# Cathedral Architecture

**for**

## Organ and Piano

**by**

## *John Burge*

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Total duration: approximately 40 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.**

**The Piano and Organ version of *Cathedral Architecture***
**Was premiered by Marnie Giesbrecht, organ, and**
**Joachim Segger, piano**
**At the West End Christian Reformed Church,**
**Edmonton, Alberta on November 4 2016.**

## *About the composition…*

***Cathedral Architecture*** began life as a work for organ and brass band, 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 this premiere performance and an organist who has performed numerous compositions by John Burge in the past. The HSSB released a recording of this premiere performance on a CD titled, ONTARIO REFLECTIONS: Hannaford Live, Vol. 1. The work was subsequently rescored for organ and orchestra through a commission from 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. Finally (and this surely will be the last version), the composer was very happy to make an arrangement of the work for organ and piano at the request of two wonderful Edmonton musicians, Marnie Giesbrecht and Joachim Seeger, who are both fine pianists and organists regularly presenting a concert series in Edmonton and touring under the name DUO MAJOYA.

At the work's heart, ***Cathedral Architecture*** is really an organ concerto or symphony 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. In recognition of his very successful career as a composer, John Burge was awarded a Queen's University Excellence in Research and Scholarship Prize in 2013. In 2014 he was inducted as a Fellow into the Royal Society of Canada.

Burge's 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 1

II. Gargoyles 7

III. Windows 21

IV. Flying Buttresses 27

V. Foundations 39


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 pianist 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.

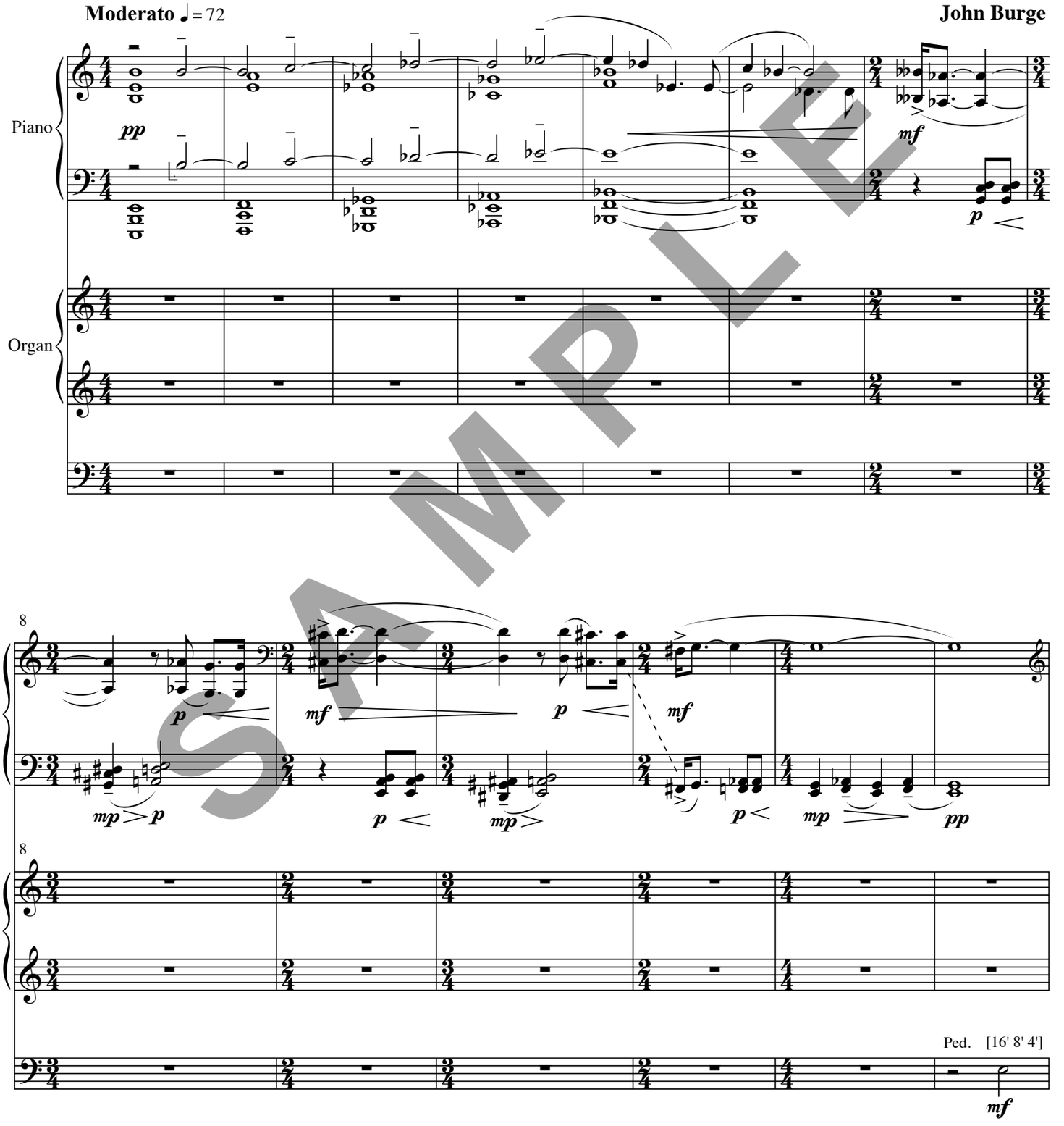
*for William O'Meara*

# CATHEDRAL ARCHITECTURE

## for Organ and Piano

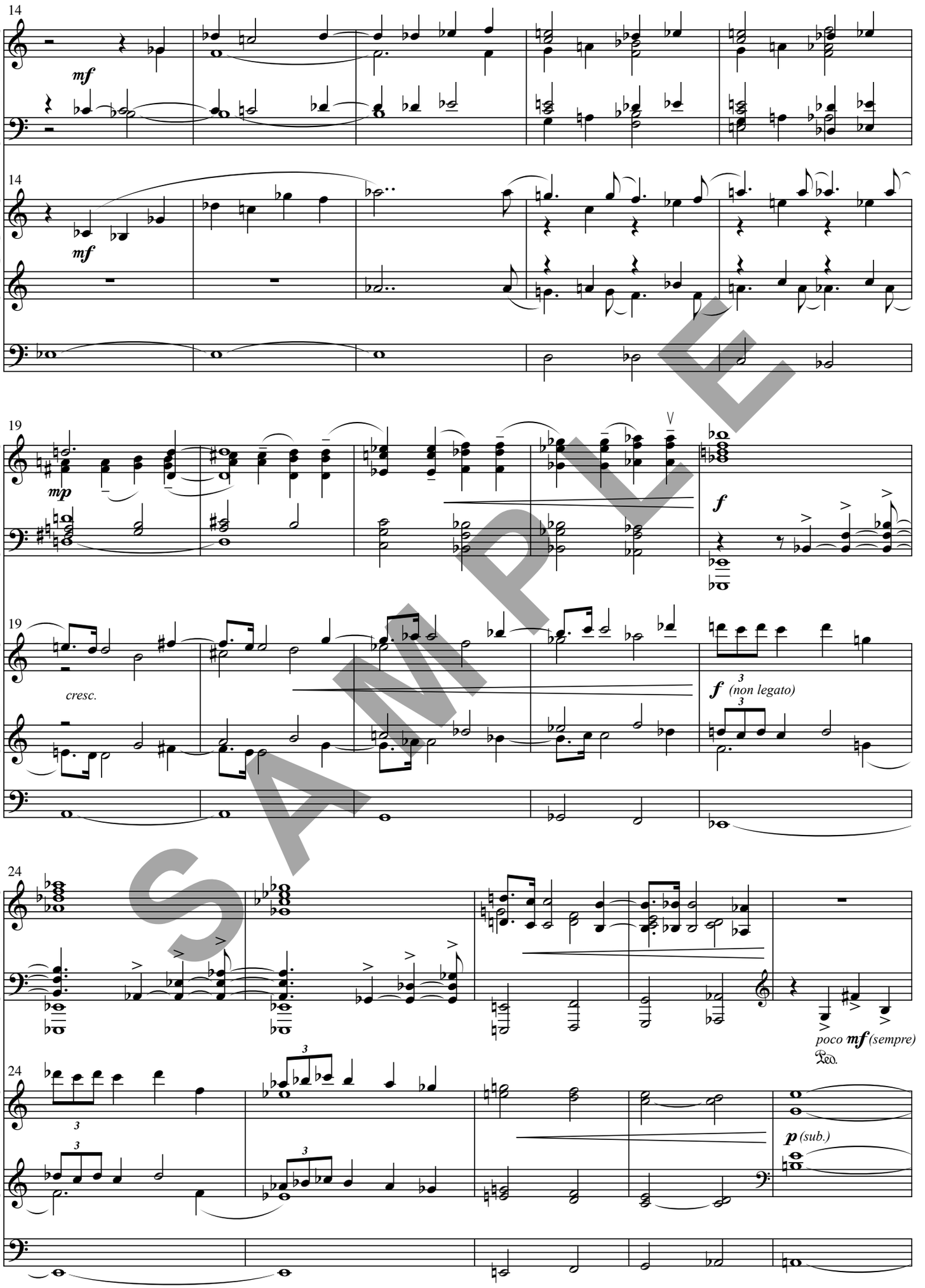
**[Also available in versions for Organ and Brass Band and Organ and Orchestra**
**–Please note that the organ part is the same in all versions.]**

## I. Spires

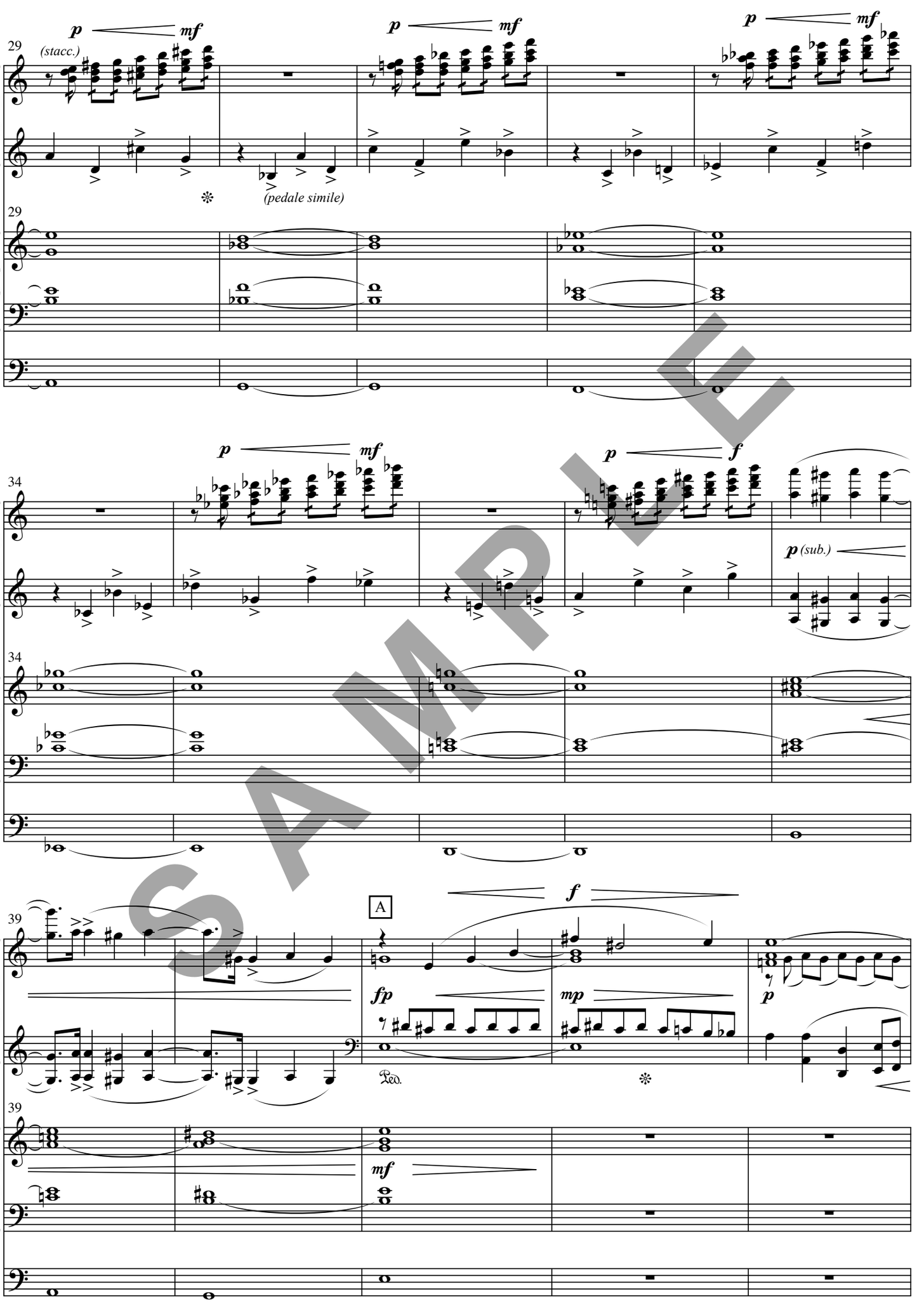



SAMPLE

©2012 by John Burge


14
mf
14
mf
19
mp
f
19
cresc.
f (non legato)
24
poco mf (sempre)
Ped.
24
p (sub.)

