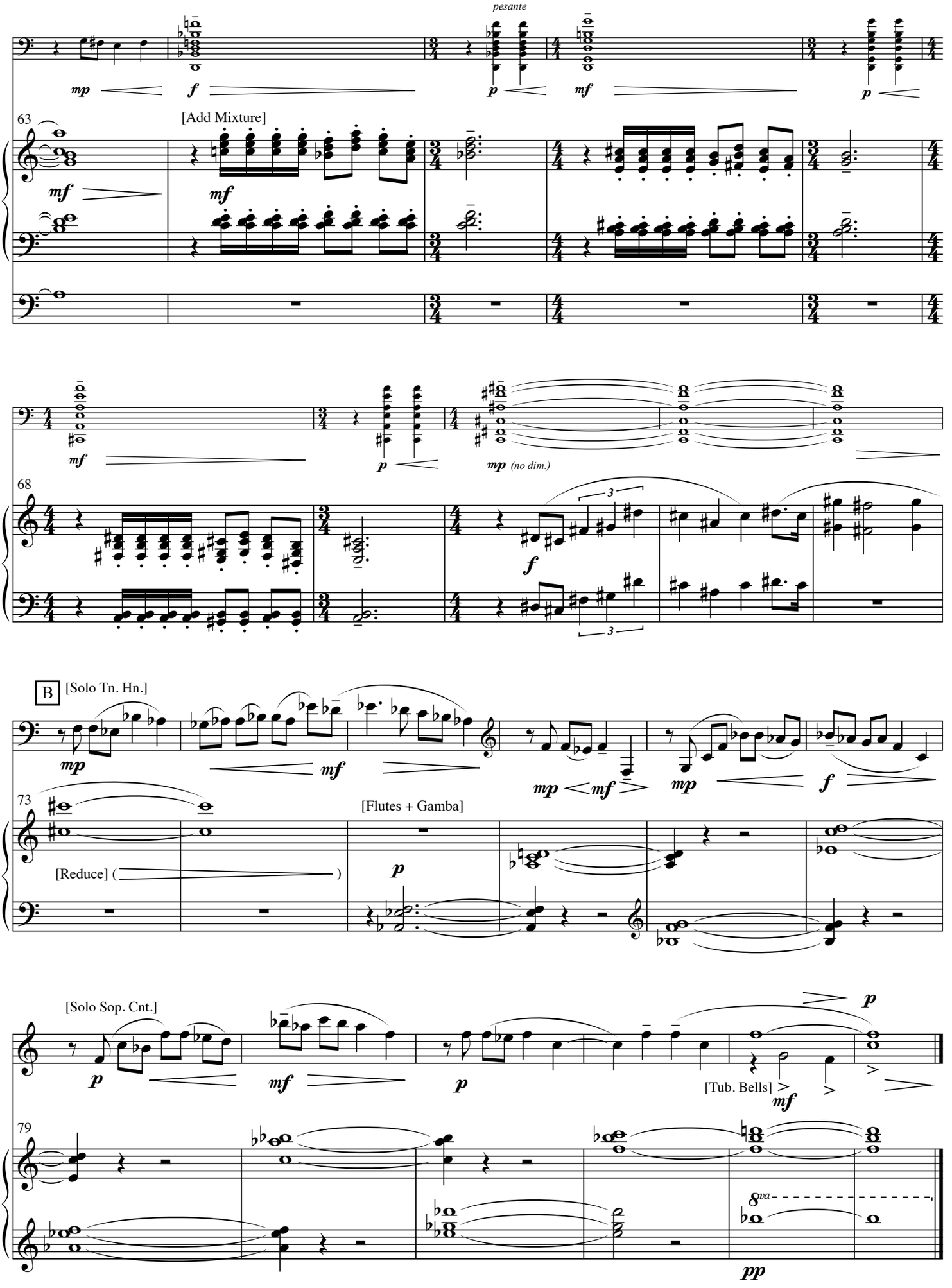

[Solo Cnts. - notes held]
26
p
p (sub.)
34
A
mf
f
mf
f
mp
41
mf
mp


espr.
mf
p
mp
p
mf
p
mp
47
mf
espr.
mp


p
mp
p
53
[New manual]
[Add]
f


Poco adagio ♩= 60
mp
mf
p
mp
mf
p
58
[Swell]
rit.
p
mf
p


pesante
63
[Add Mixture]
68
(no dim.)
B
[Solo Tn. Hn.]
73
[Flutes + Gamba]
[Reduce] ( )
[Solo Sop. Cnt.]
[Tub. Bells]
79
8va
pp

II. Gargoyles

Allegro giocoso ♩ = 144

[muted]

Brass

p

5

p *mp* *p* 8vb *mp* *p* 8vb *mp* *p*

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

9

p (mysterioso)

8vb *mp* *p* 8va 8va *p* *cresc.*

12

[Gt.] *(solo)*

[Sw.]

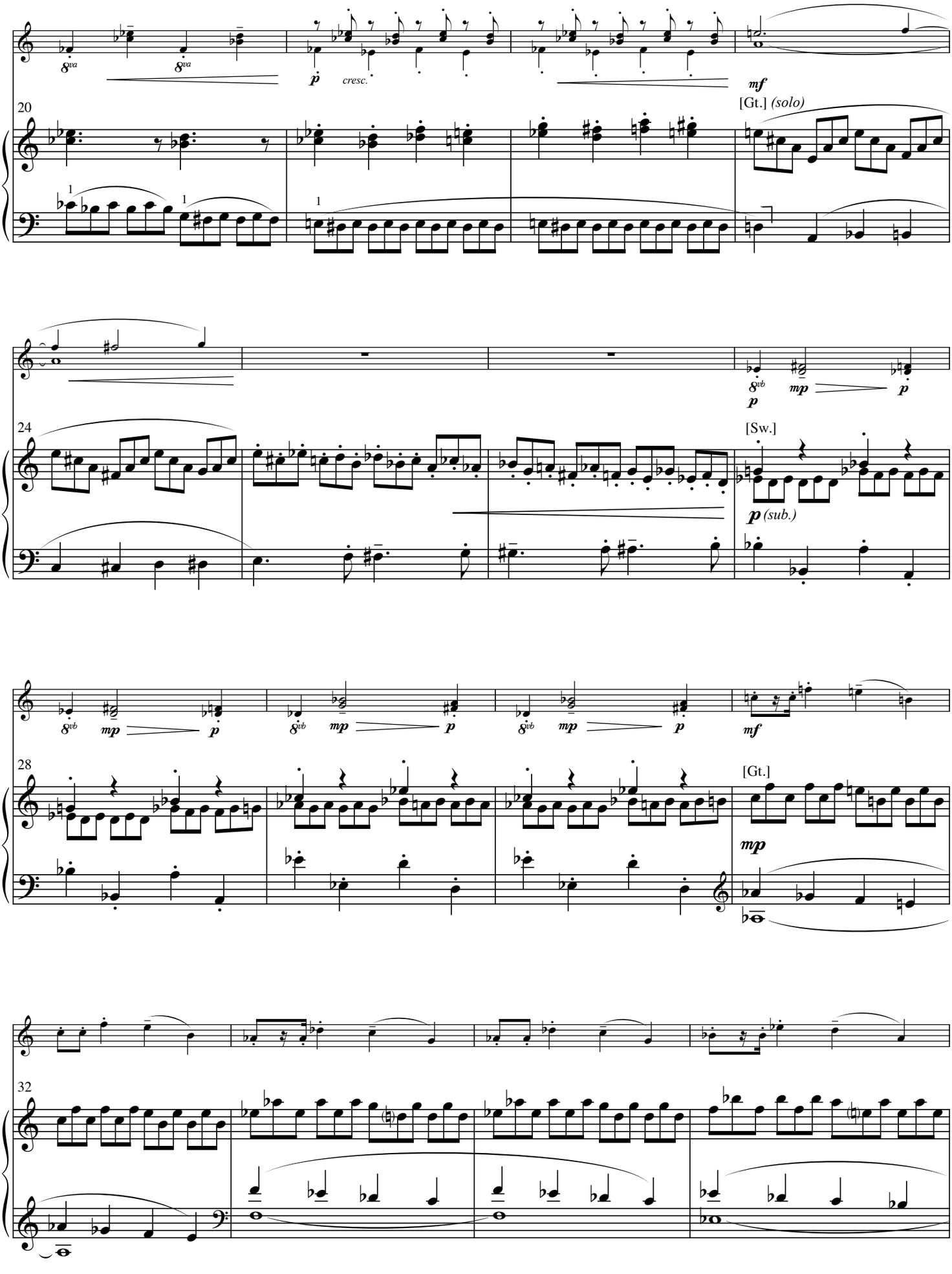
p

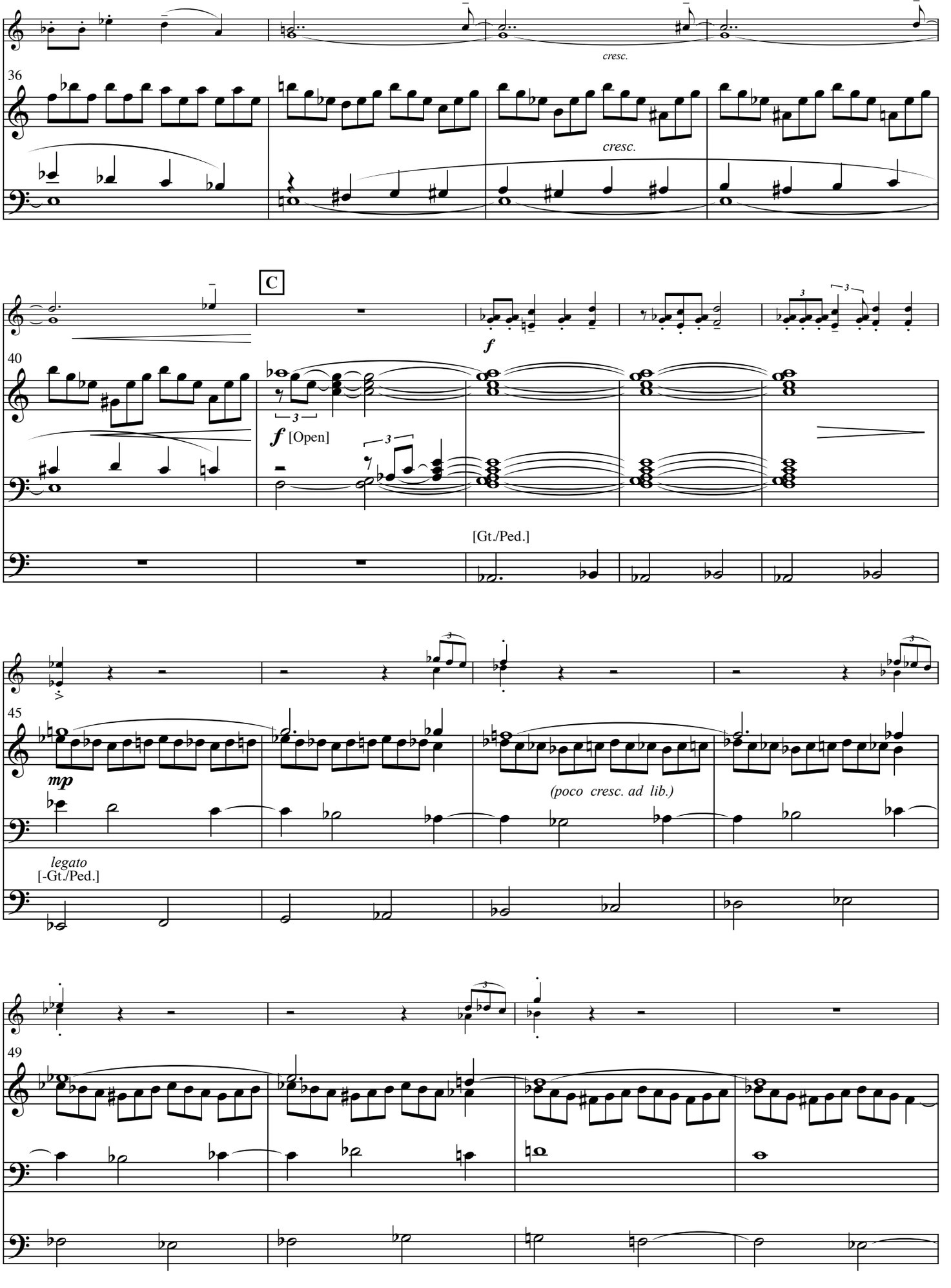
8va *p* *cresc.* 8va

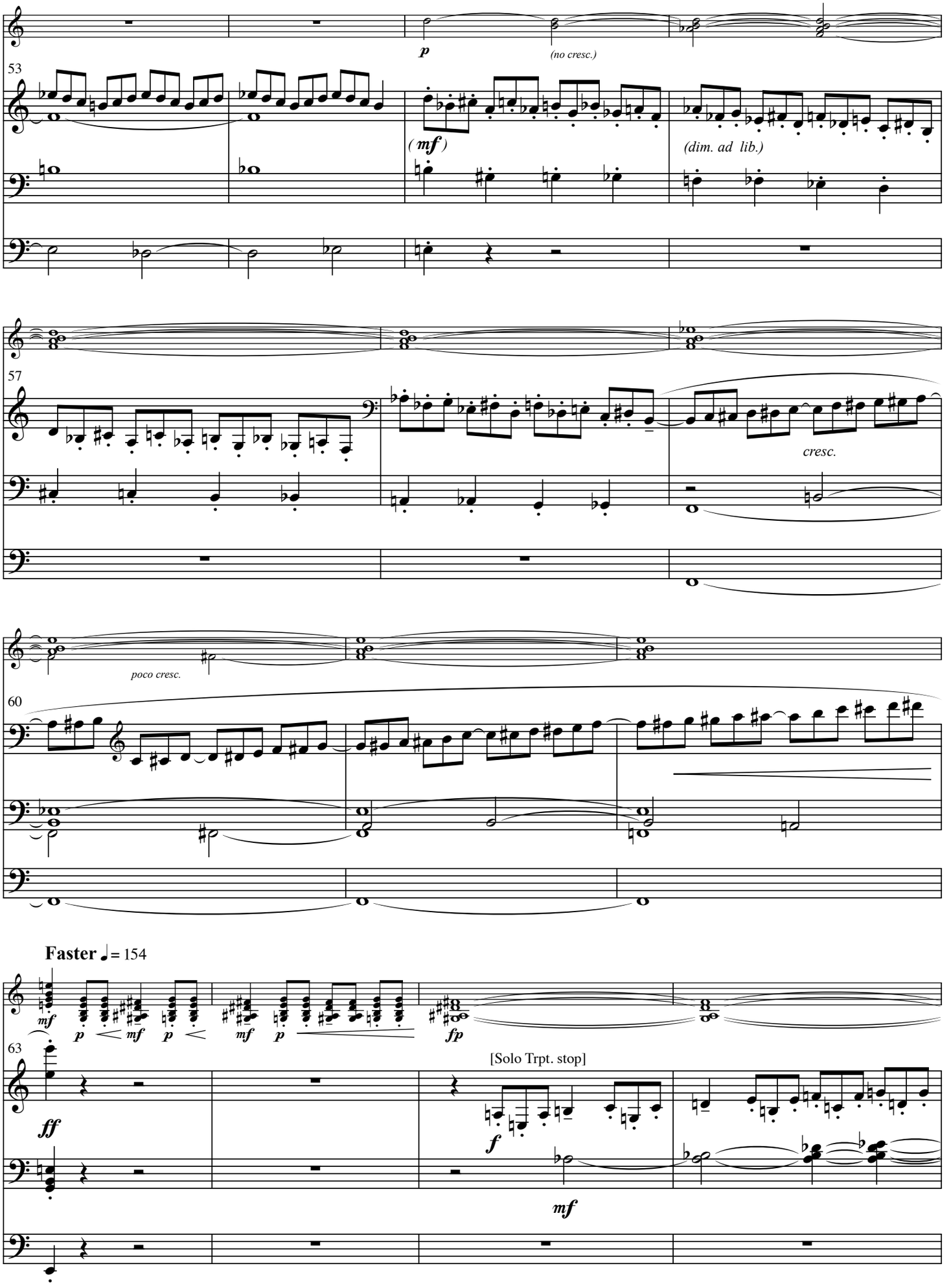
16

1 1

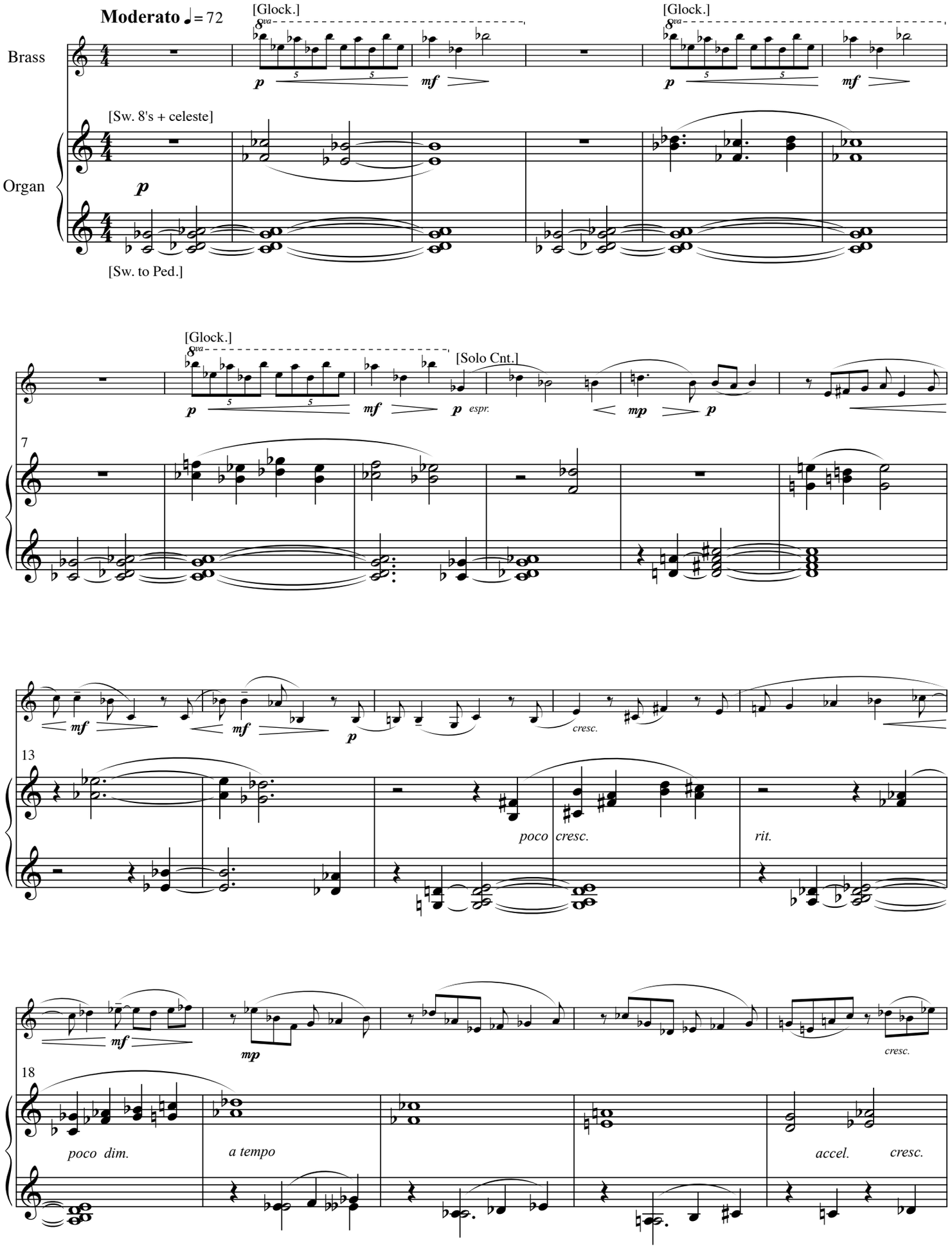