SAMPLE

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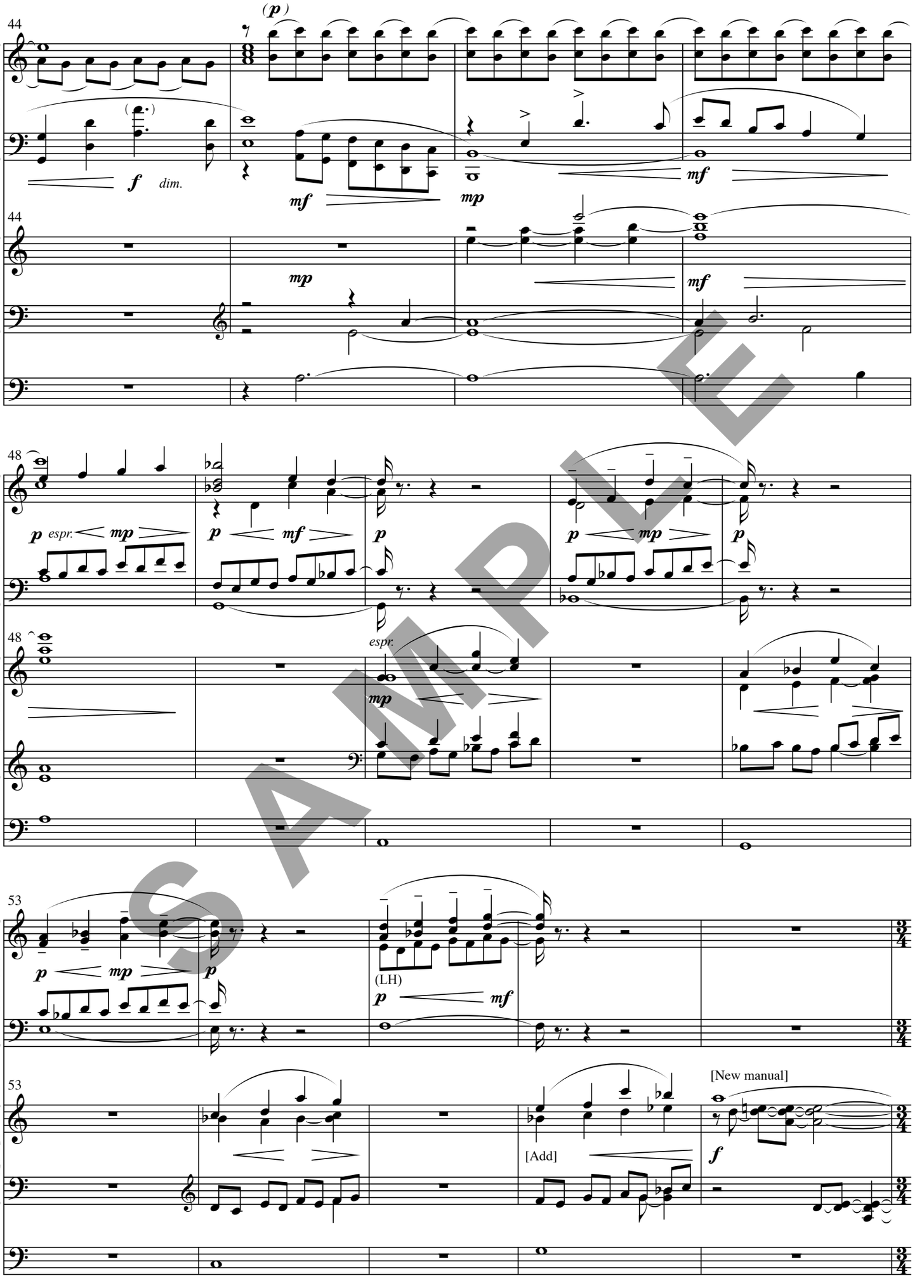
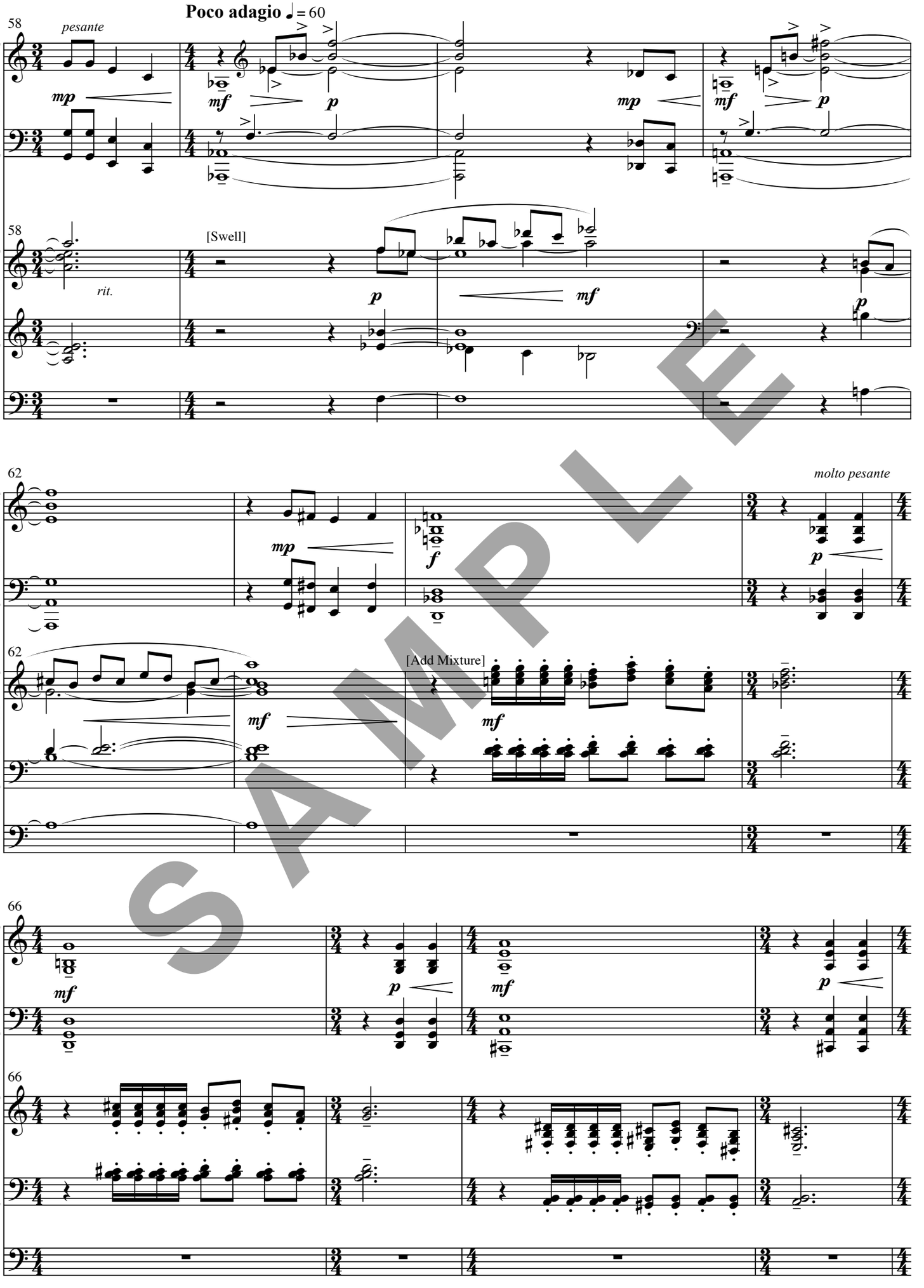
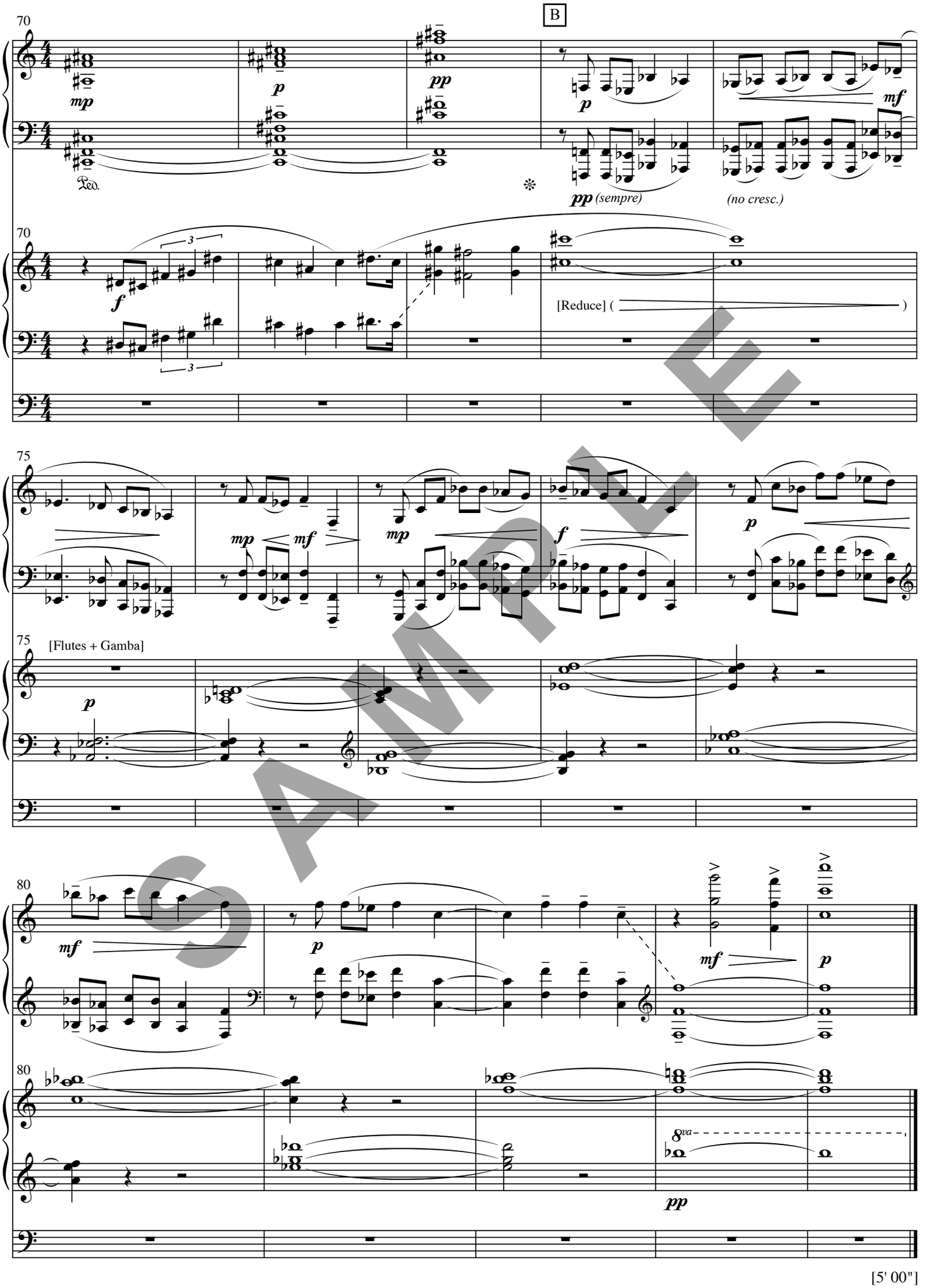

44
(p)
f
dim.
mf
mp
mf
44
mp
mf
48
p
espr.
mp
p
mf
p
p
mp
p
48
espr.
mp
53
p
mp
p
(LH)
p
mf
53
[New manual]
[Add]
f

SAMPLE


Poco adagio ♩ = 60
58
pesante
mp
mf
p
mp
mf
p
58
[Swell]
rit.
p
mf
p
62
molto pesante
mp
f
p
62
[Add Mixture]
mf
mf
66
mf
p
mf
p
66

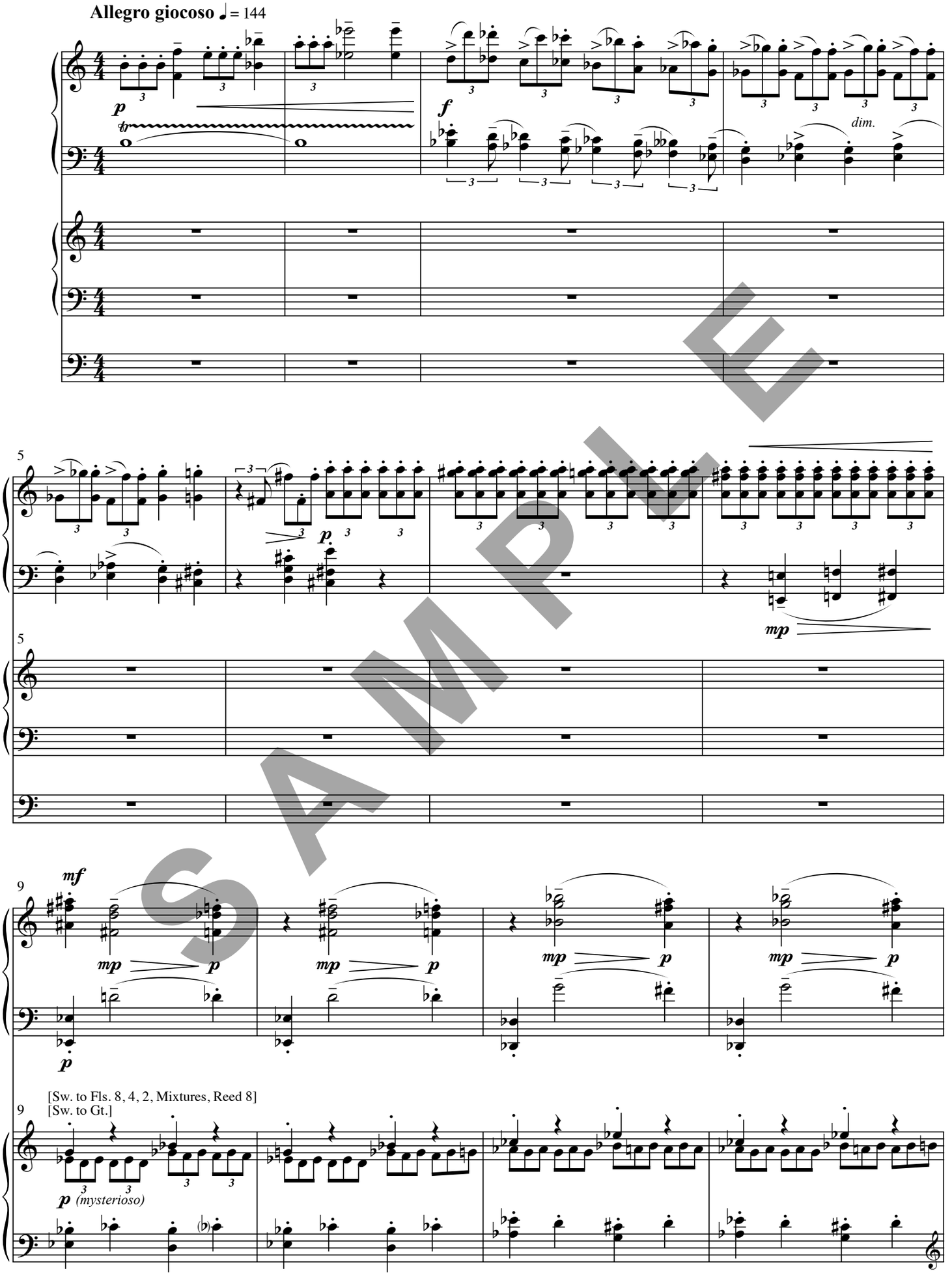
SAMPLE


B
70
mp
p
pp
Ped.
pp (sempre)
(no cresc.)
mf
f
[Reduce] ( )
75
mp
mf
mp
f
p
[Flutes + Gamba]
80
mf
p
mf
p
8va
pp

SAMPLE

[5' 00"]

# II. Gargoyles

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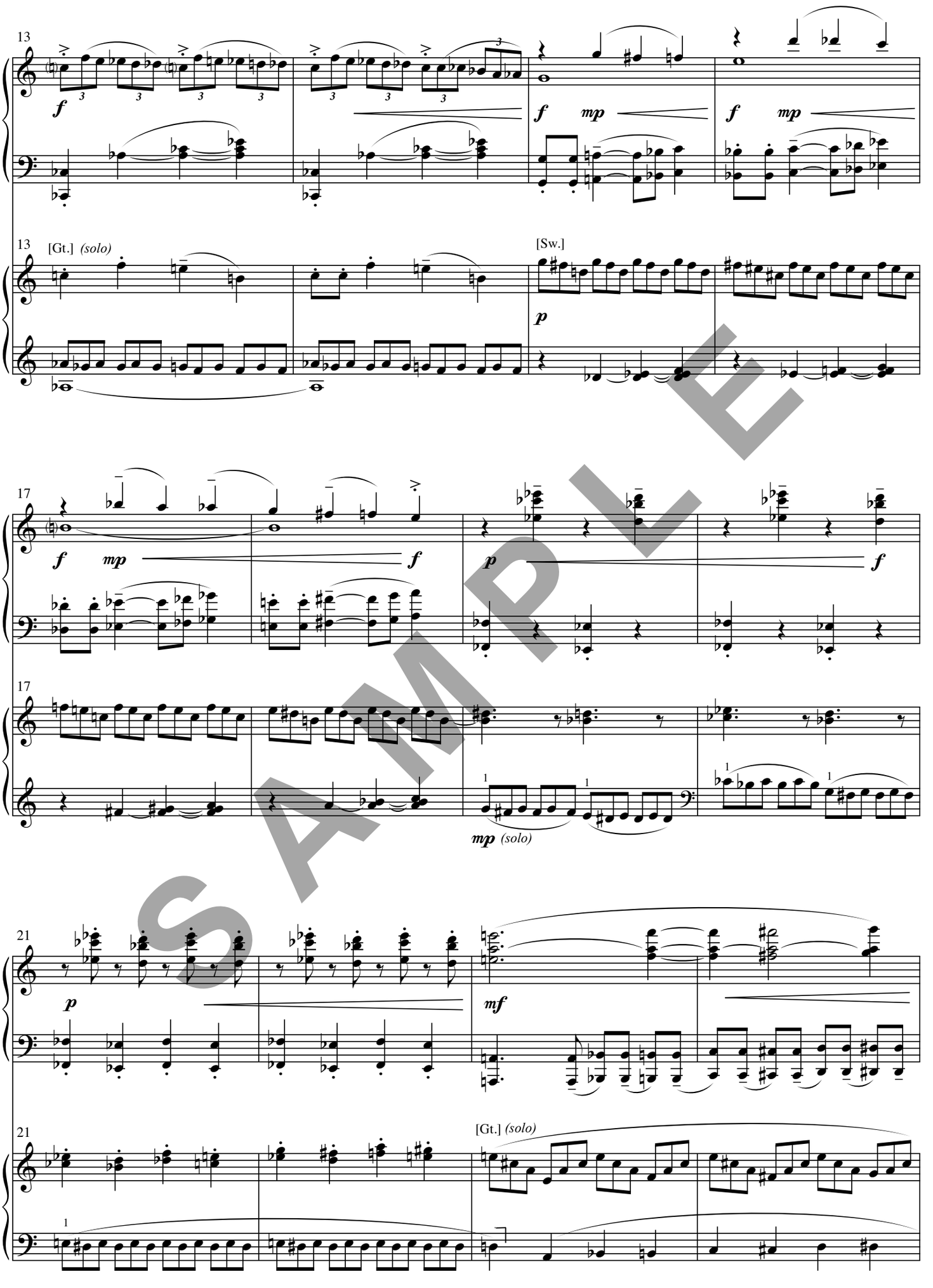


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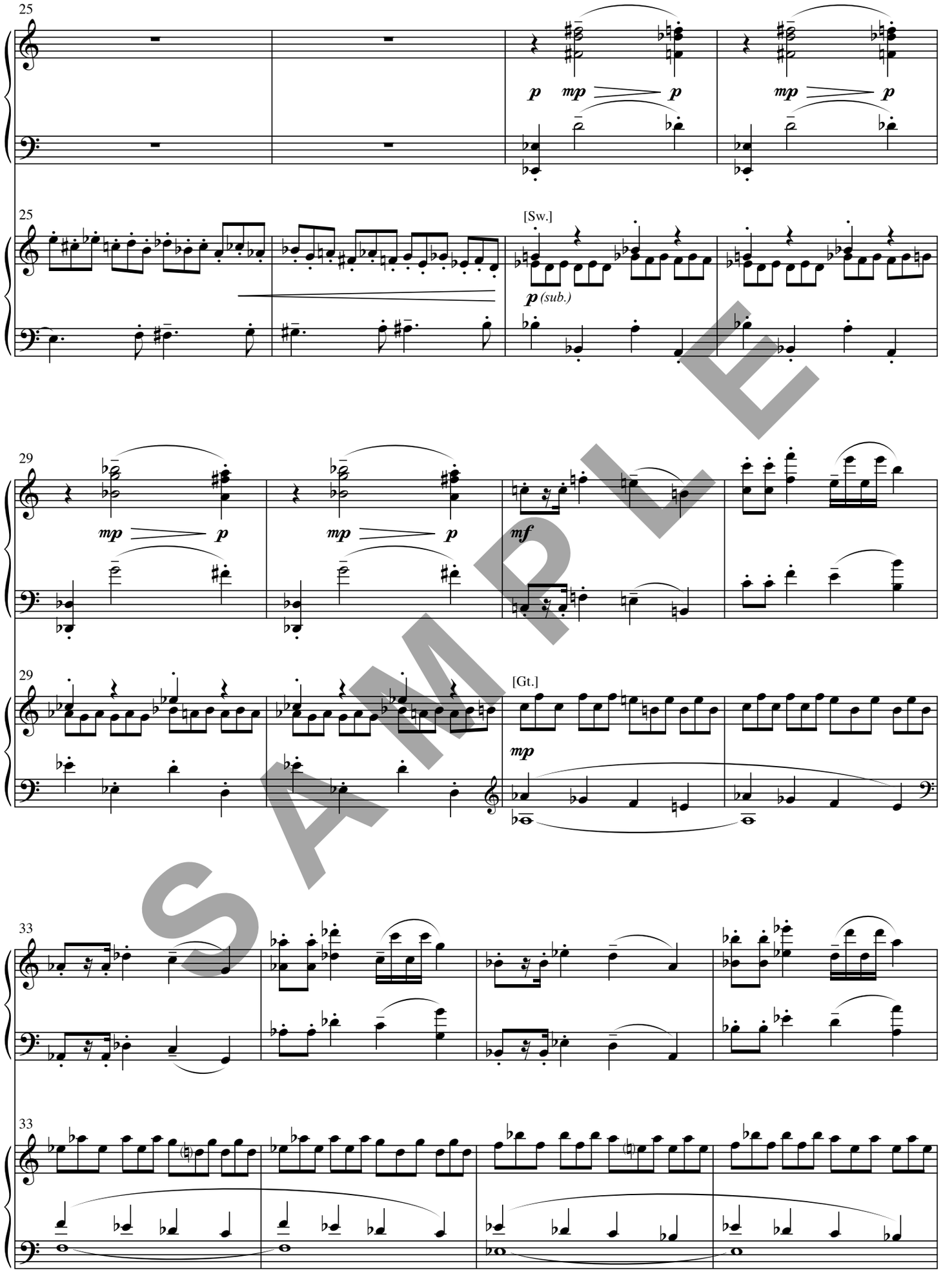