mp (solo)

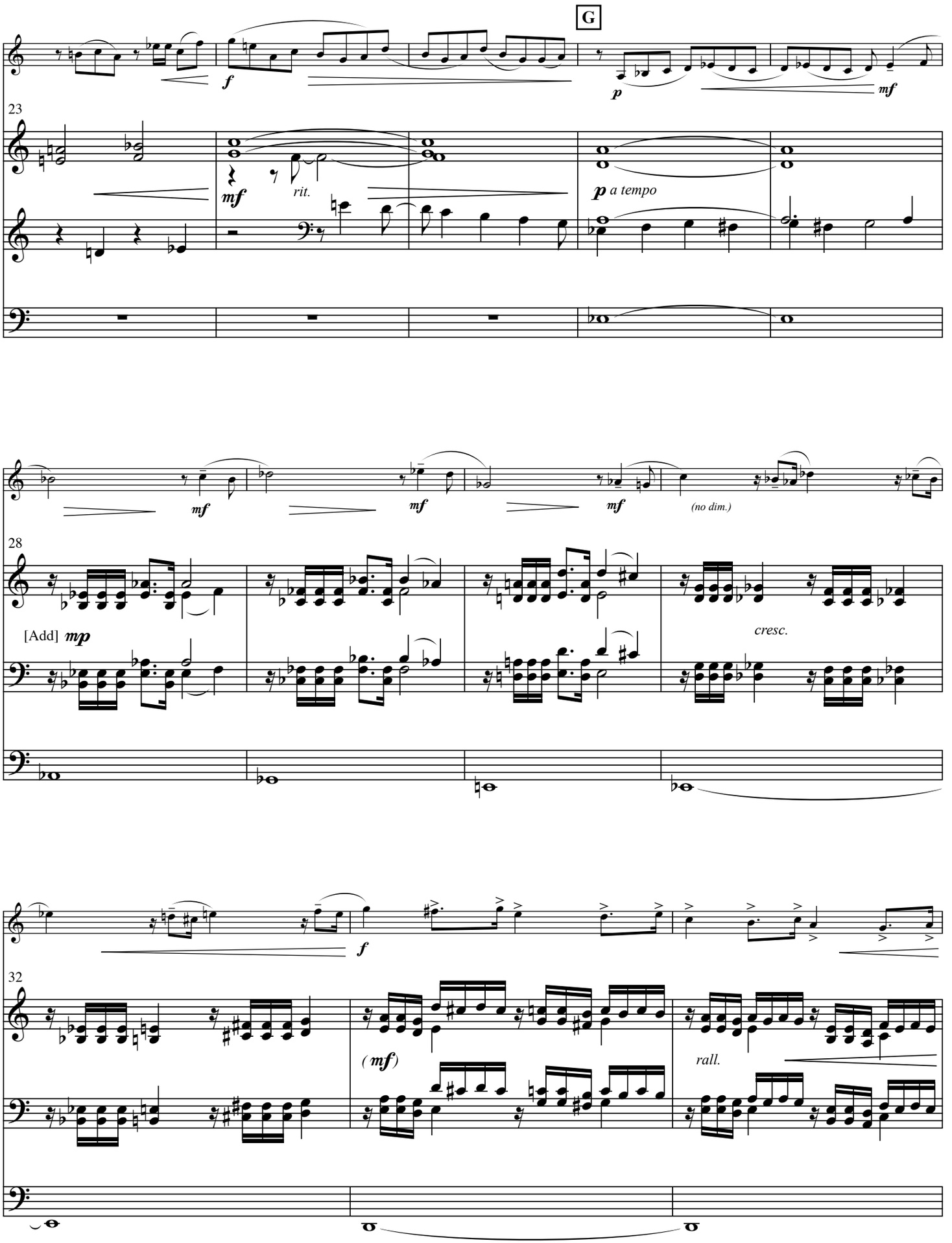

8va
8va
p
cresc.
mf
20
[Gt.] (solo)
1
1
1
24
8vb
p
mp
p
[Sw.]
p (sub.)
28
8vb
mp
p
8vb
mp
p
8vb
mp
p
mf
[Gt.]
mp
32