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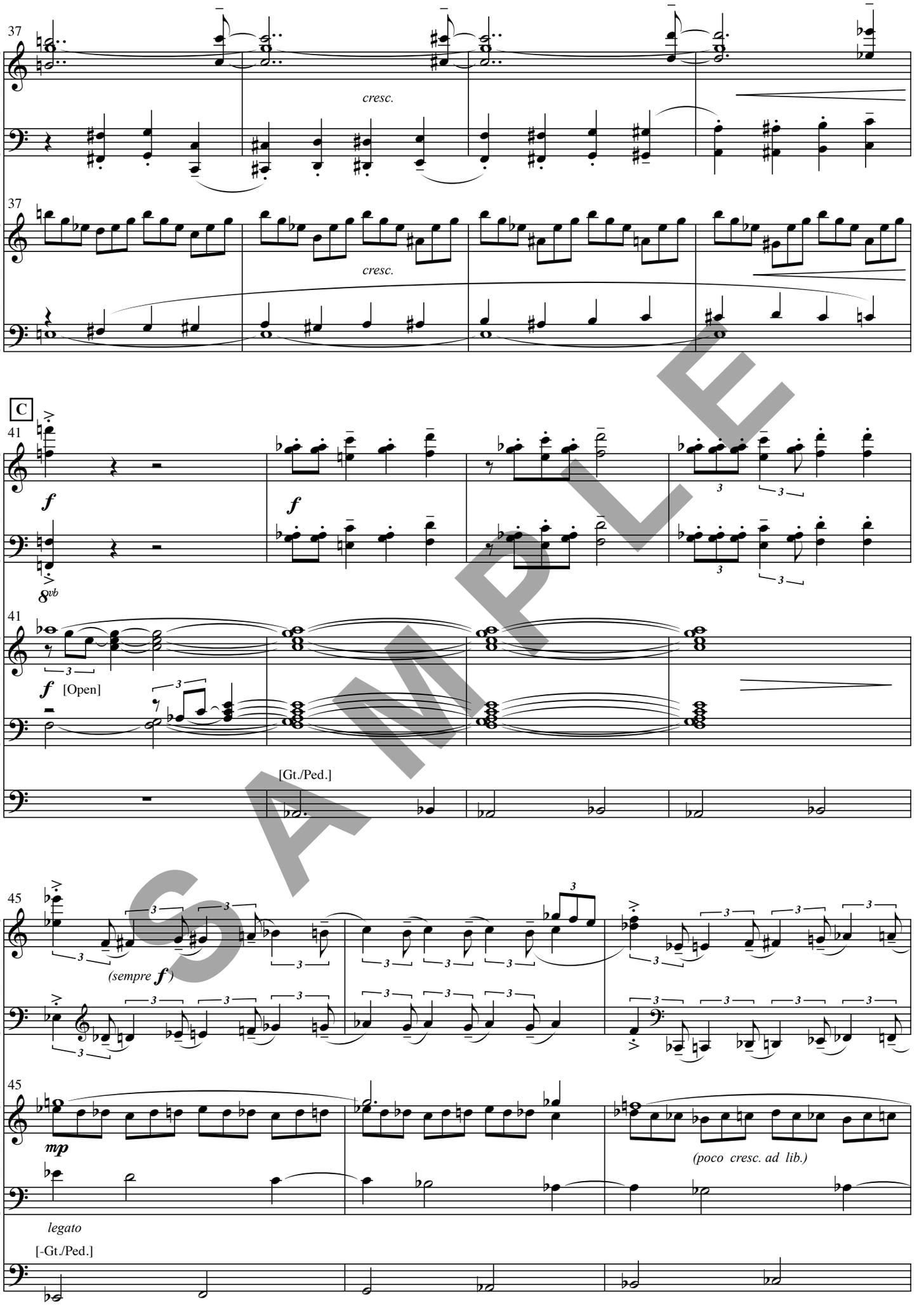
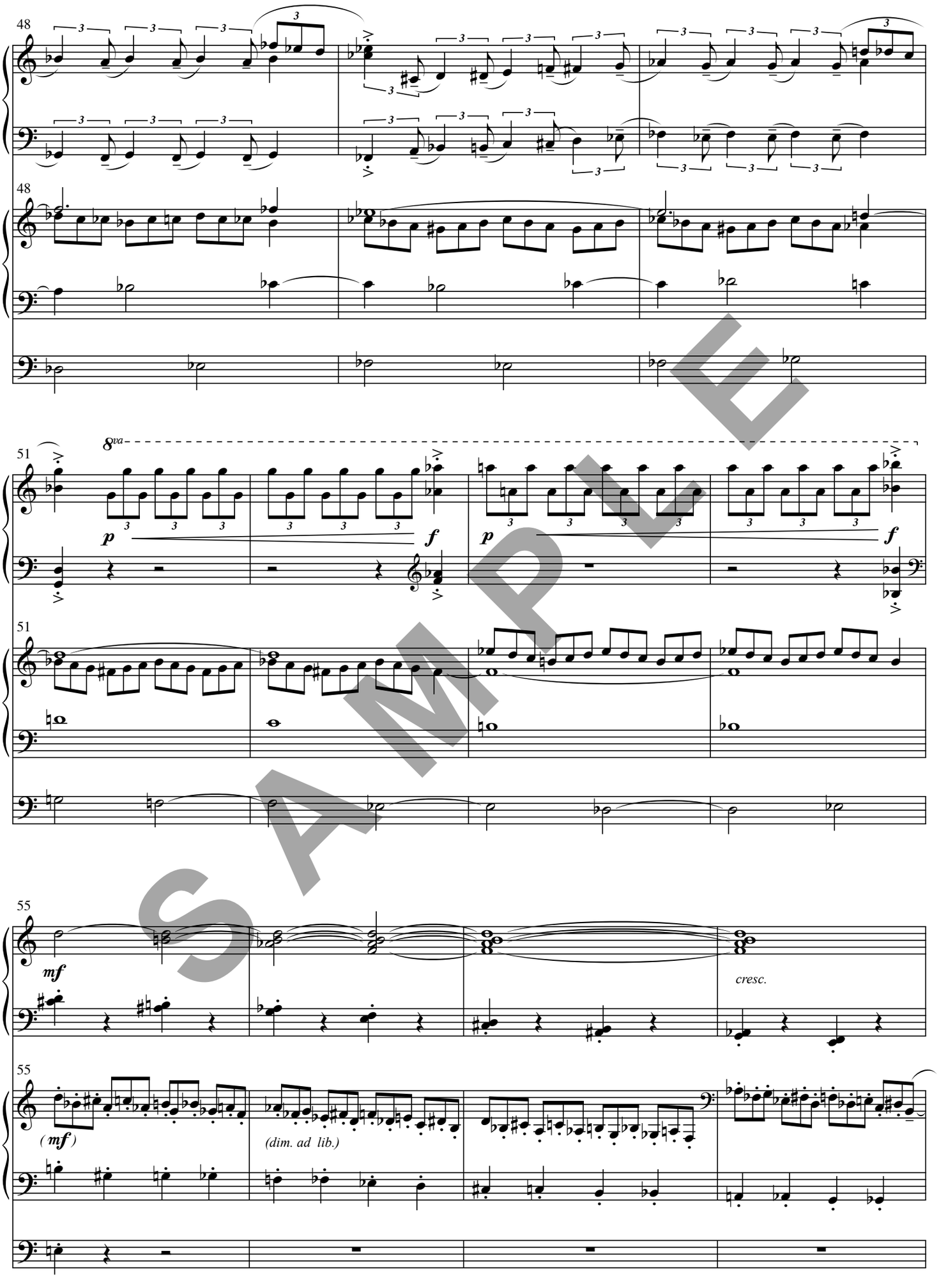

37
cresc.
37
cresc.
C
41
f
8vb
41
f [Open]
[Gt./Ped.]
45
(sempre f)
45
mp
(poco cresc. ad lib.)
legato
[-Gt./Ped.]

SAMPLE

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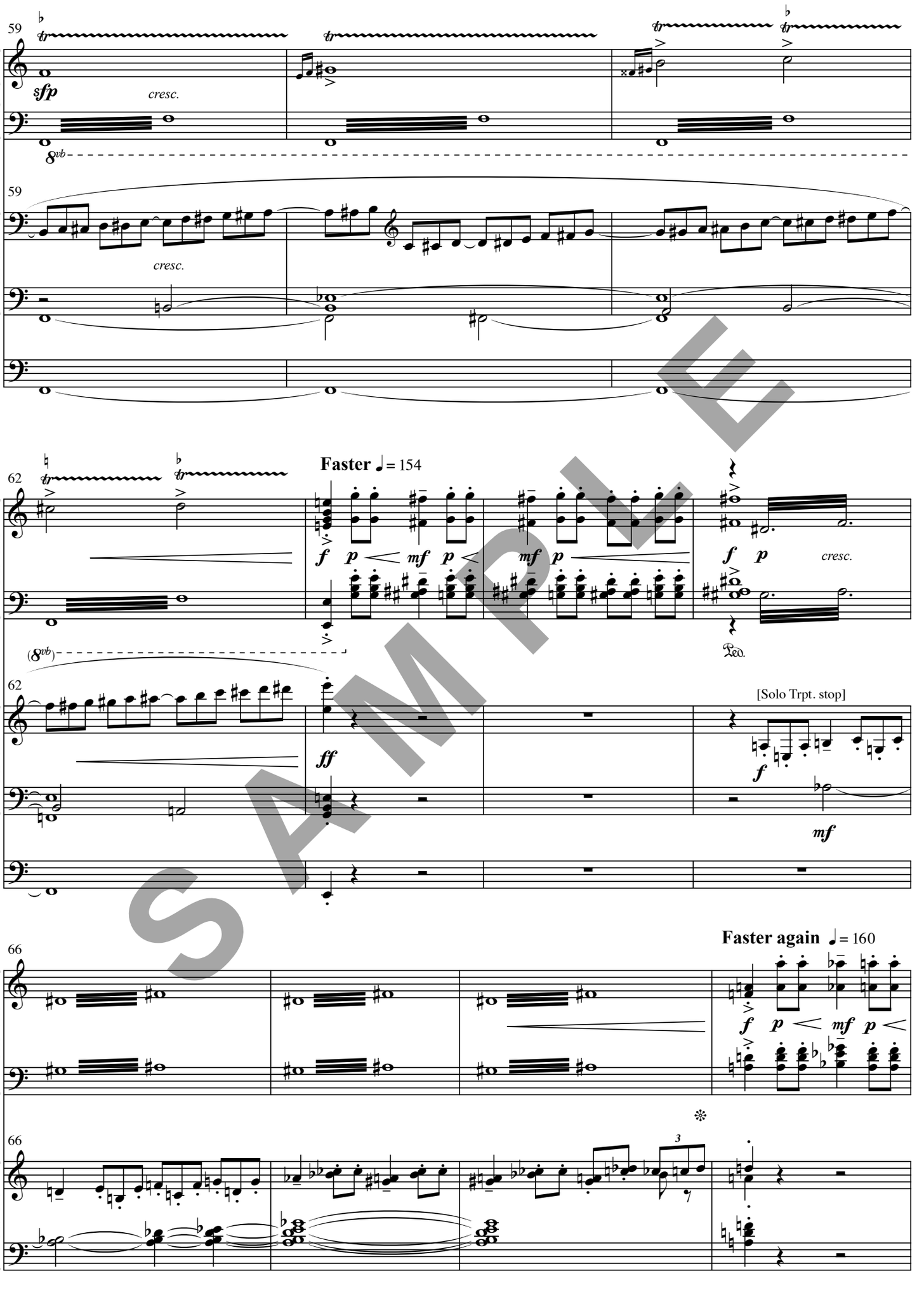
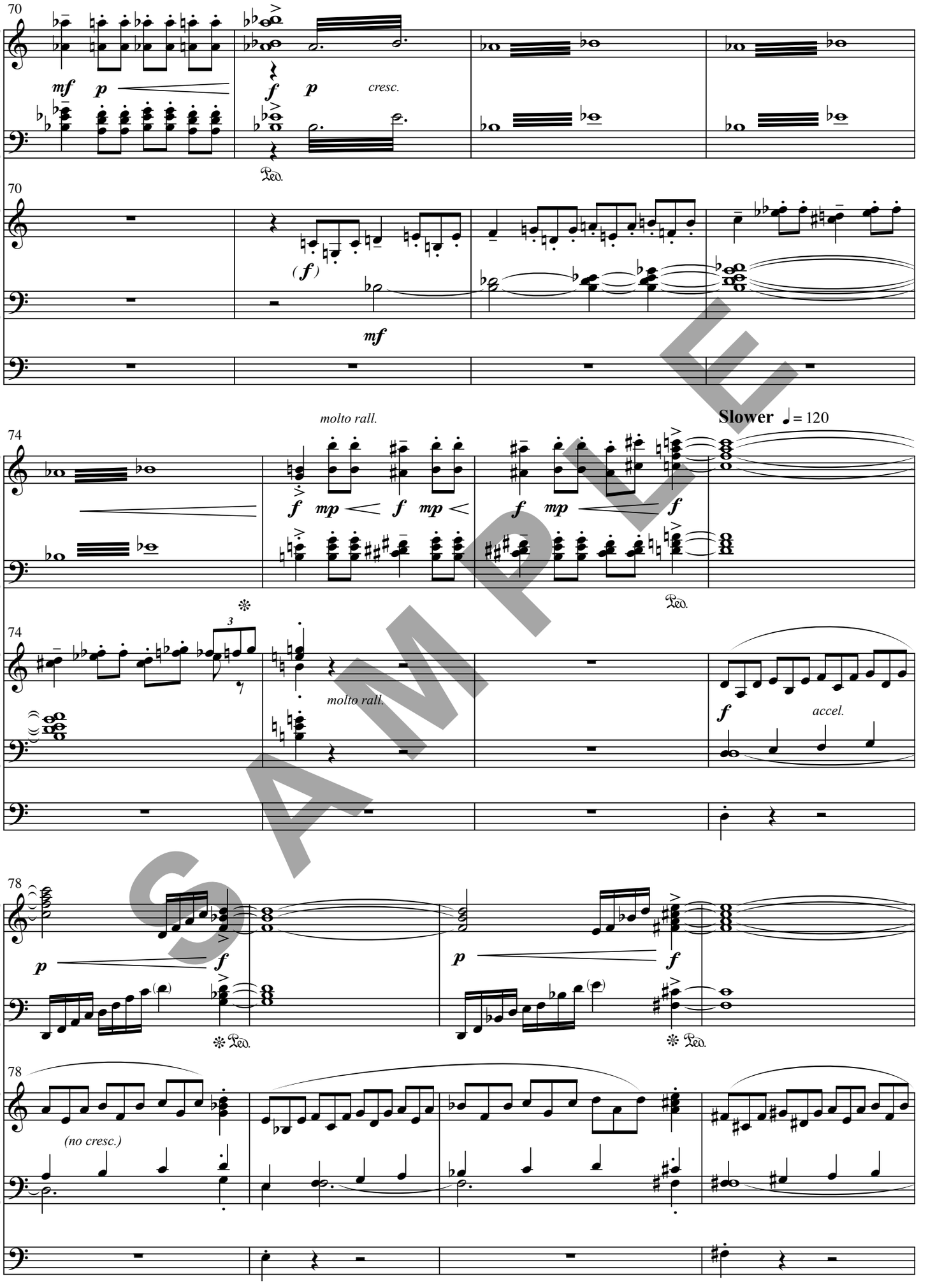
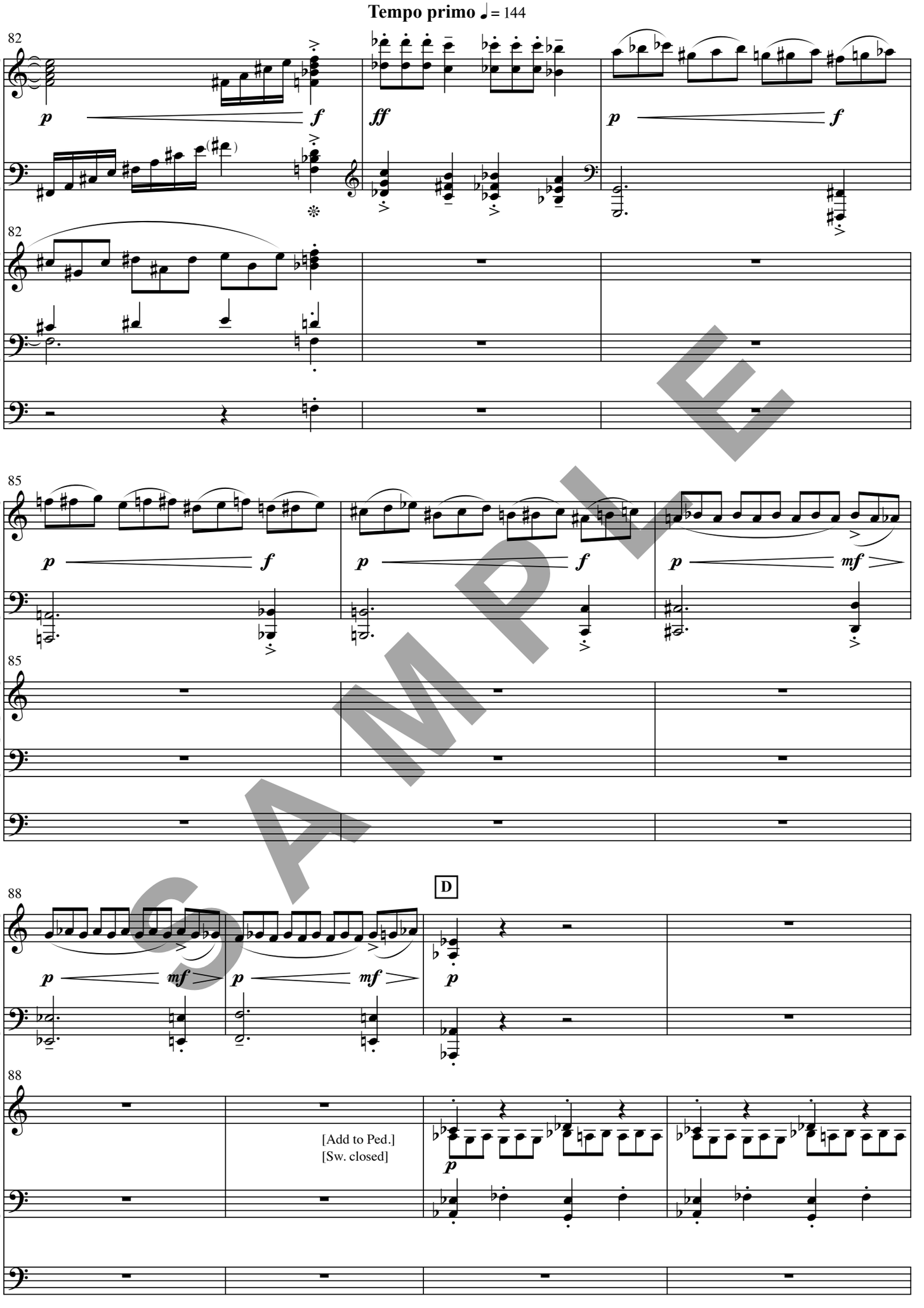

59
sfp
cresc.
8vb
59
cresc.
62
Faster ♩ = 154
f p mf p
mf p
f p
cresc.
Ped.
(8vb)
62
ff
[Solo Trpt. stop]
f
mf
66
Faster again ♩ = 160
f p mf p
66
3

SAMPLE


70
mf
p
f
p
cresc.
Ped.
70
(f)
mf
molto rall.
Slower ♩= 120
74
f
mp
f
mp
f
mp
f
Ped.
74
molto rall.
f
accel.
78
p
f
p
f
Ped.
Ped.
78
(no cresc.)