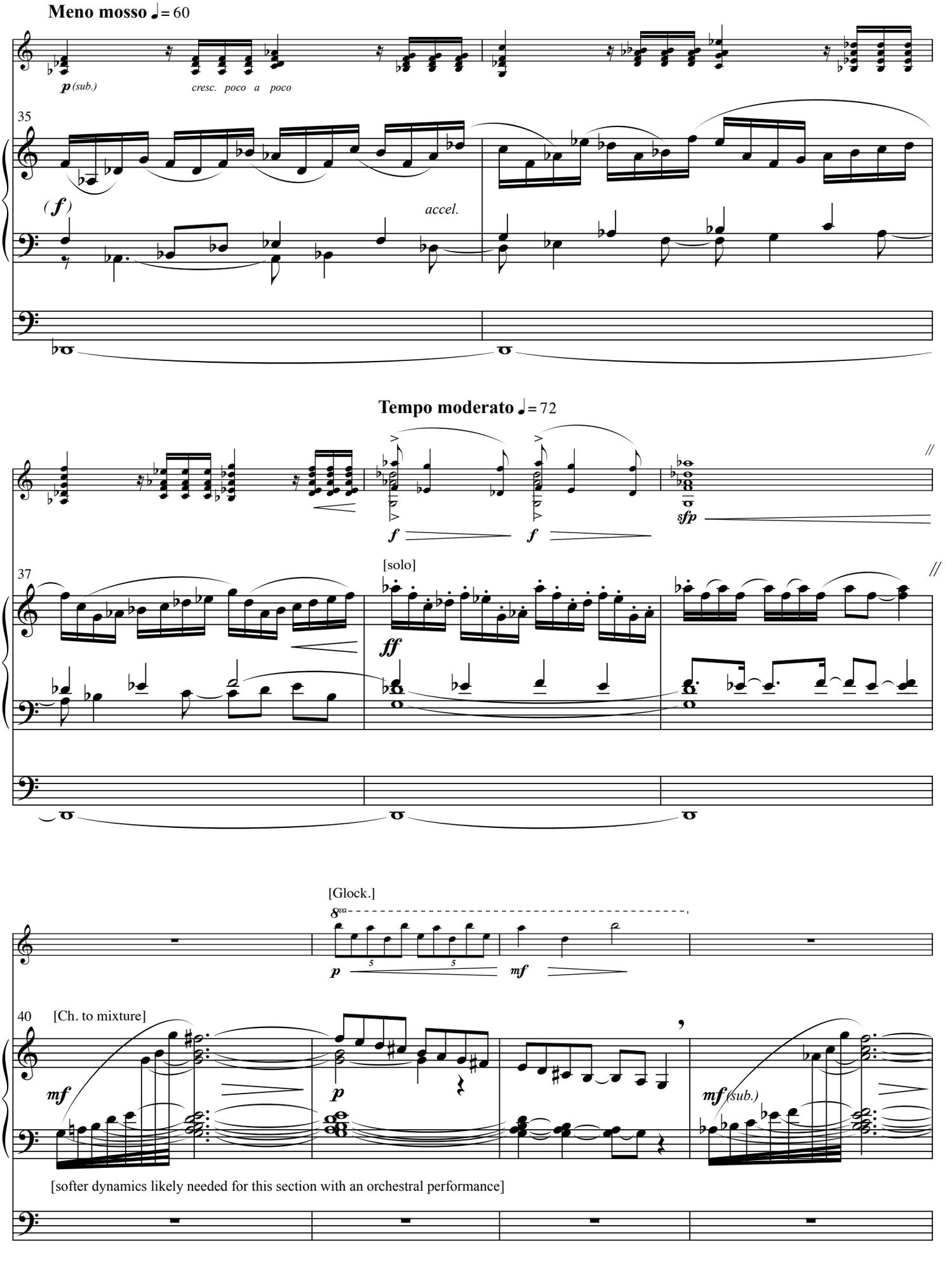

cresc.
36
cresc.
C
f
40
f [Open]
[Gt./Ped.]
mp
(poco cresc. ad lib.)
45
legato
[-Gt./Ped.]
49

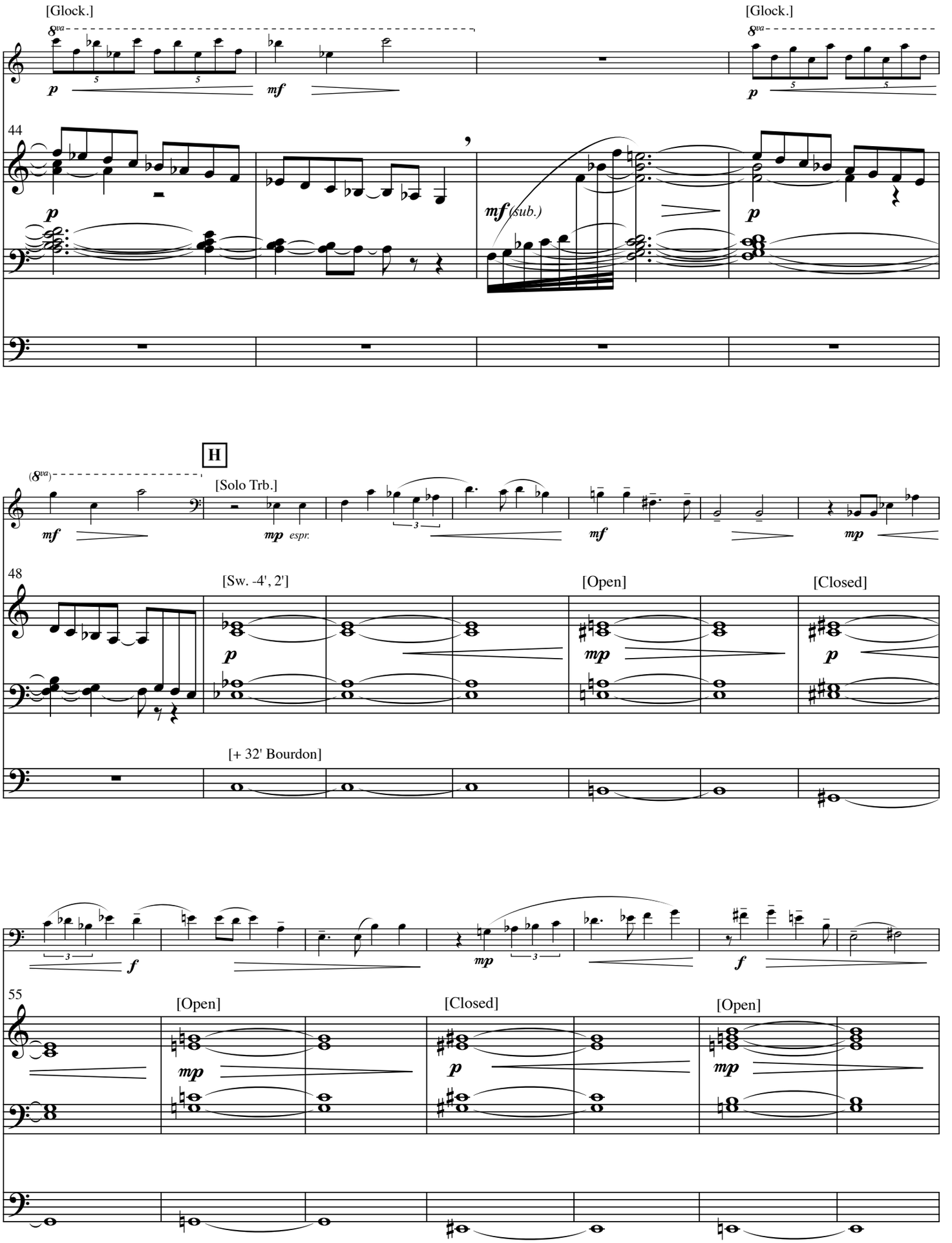

53
p
(no cresc.)
(mf)
(dim. ad lib.)
57
cresc.
poco cresc.
60
Faster ♩= 154
mf
p
mf
p
mf
p
fp
63
[Solo Trpt. stop]
ff
f
mf