SAMPLE

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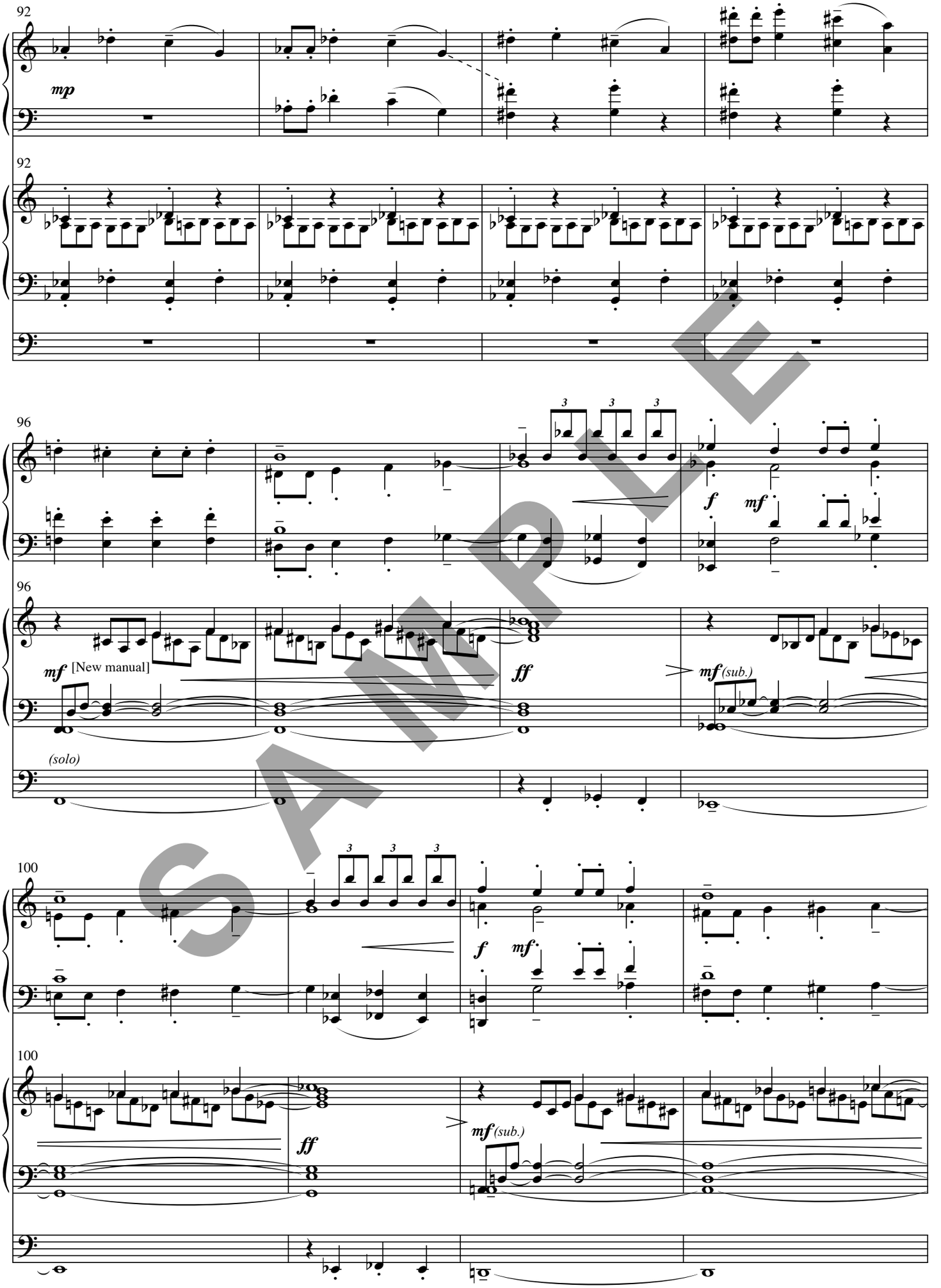
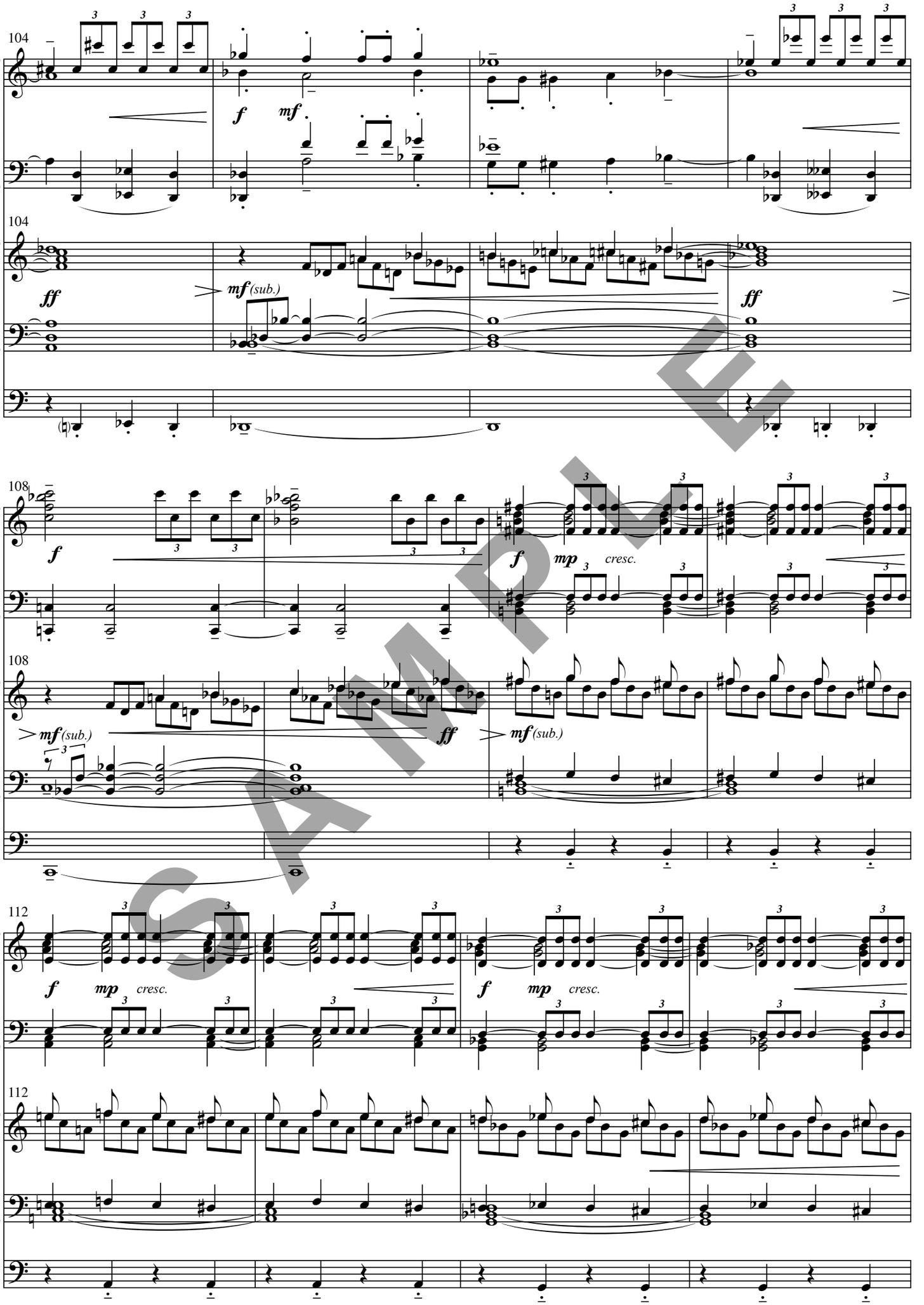
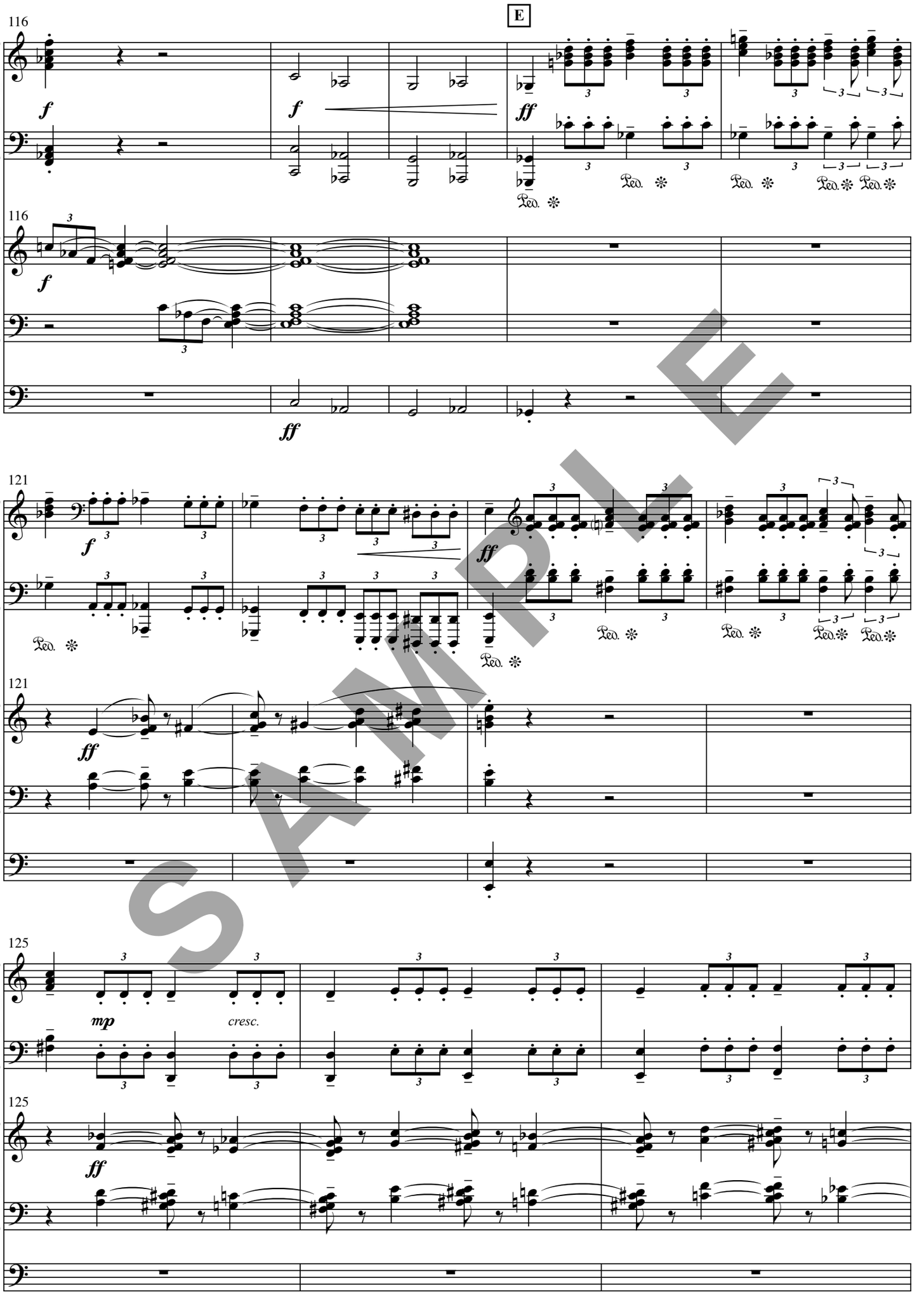

92
mp
92
96
f
mf
96
mf [New manual]
ff
mf (sub.)
(solo)
100
f
mf
100
ff
mf (sub.)

SAMPLE


104
f
mf
104
ff
mf (sub.)
ff
108
f
f
mp
cresc.
108
mf (sub.)
ff
mf (sub.)
112
f
mp
cresc.
f
mp
cresc.
112

SAMPLE

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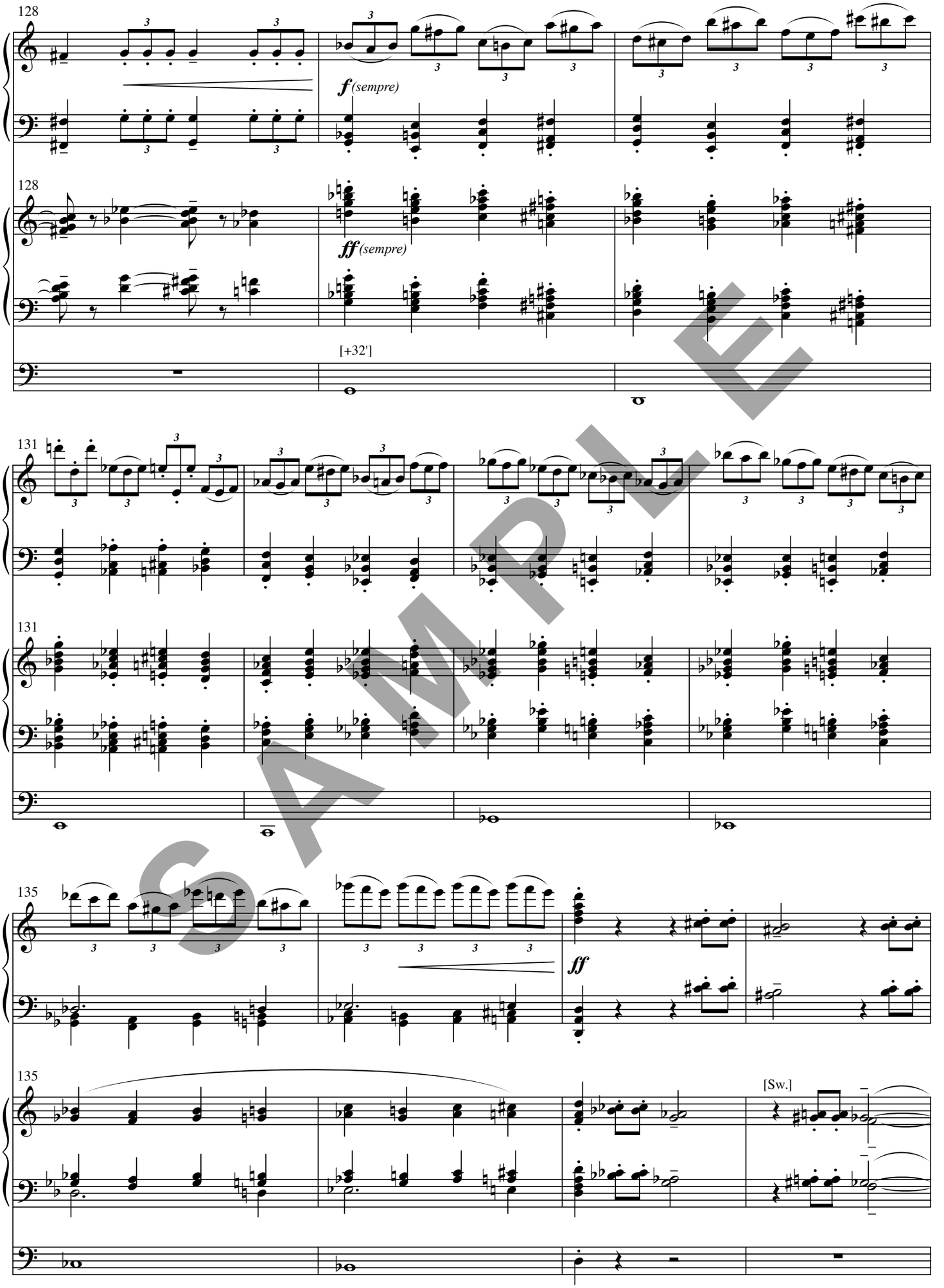


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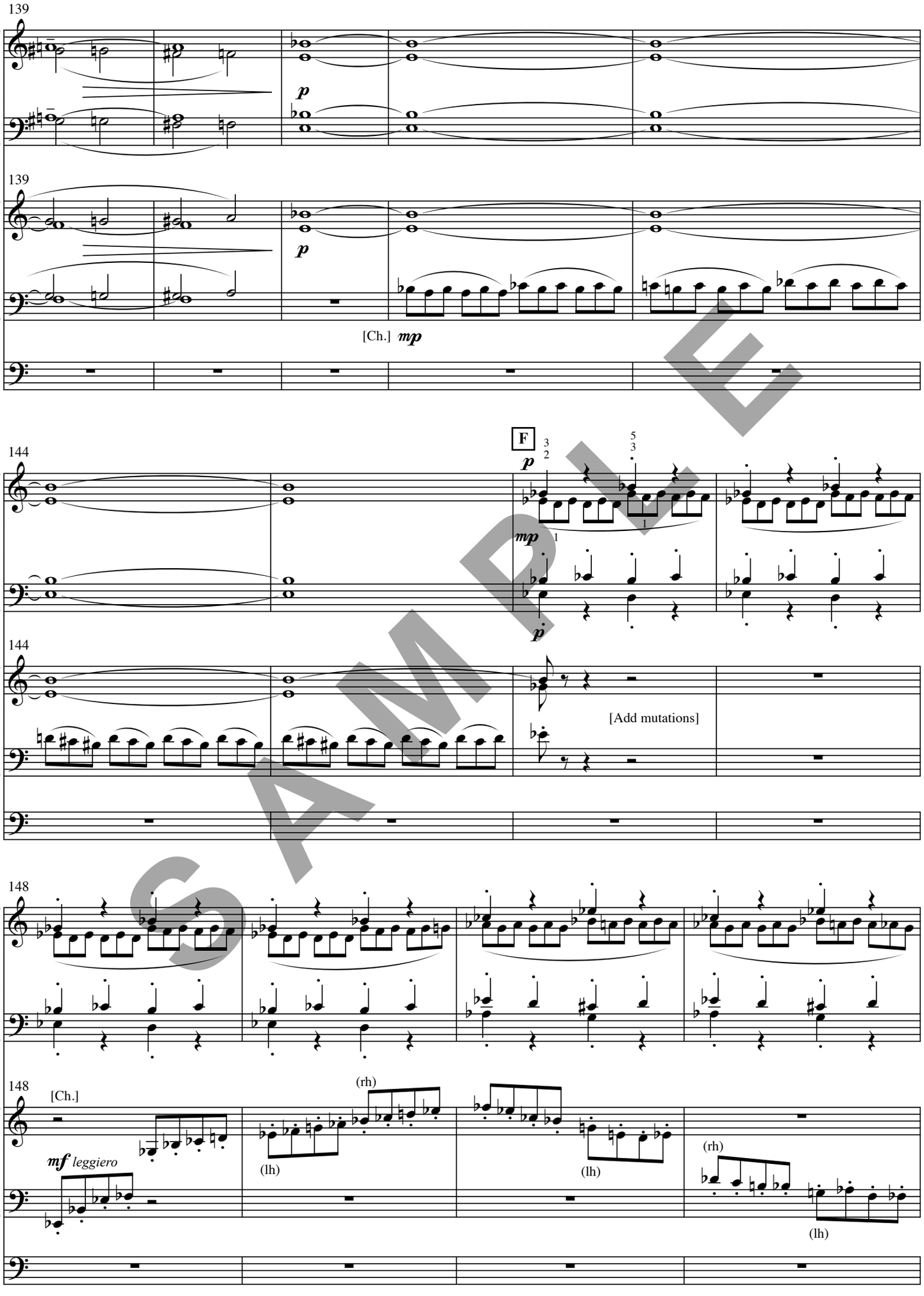
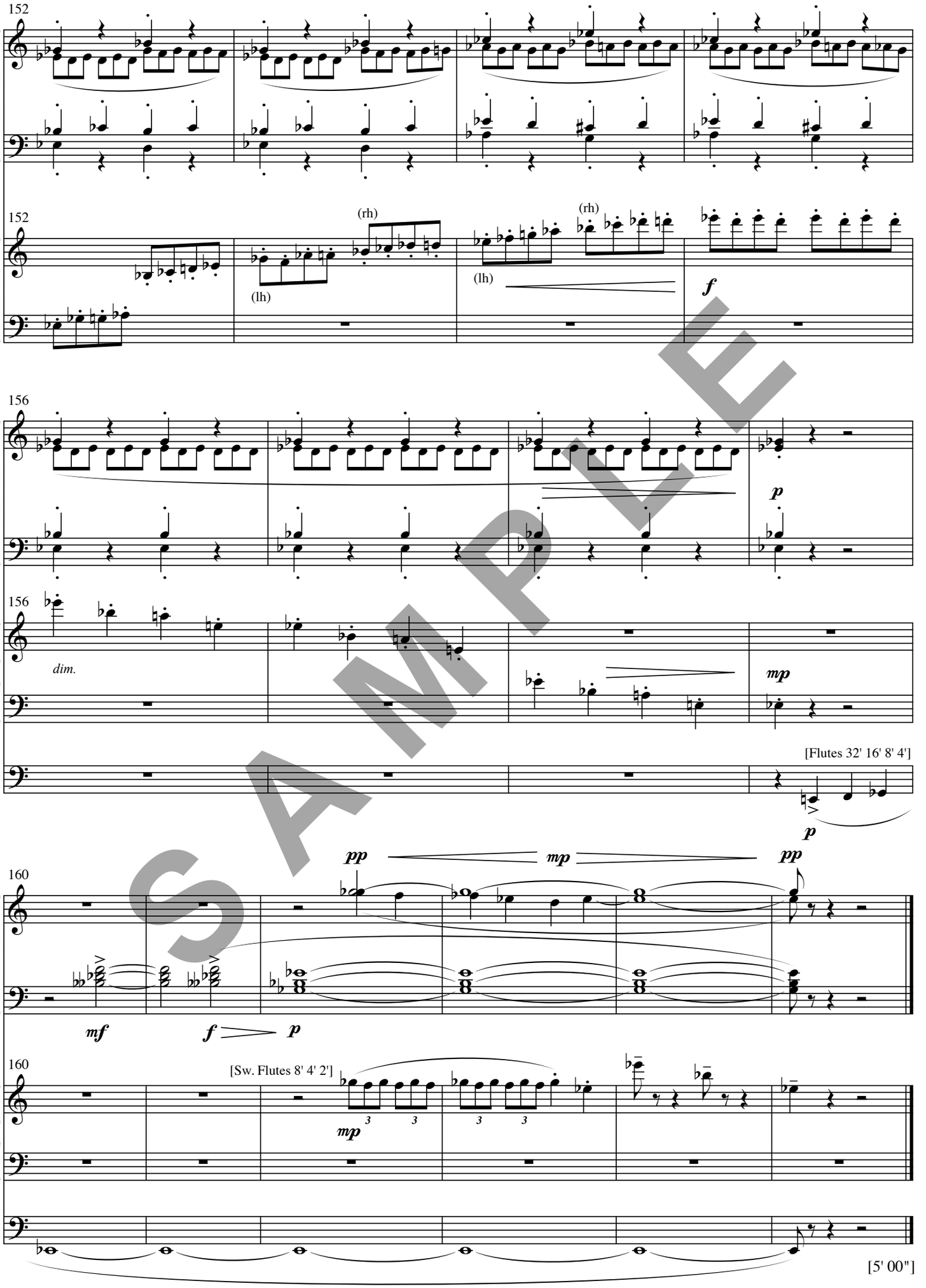
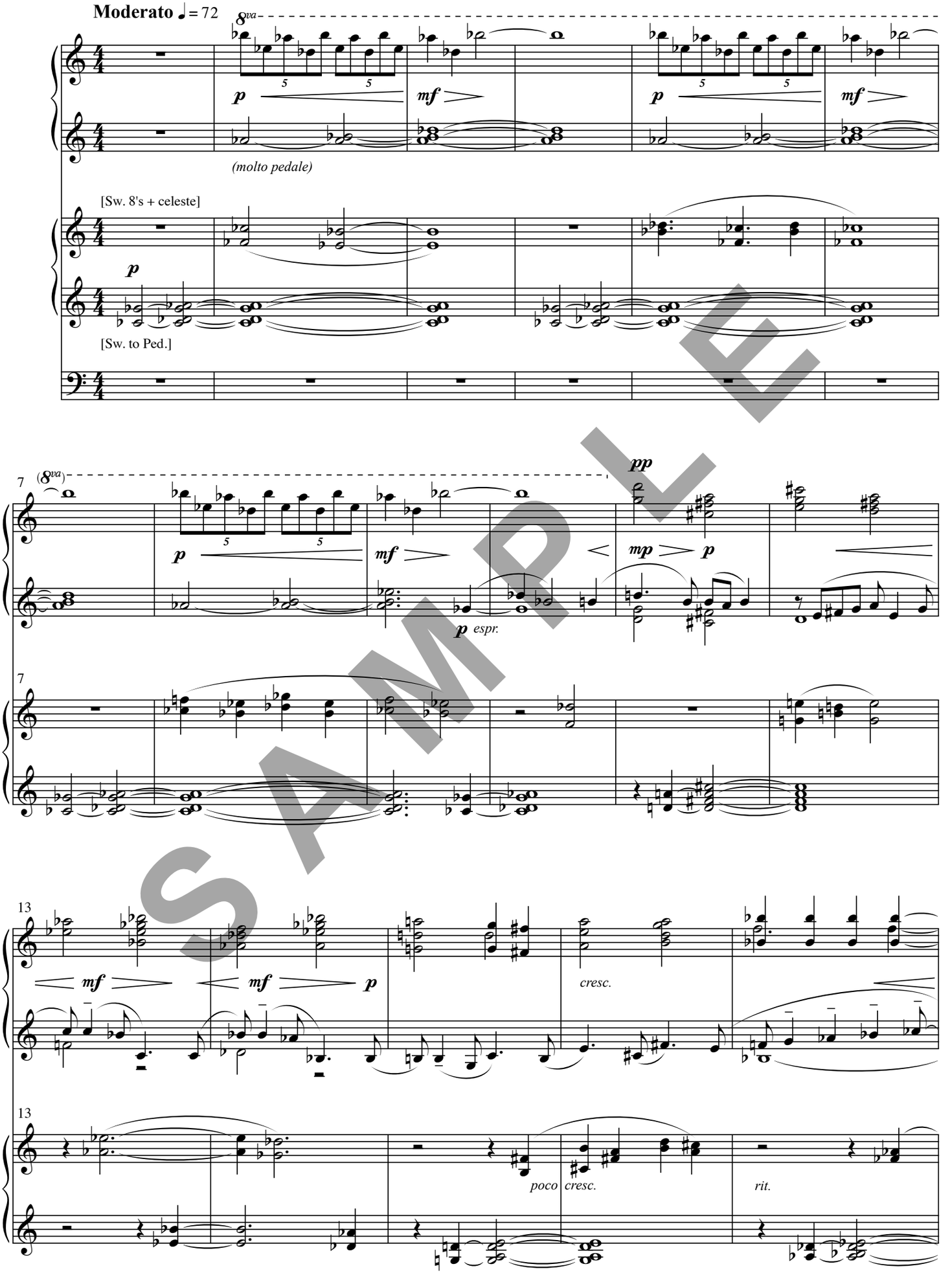

139
p
139
p
[Ch.] mp
144
F
p
mp
p
144
[Add mutations]
148
148
[Ch.]
mf leggiero
(rh)
(lh)
(lh)
(rh)
(lh)

SAMPLE


152
(rh)
(lh)
(rh)
(lh)
f
156
p
dim.
mp
[Flutes 32' 16' 8' 4']
p
160
pp
mp
pp
mf
f
p
[Sw. Flutes 8' 4' 2']
mp
[5' 00"]

SAMPLE

# III. Windows

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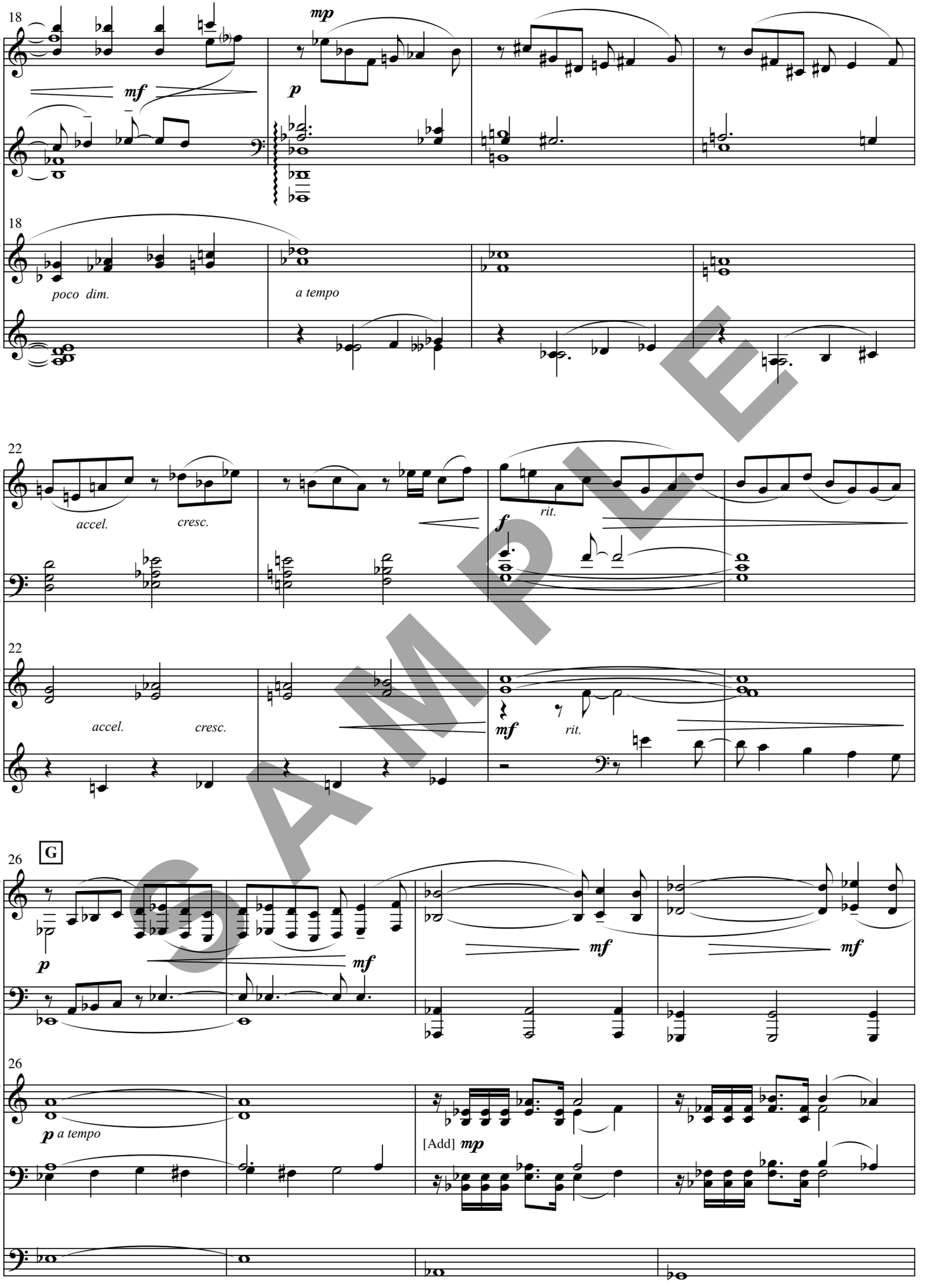
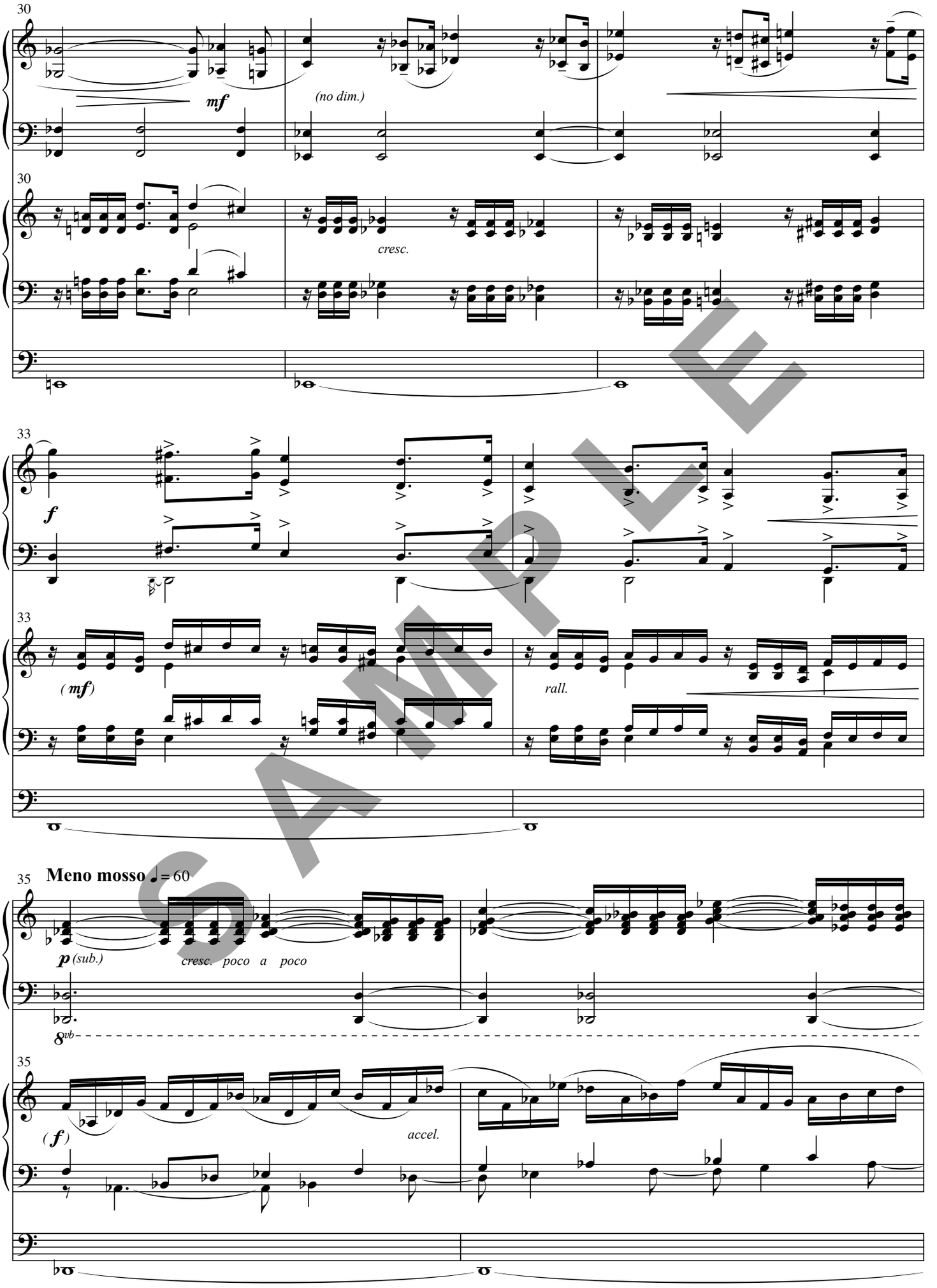
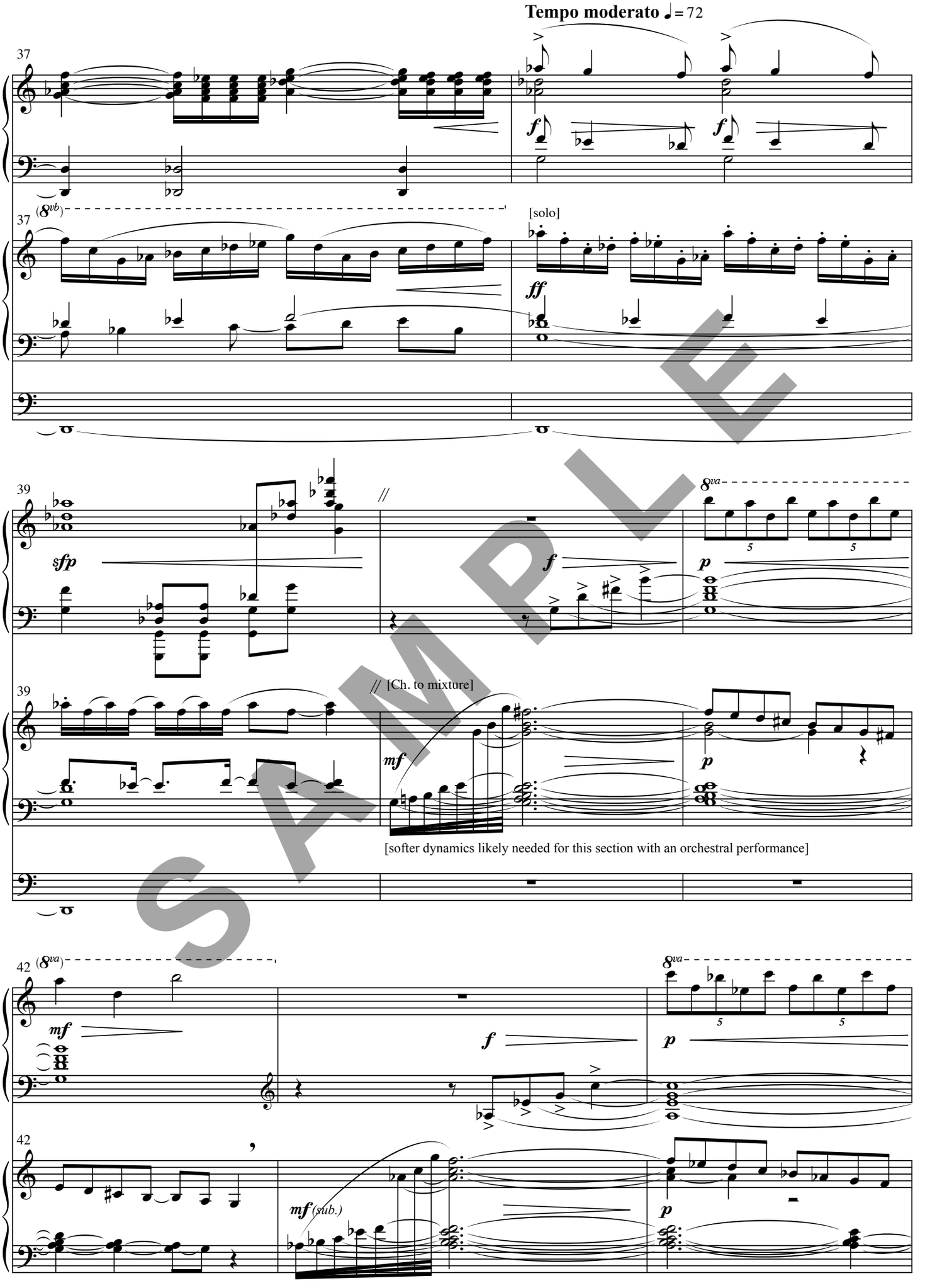