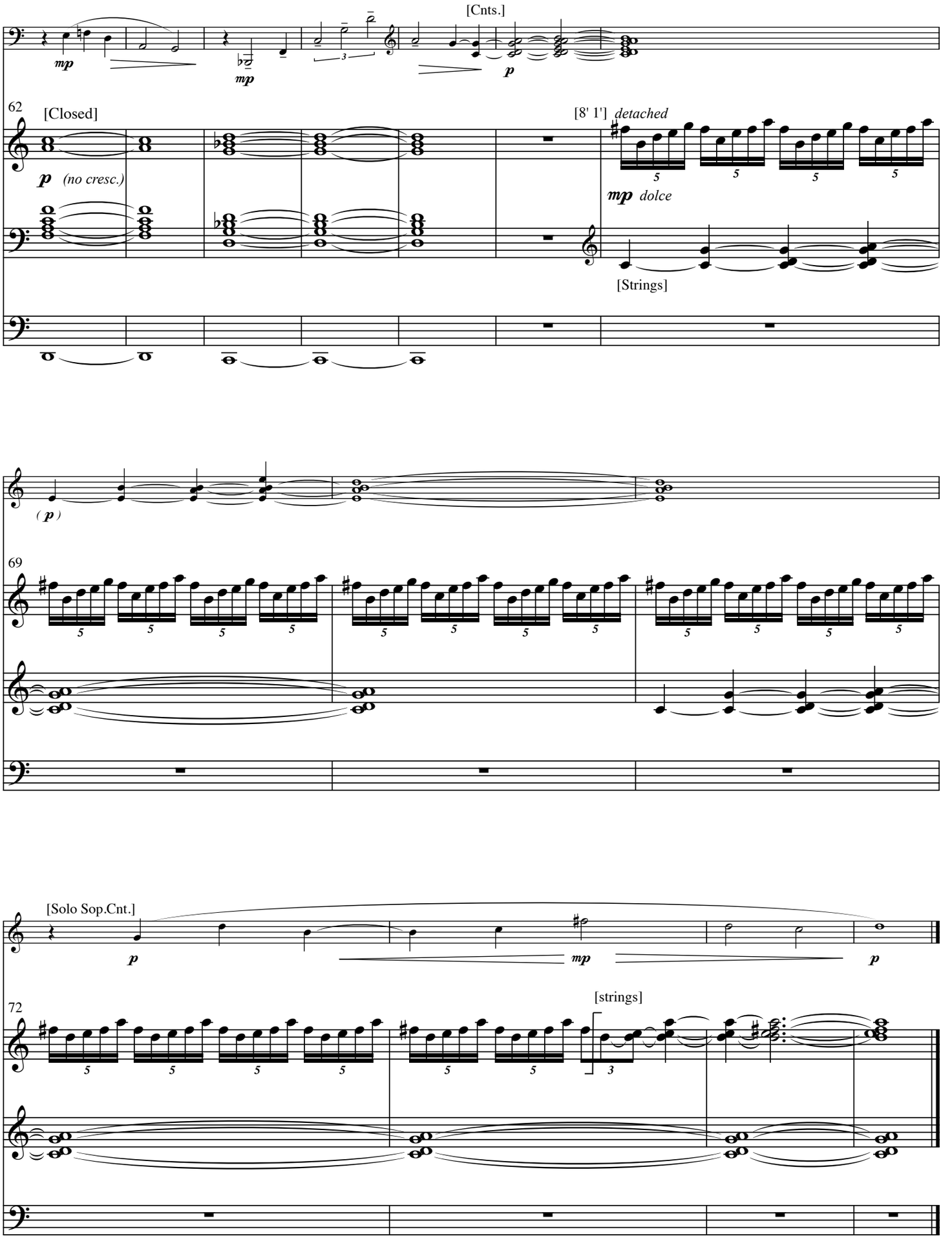
III. Windows


Moderato ♩= 72
[Glock.]
[Glock.]
Brass
[Sw. 8's + celeste]
Organ
[Sw. to Ped.]
[Glock.]
[Solo Cnt.]
espr.
7
cresc.
13
poco cresc.
rit.
18
poco dim.
a tempo
accel.
cresc.

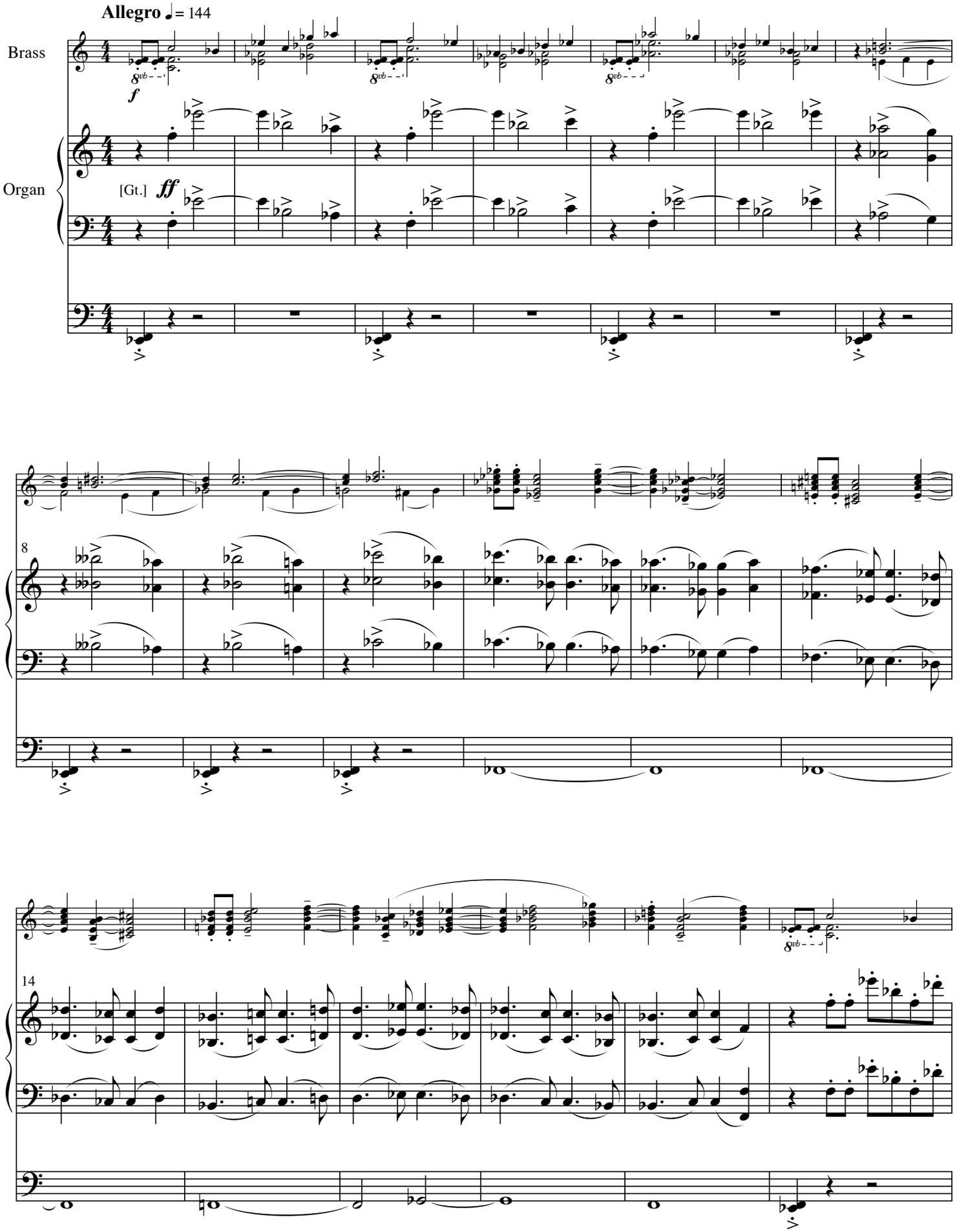

G
f
p
mf
23
mf
rit.
p a tempo
mf
mf
mf
(no dim.)
28
[Add] mp
cresc.
f
32
(mf)
rall.