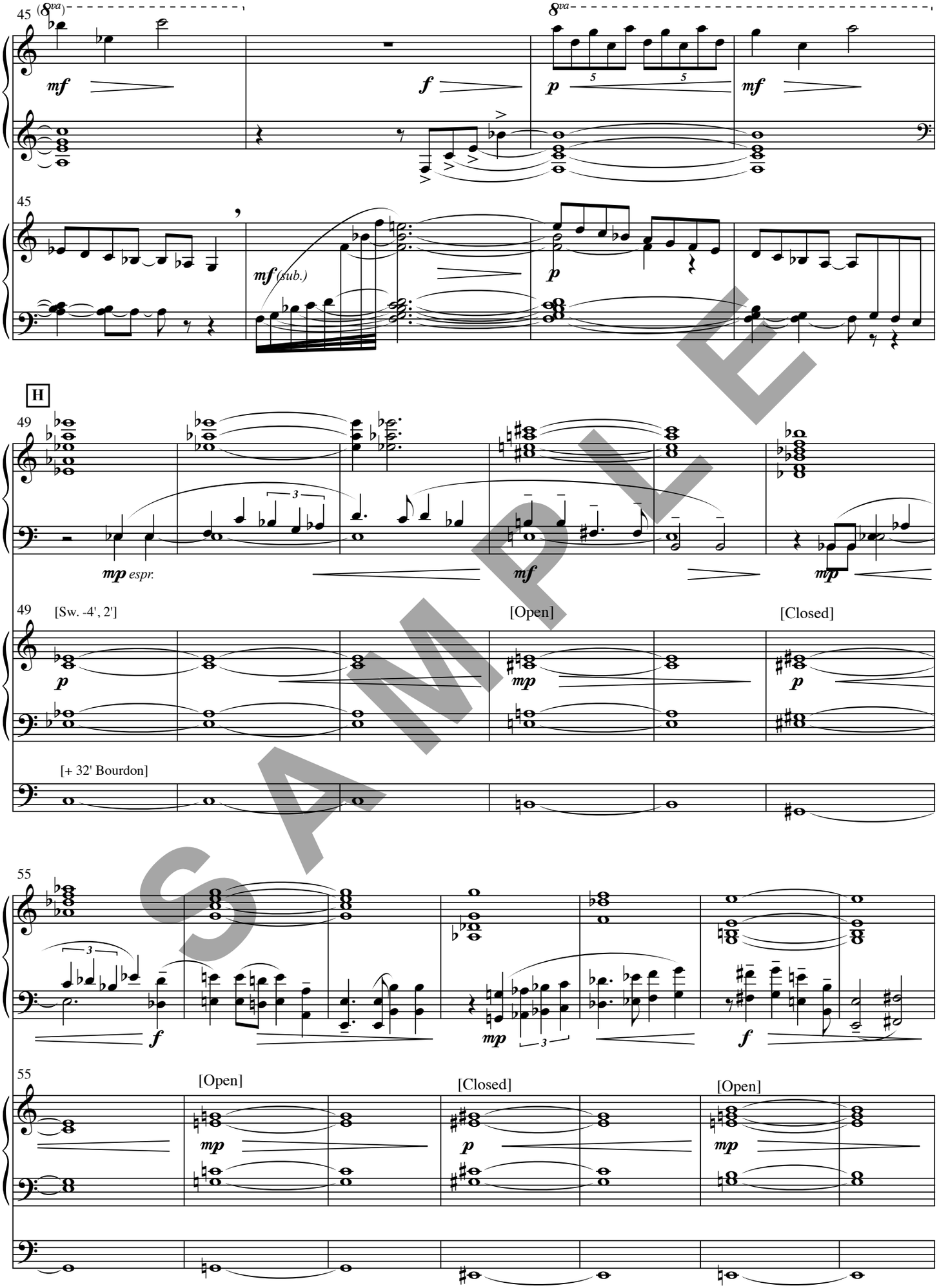

SAMPLE


30
mf
(no dim.)
cresc.
33
f
( mf)
rall.
35
Meno mosso ♩ = 60
p (sub.)
cresc. poco a poco
8vb
( f )
accel.

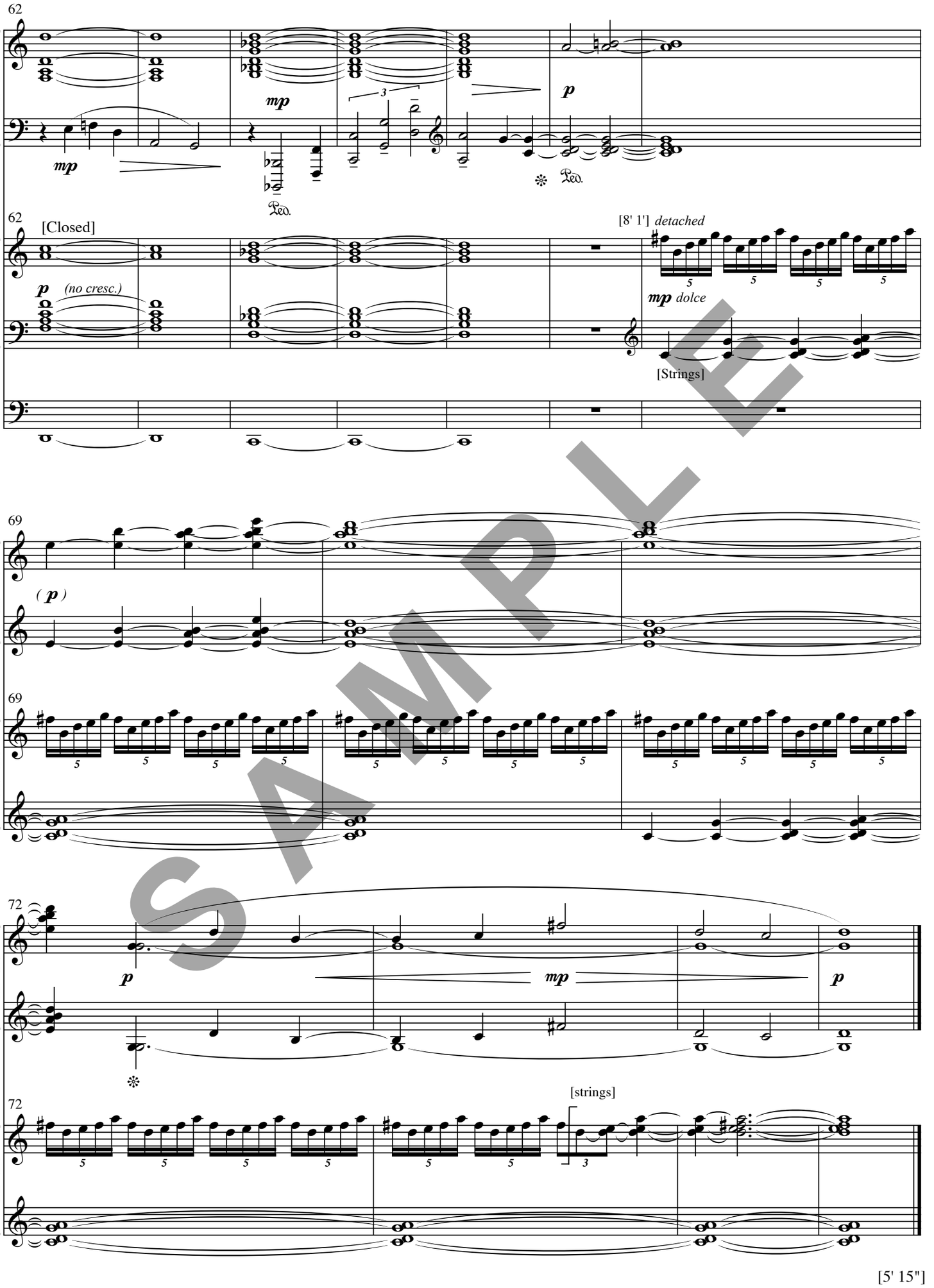
SAMPLE


Tempo moderato ♩= 72
37
(8vb)
[solo]
ff
39
sfp
f
8va
p
[Ch. to mixture]
mf
[softer dynamics likely needed for this section with an orchestral performance]
42
(8va)
mf
f
p
mf (sub.)

SAMPLE

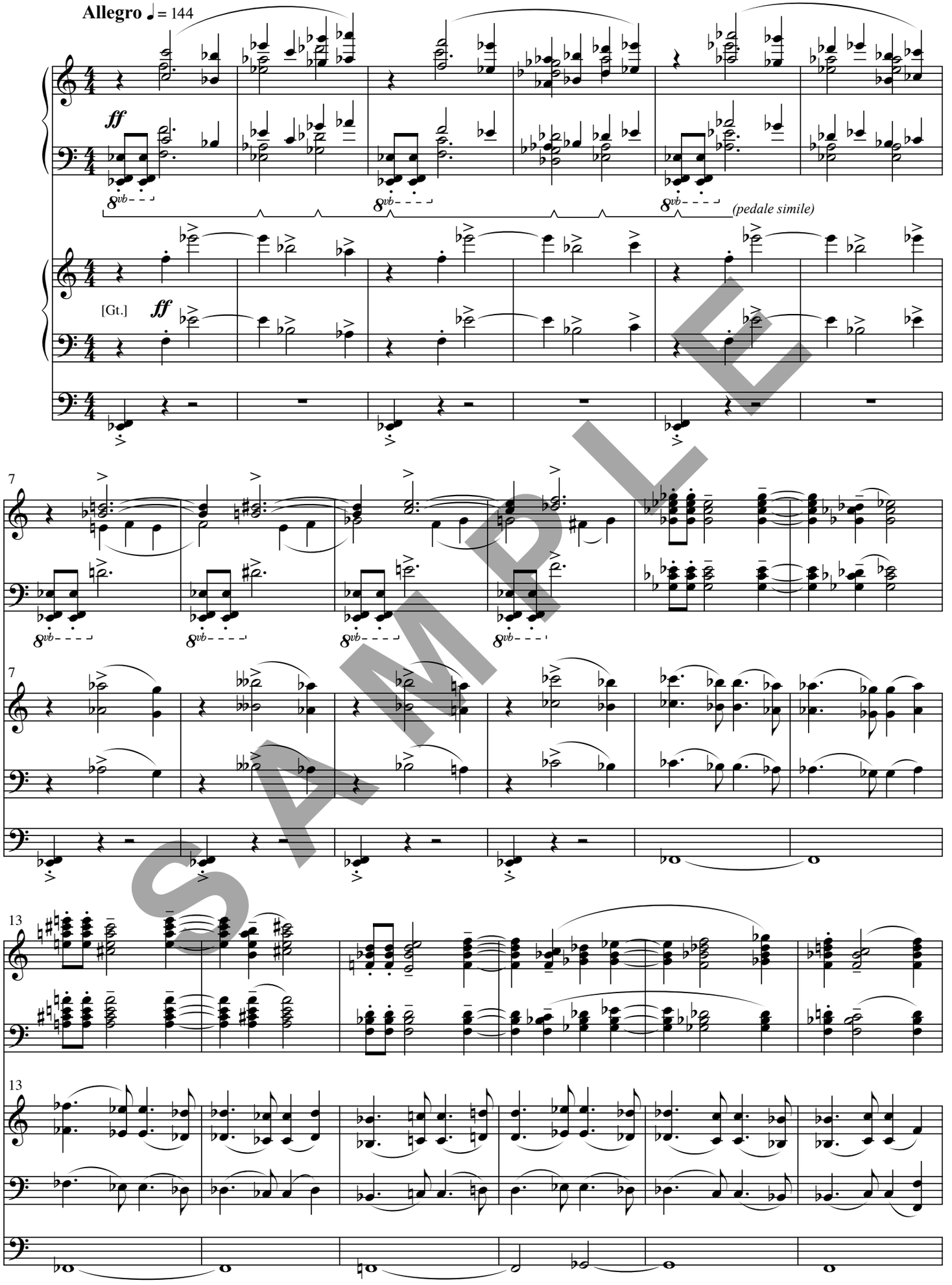

45
(8va)
8va
mf
f
p
mf
mf (sub.)
p
H
49
mp espr.
mf
mp
[Sw. -4', 2']
[Open]
[Closed]
p
mp
p
[+ 32' Bourdon]
55
f
mp
f
[Open]
[Closed]
[Open]
mp
p
mp

SAMPLE


62
mp
p
Ped.
62
[Closed]
p
(no cresc.)
[8' 1'] detached
mp dolce
[Strings]
69
( p )
69
72
p
mp
p
72
[strings]

SAMPLE

# IV. Flying Buttresses

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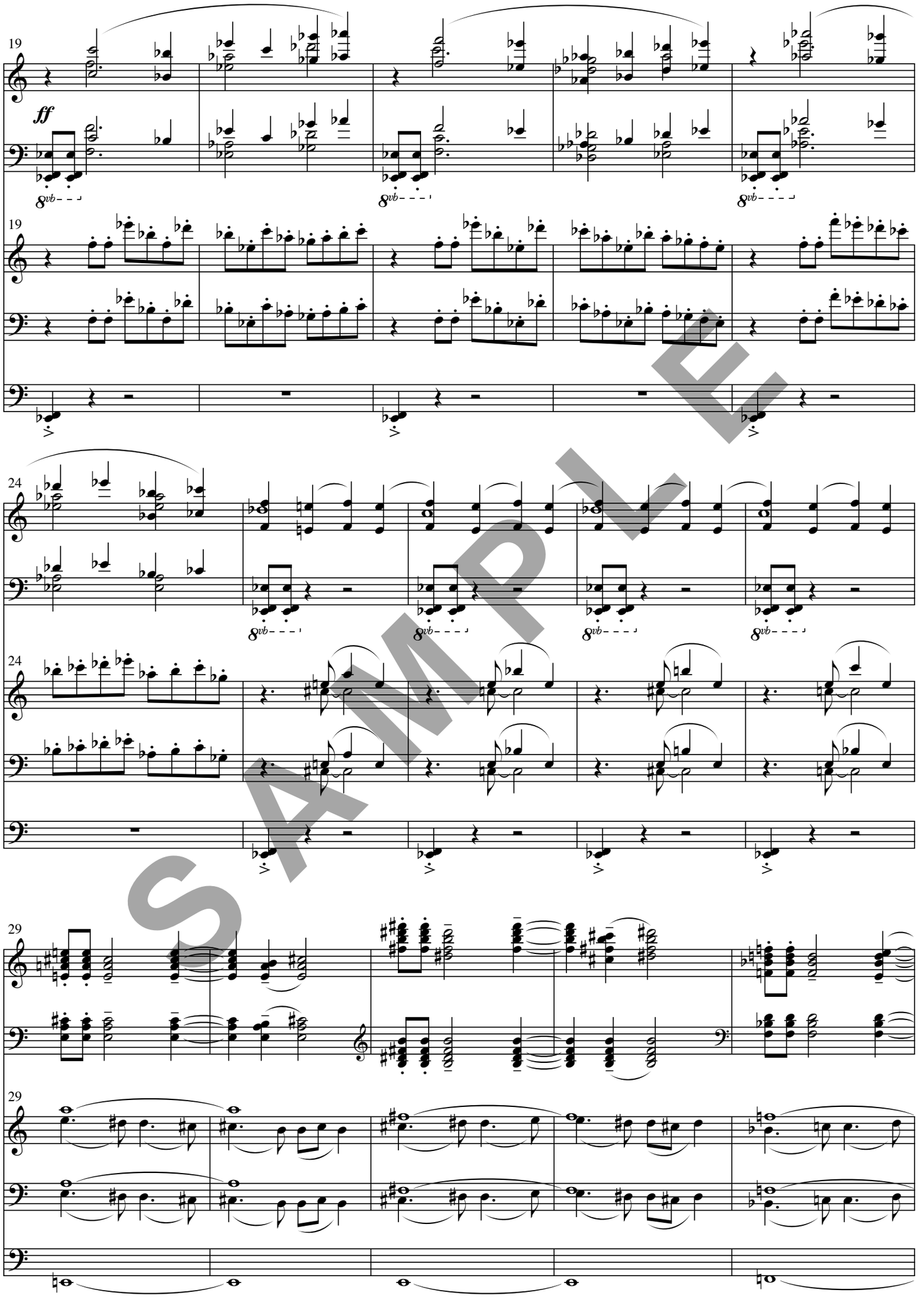