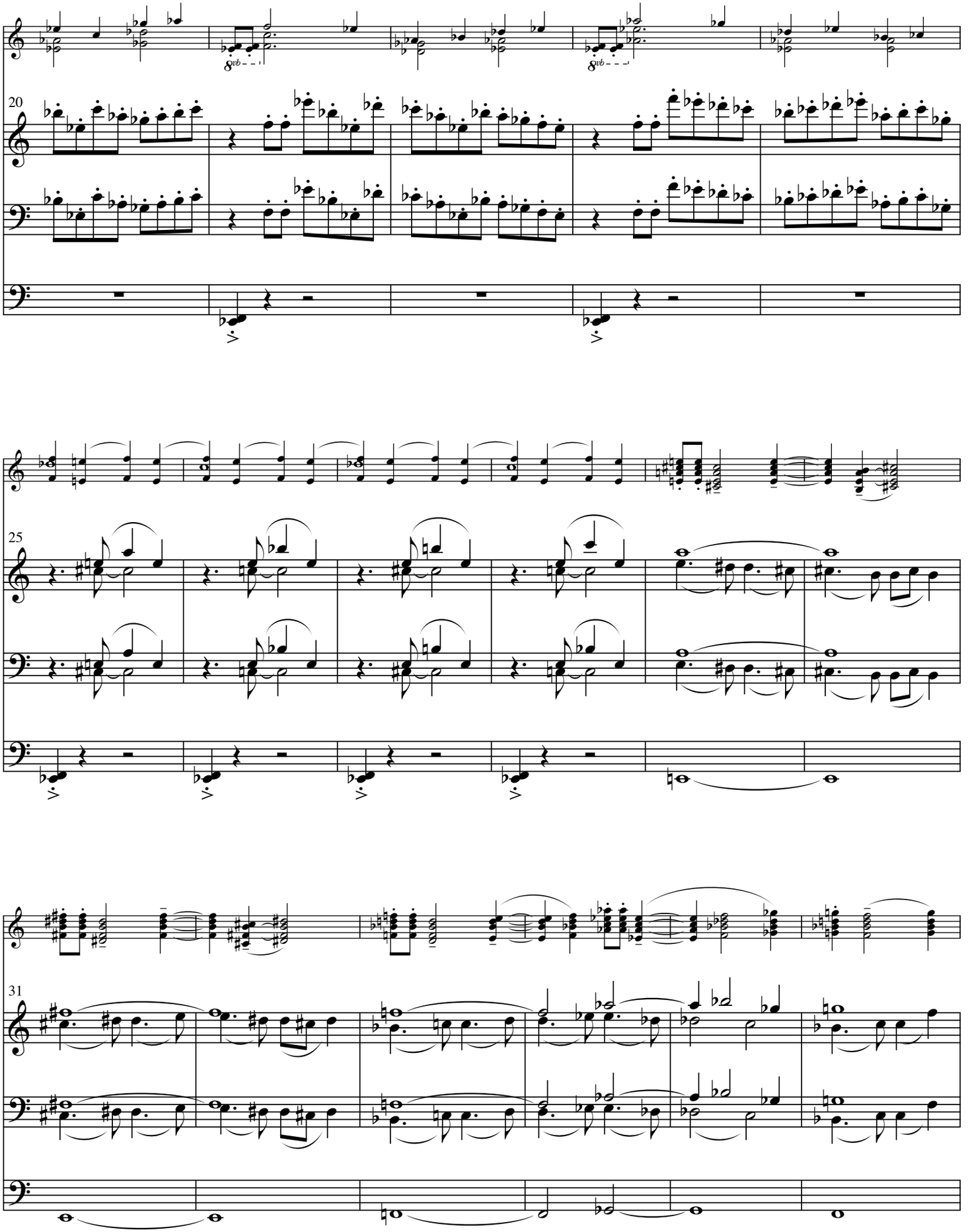

Meno mosso ♩= 60
p (sub.)
cresc. poco a poco
35
(f)
accel.
Tempo moderato ♩= 72
f
f
sfp
37
[solo]
ff
[Glock.]
8va
p
mf
40
[Ch. to mixture]
mf
p
mf (sub.)
[softer dynamics likely needed for this section with an orchestral performance]

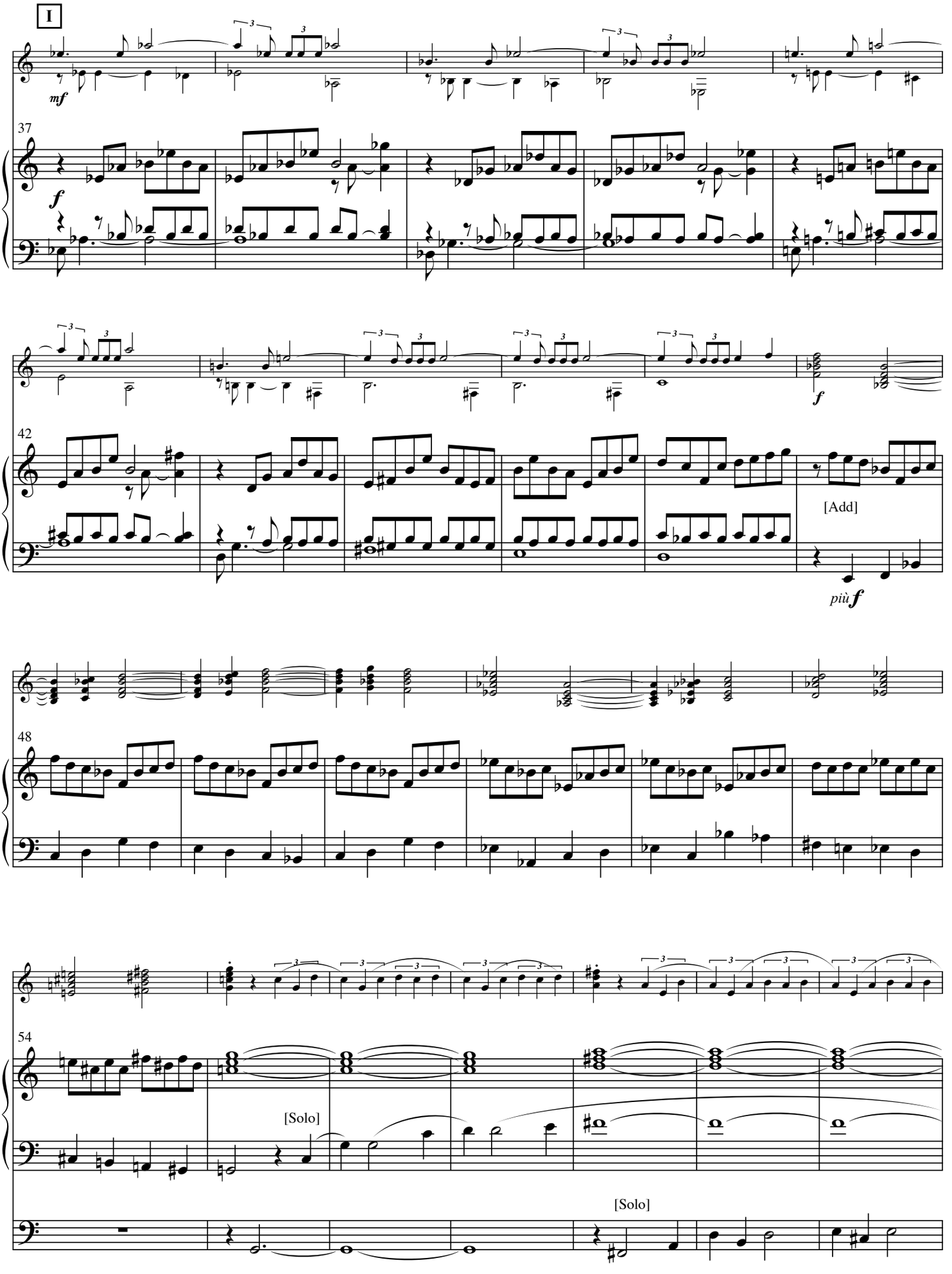

[Glock.]
[Glock.]
44
mf (sub.)
H
[Solo Trb.]
mp espr.
48
[Sw. -4', 2']
[Open]
[Closed]
[+ 32' Bourdon]
55
[Open]
[Closed]
[Open]