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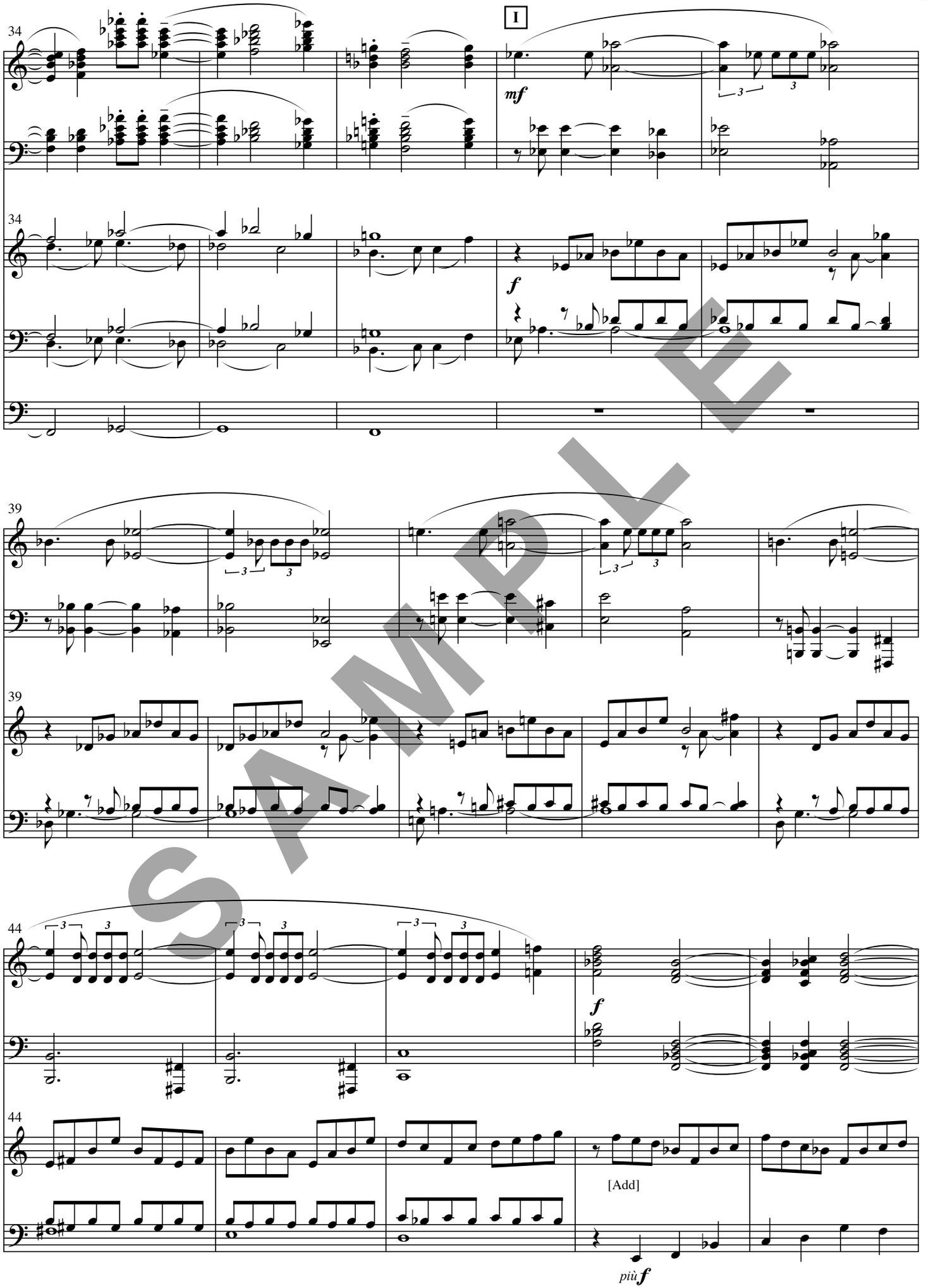
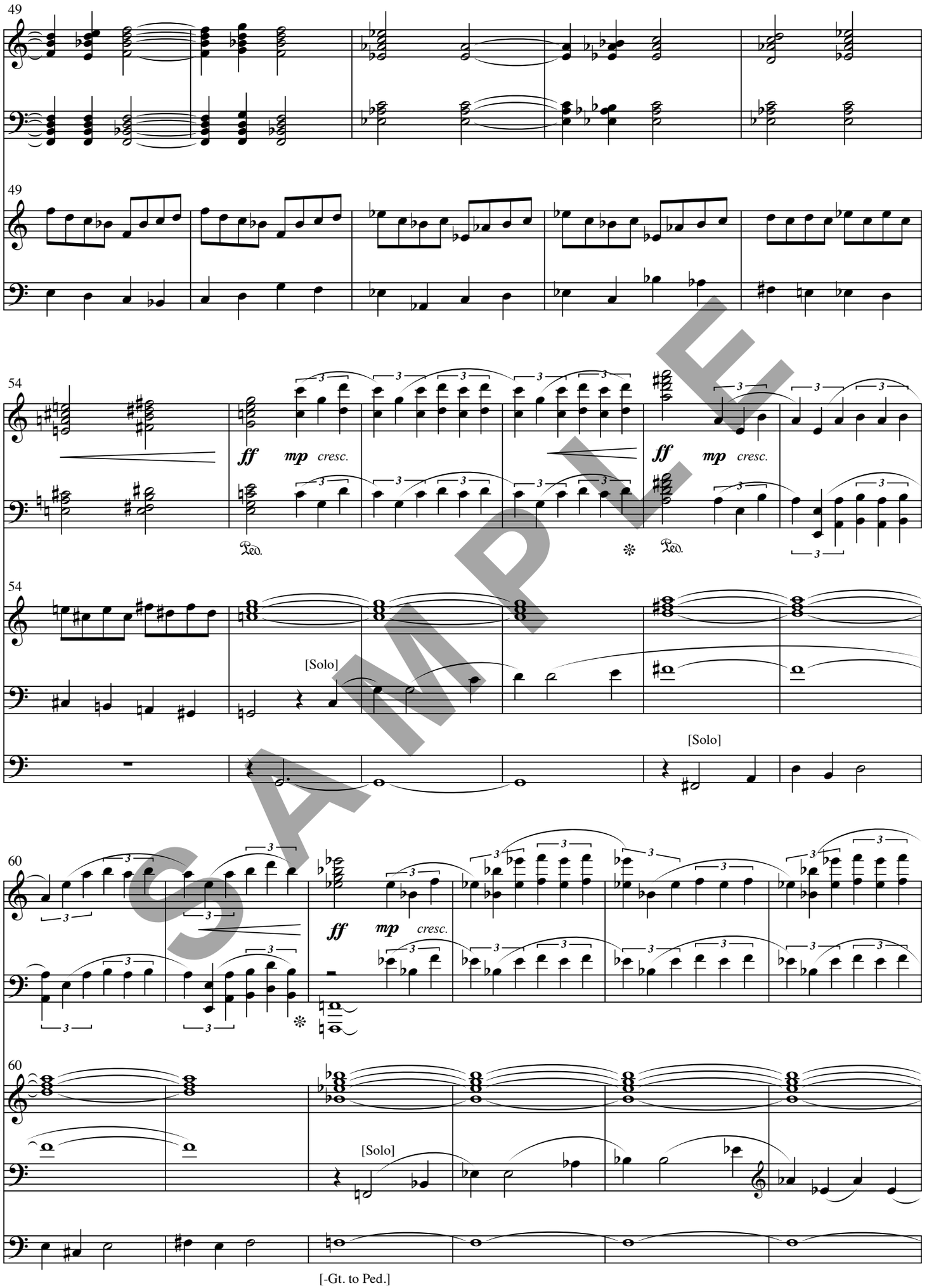
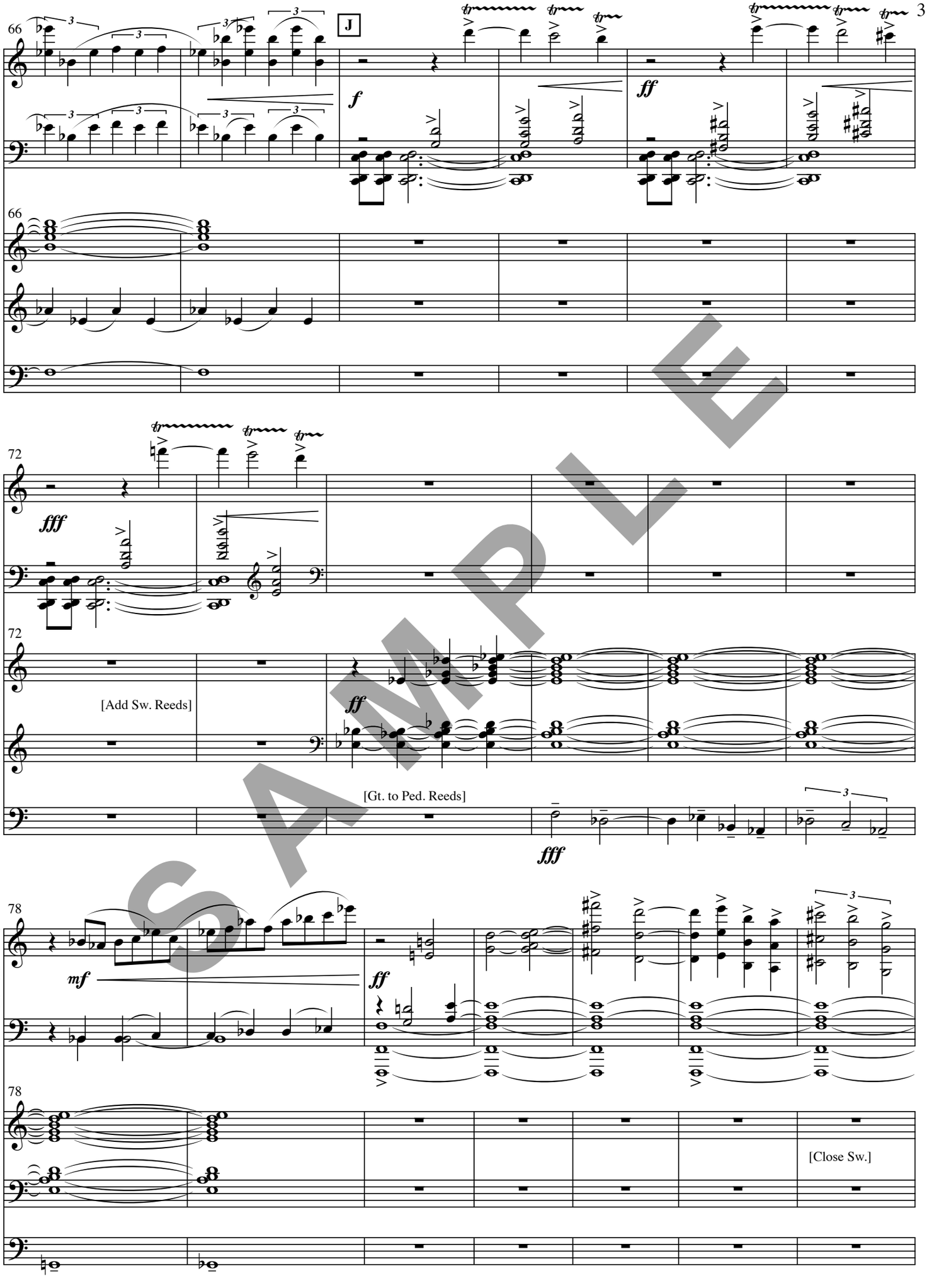


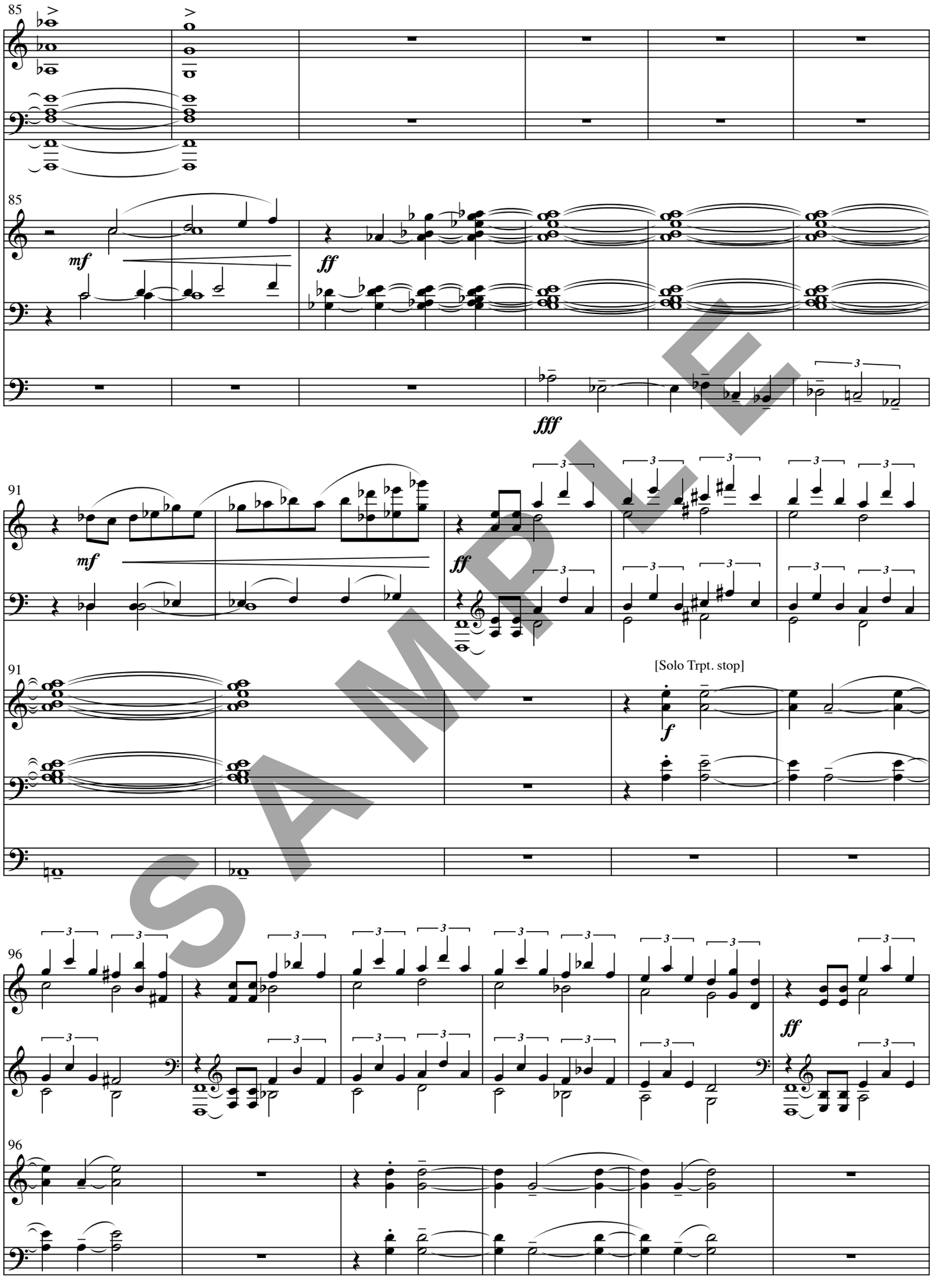

SAMPLE


49
49
54
ff
mp
cresc.
Ped.
54
[Solo]
[Solo]
60
ff
mp
cresc.
60
[Solo]
[-Gt. to Ped.]