[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

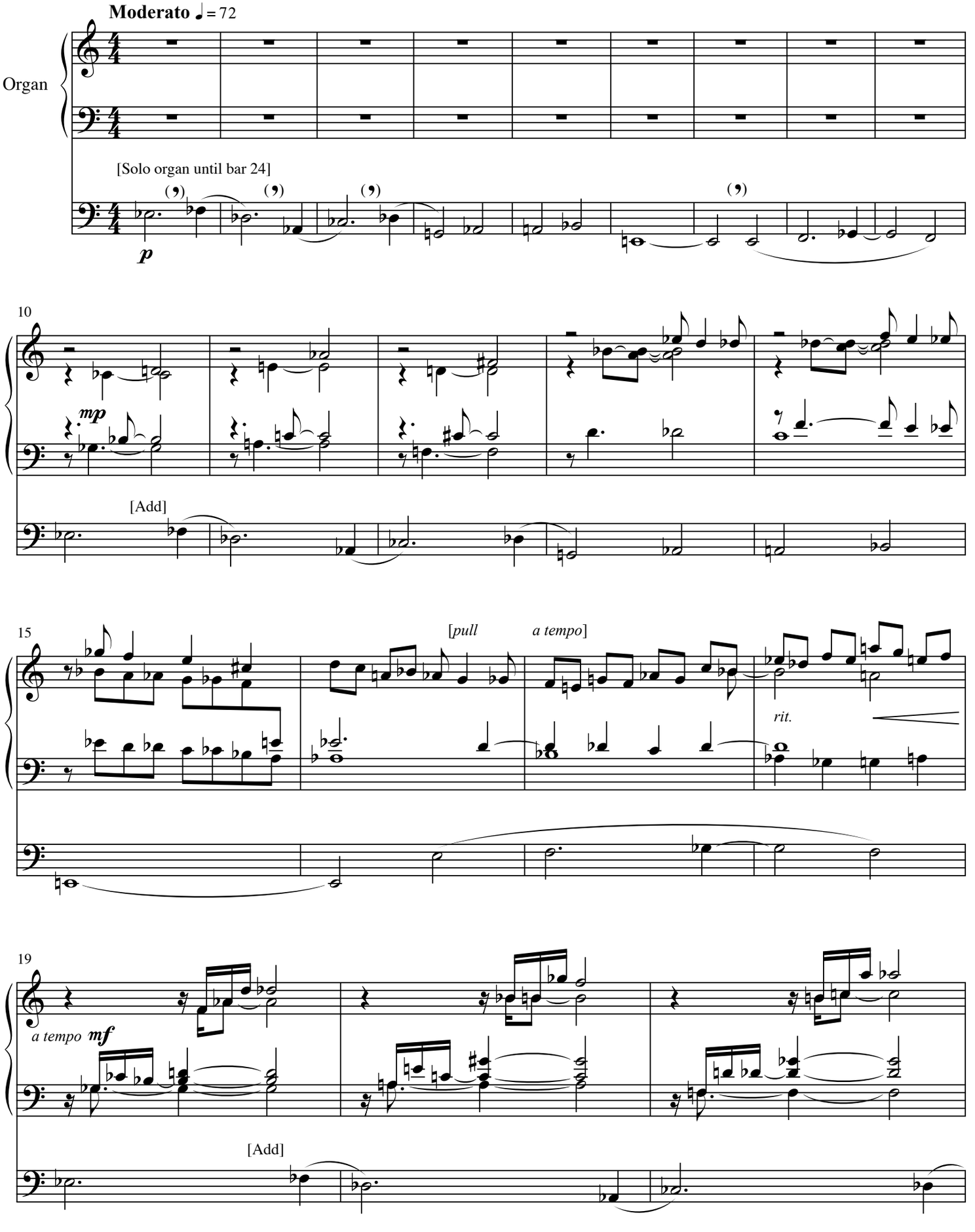


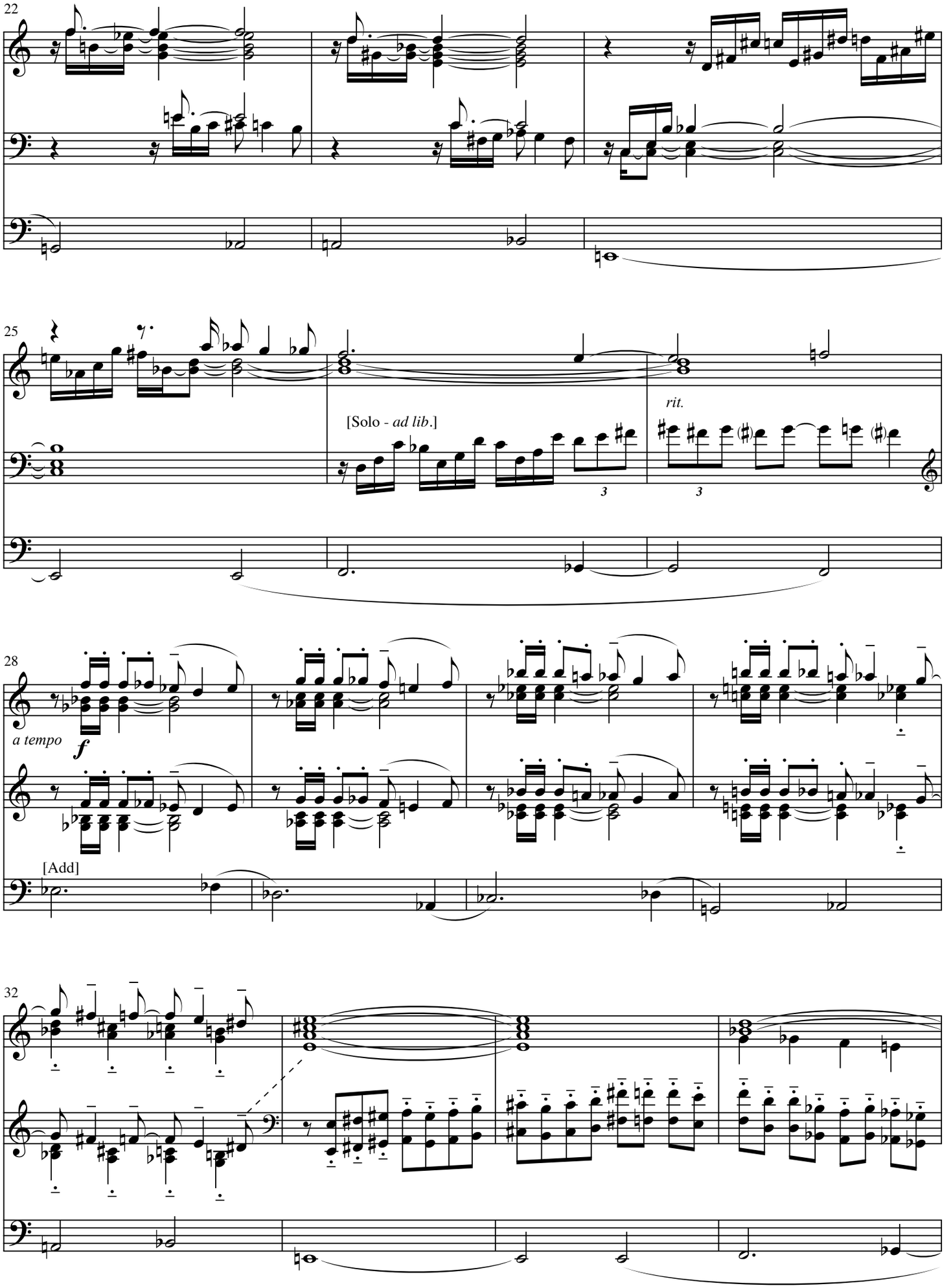

20
25
31

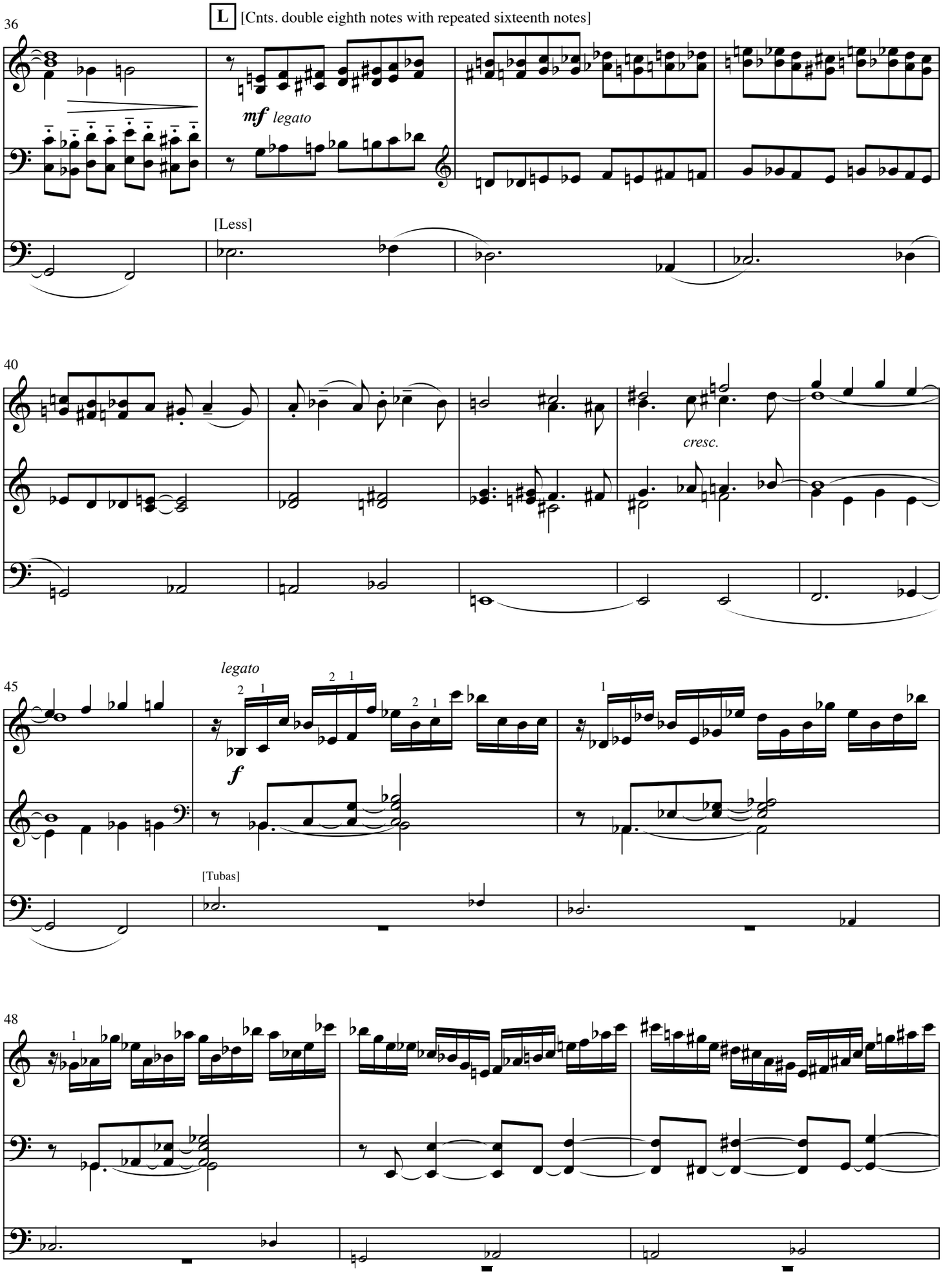

I
mf
37
f
42
f
[Add]
più f
48
54
[Solo]
[Solo]

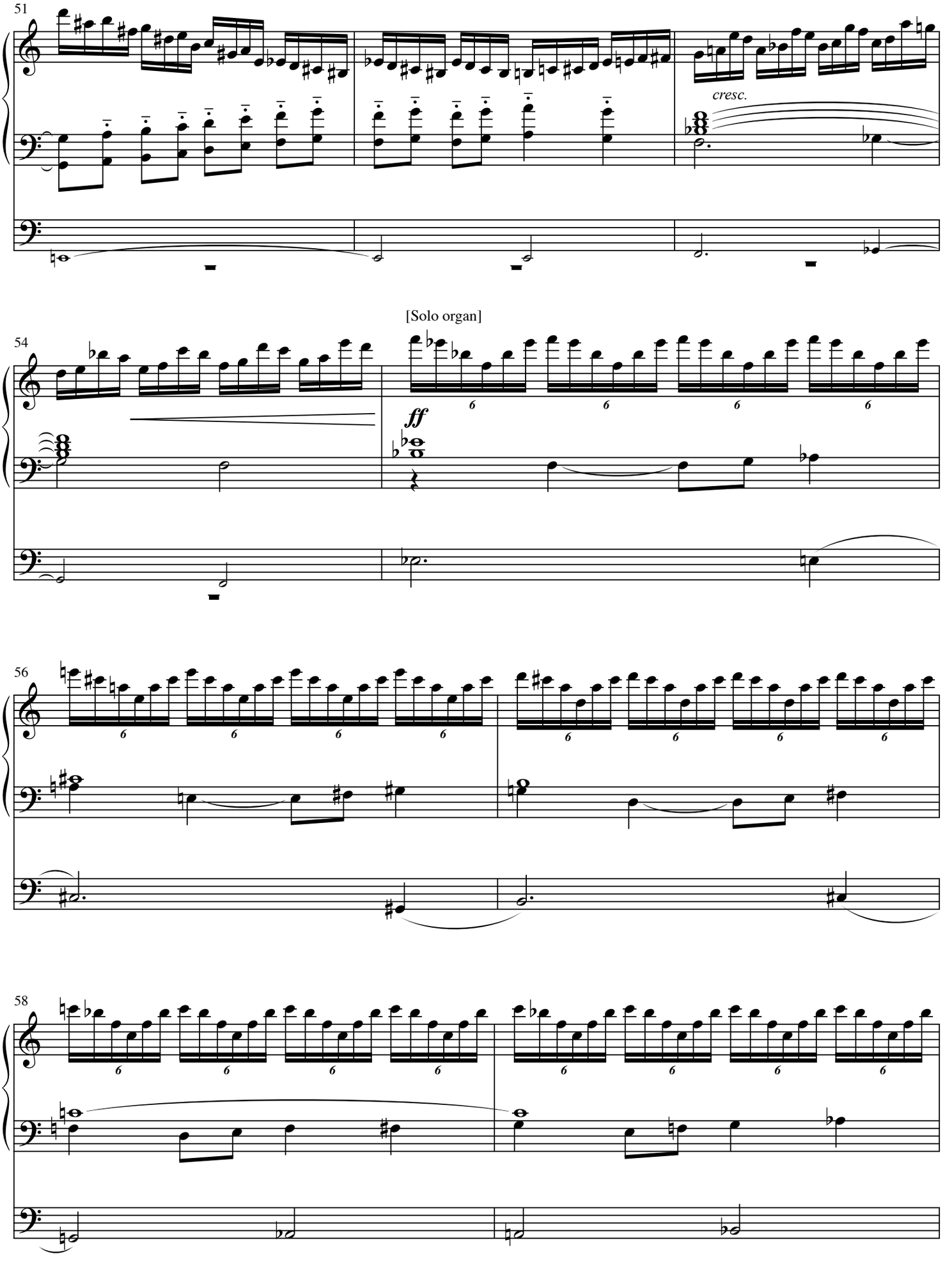
V. Foundations

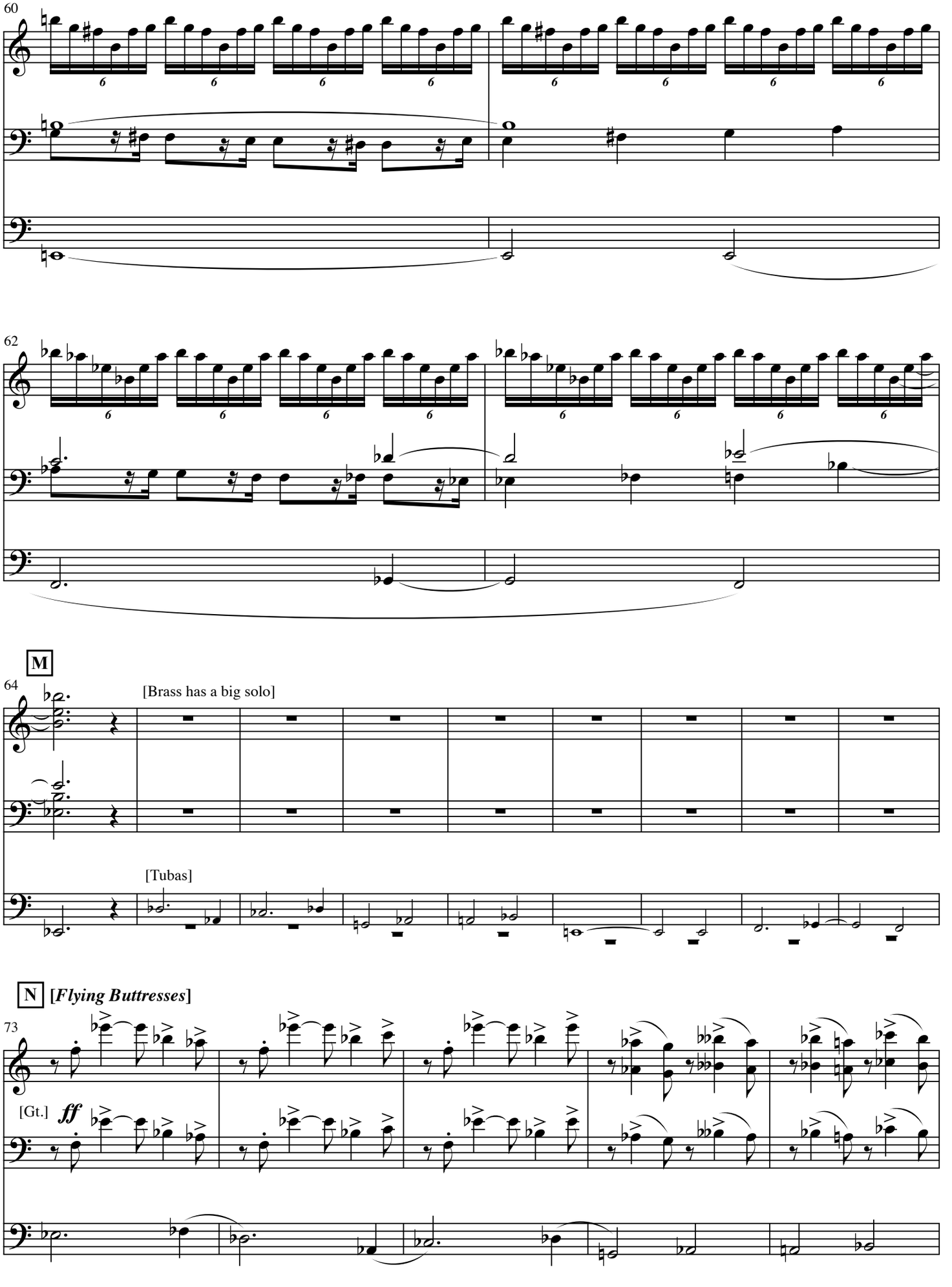
[Except for passacglia bass-line statements, Band/Orchestral cues are not provided
in this movment given the large amount of repeated material from previous movements.]




22
25
[Solo - ad lib.]
rit.
28
a tempo
f
[Add]
32


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
56
58


60
62
M
64
[Brass has a big solo]
[Tubas]
N [Flying Buttresses]
73
[Gt.]
ff