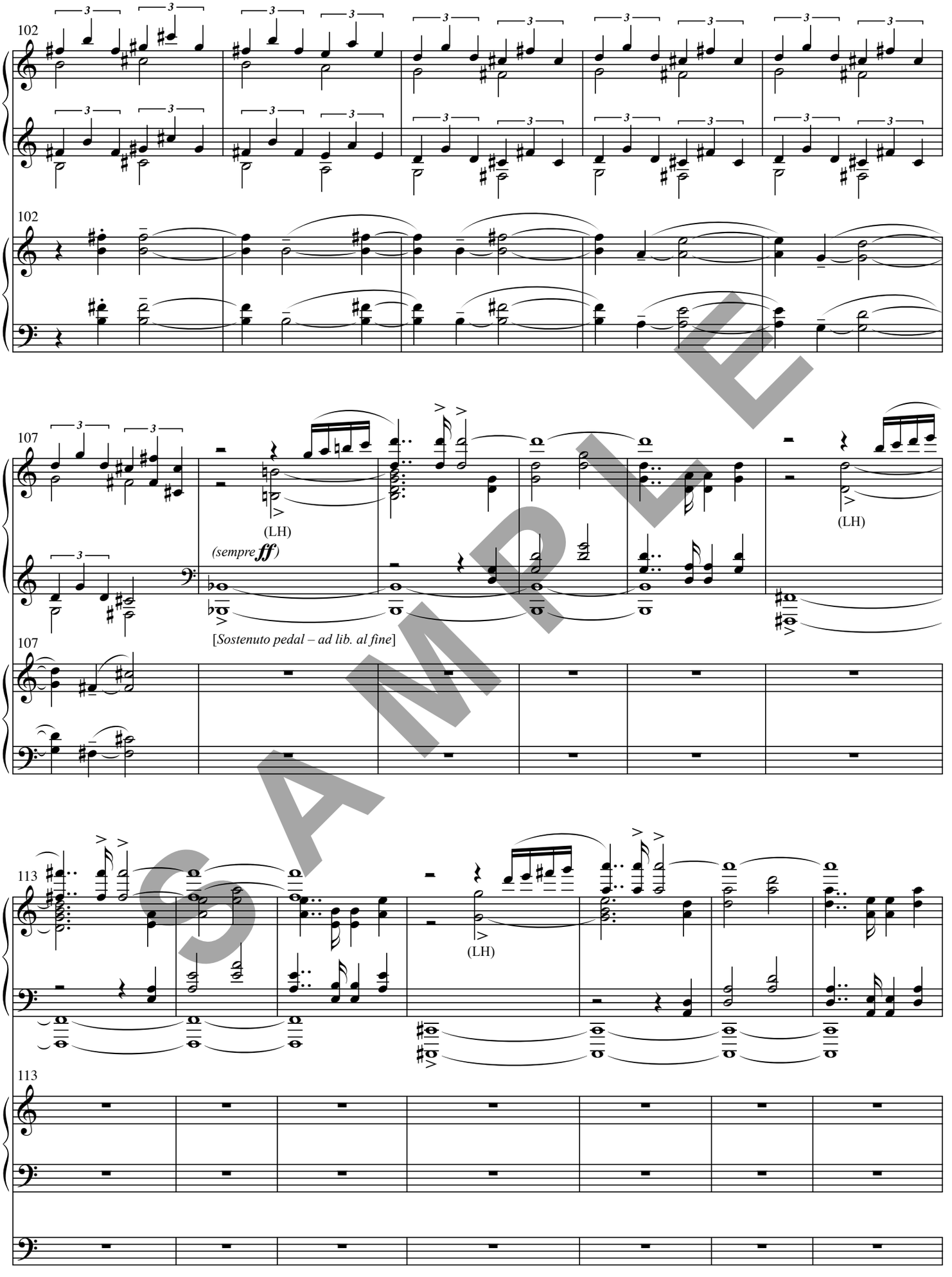
SAMPLE


66
J
f
ff
66
72
fff
72
[Add Sw. Reeds]
ff
[Gt. to Ped. Reeds]
fff
78
mf
ff
78
[Close Sw.]

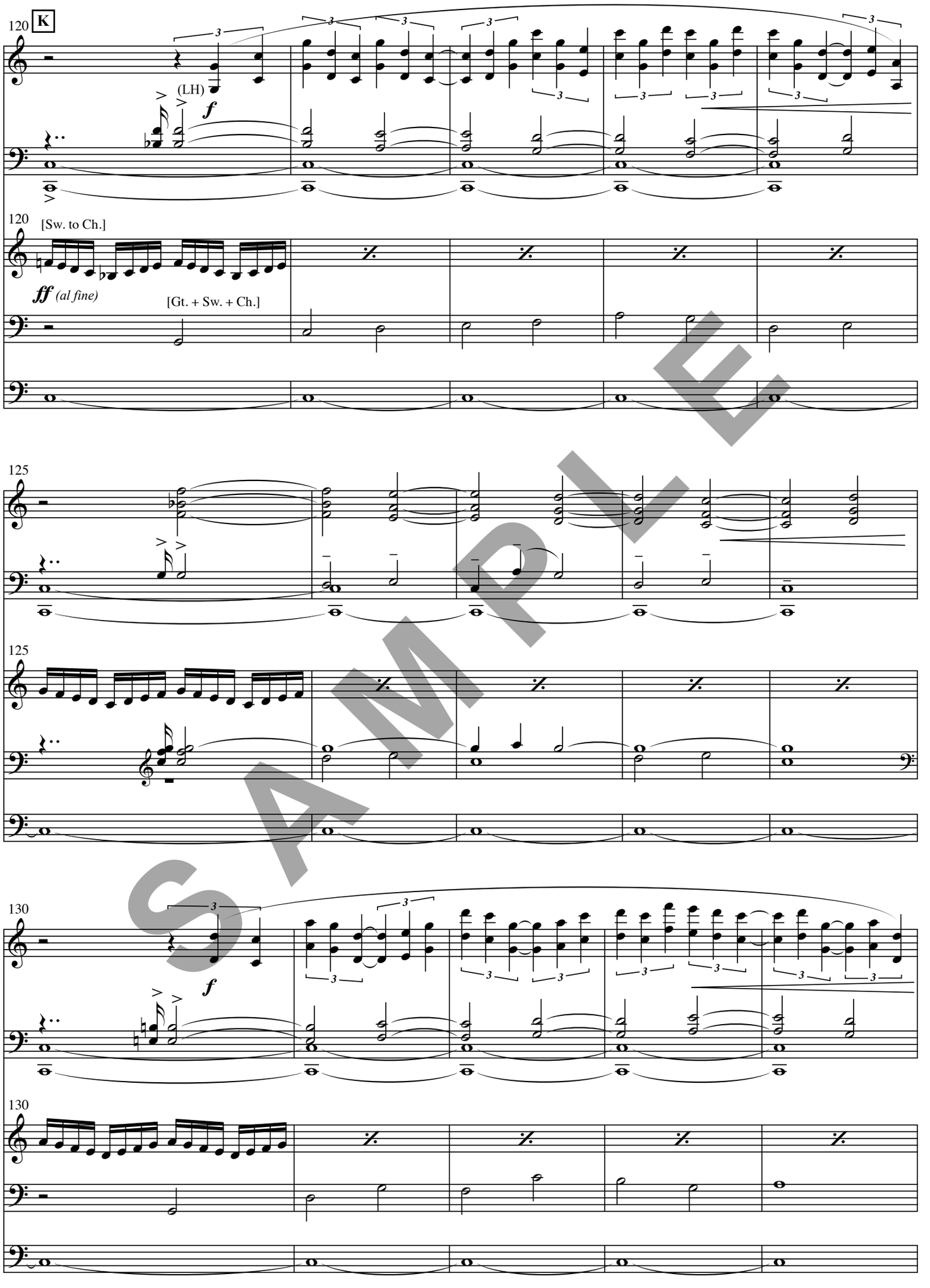
SAMPLE




SAMPLE


102
102
107
(LH)
(sempre ff)
[Sostenuto pedal – ad lib. al fine]
(LH)
107
113
(LH)
113

SAMPLE

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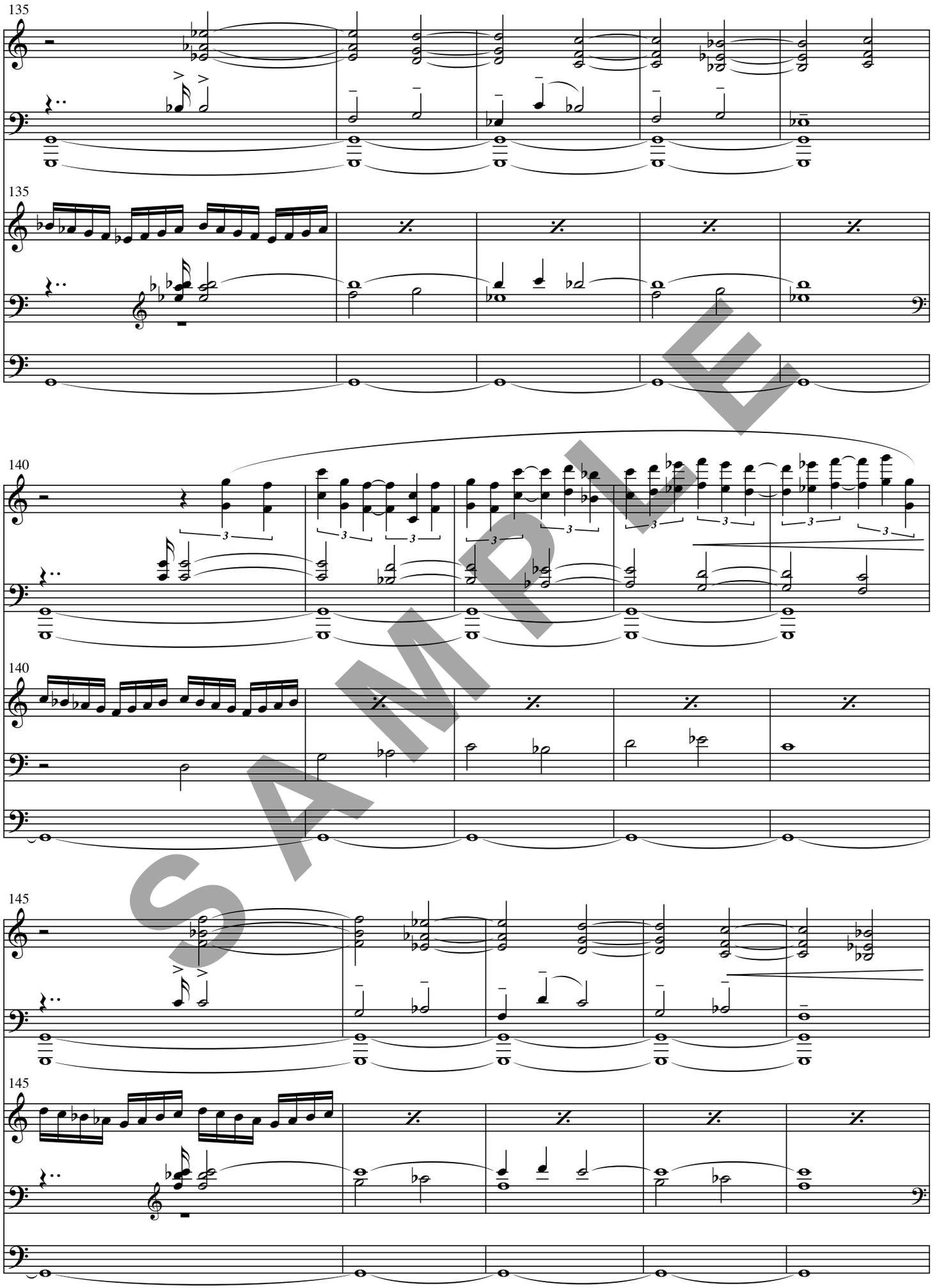
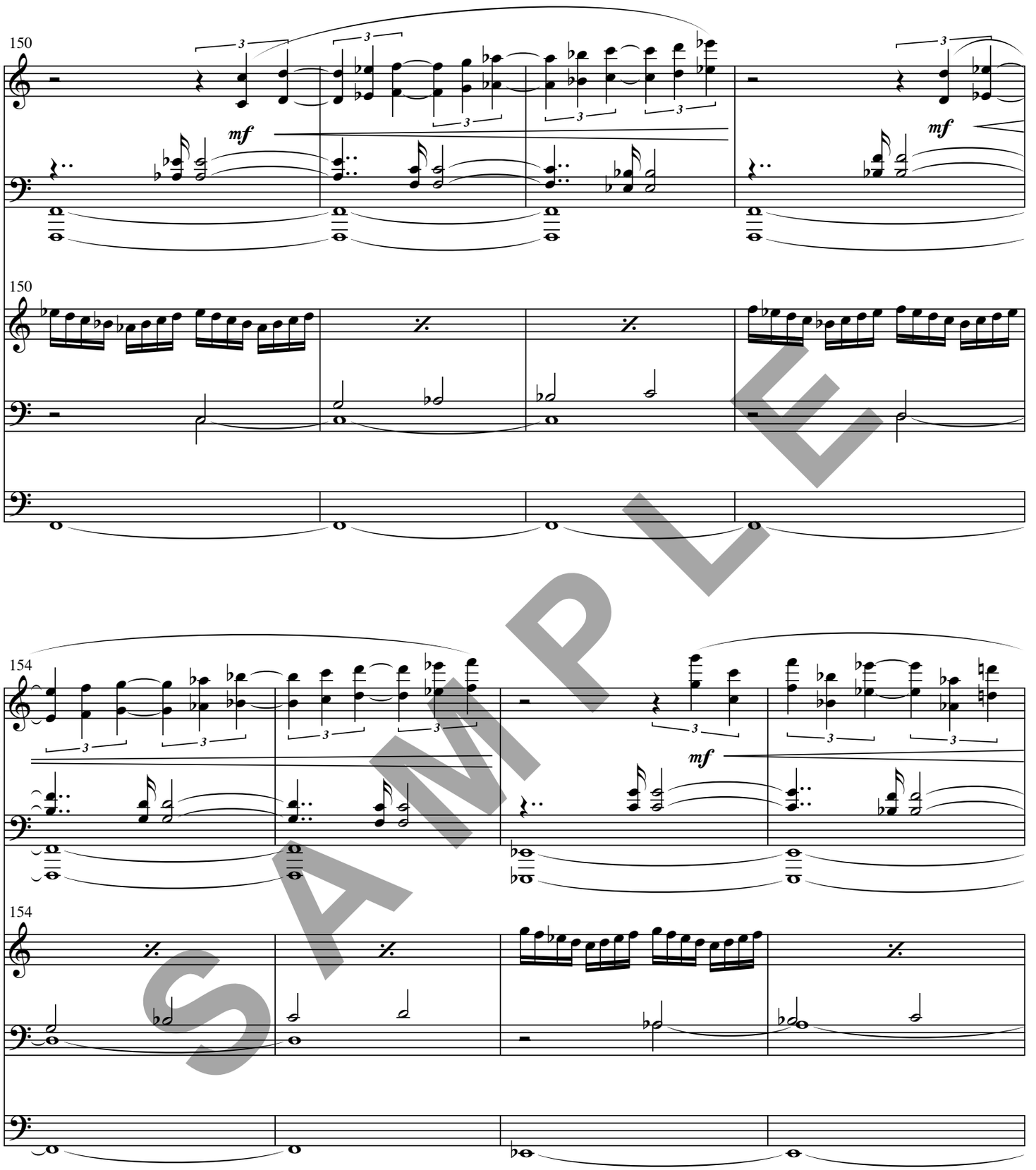
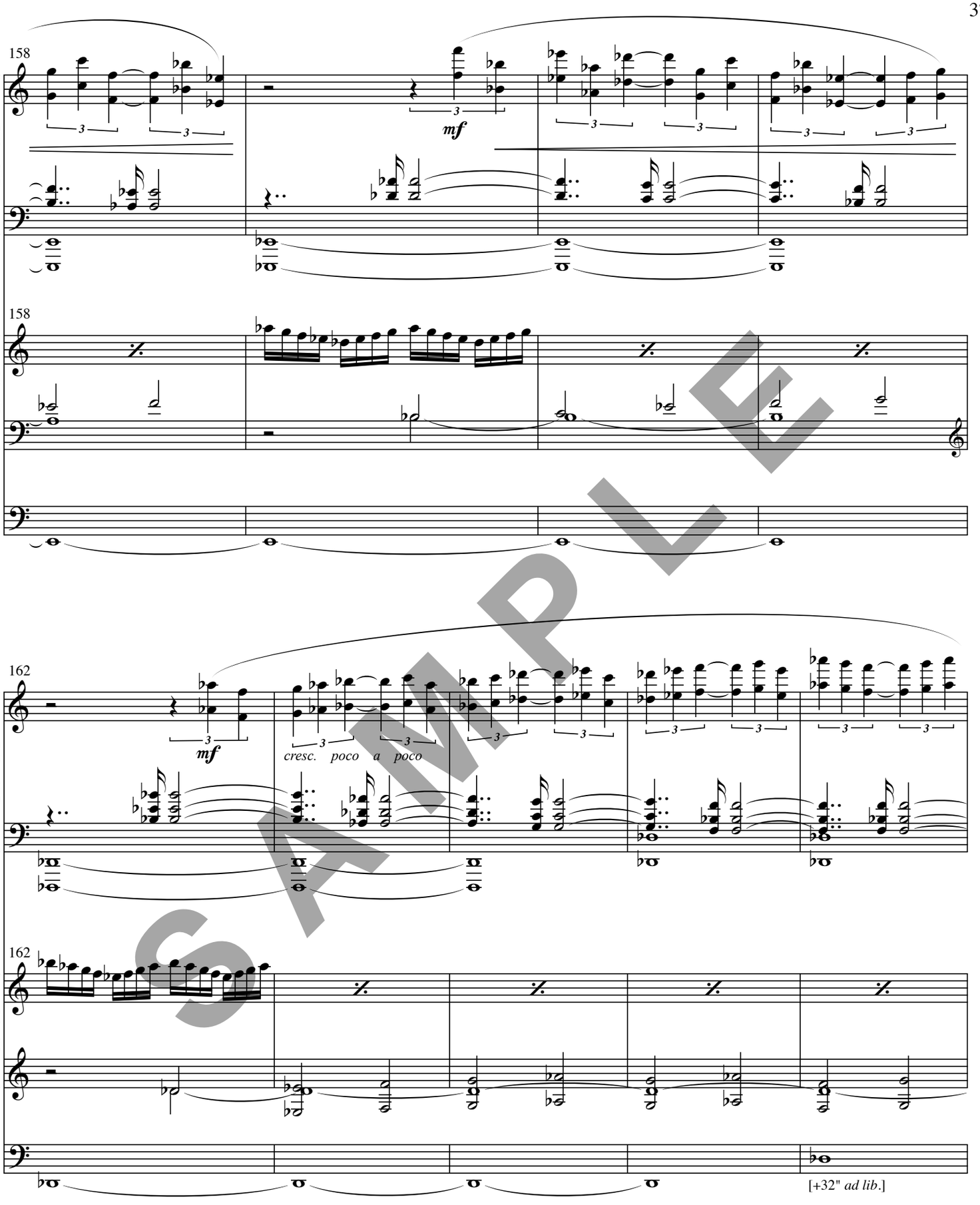


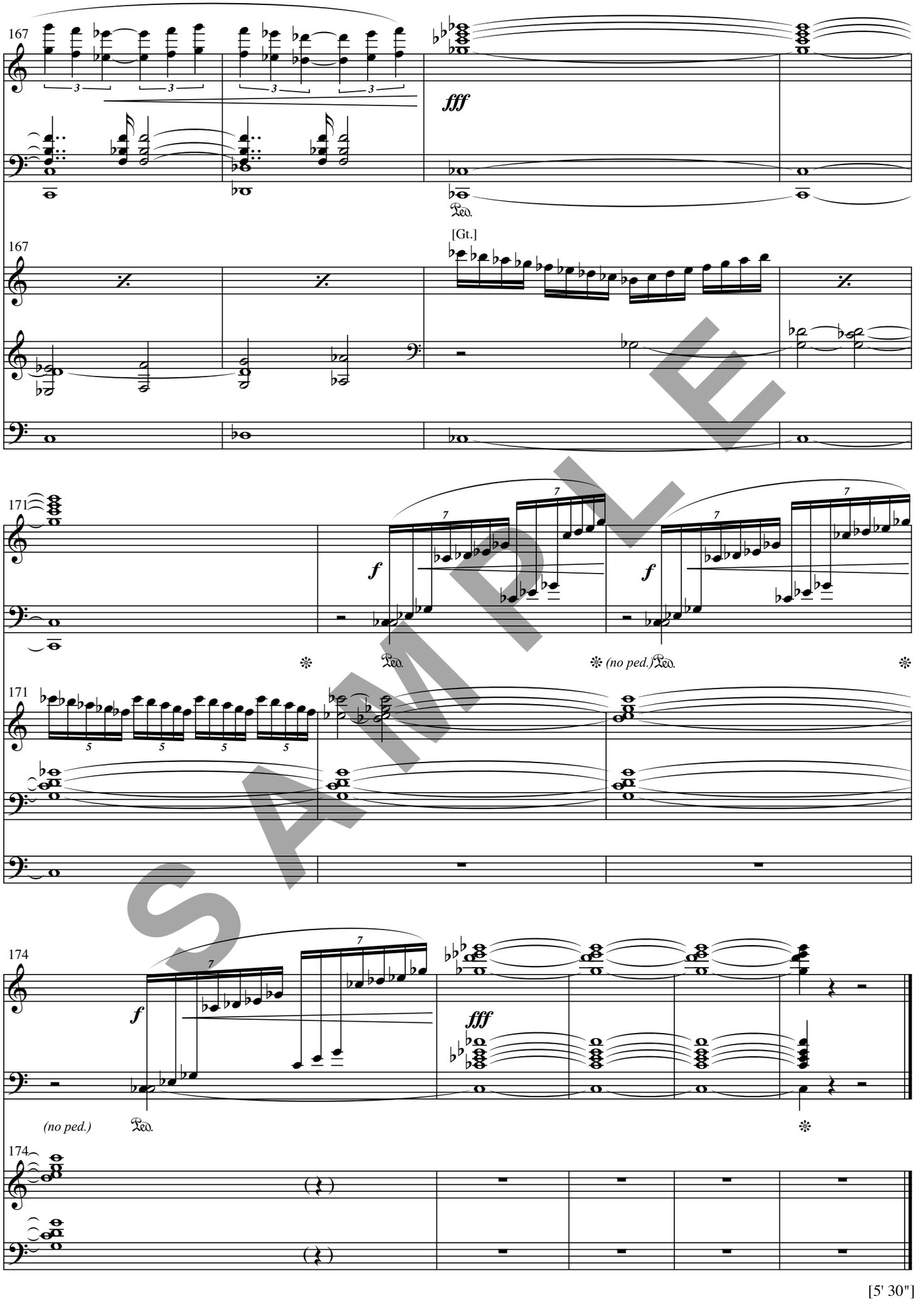

SAMPLE




SAMPLE

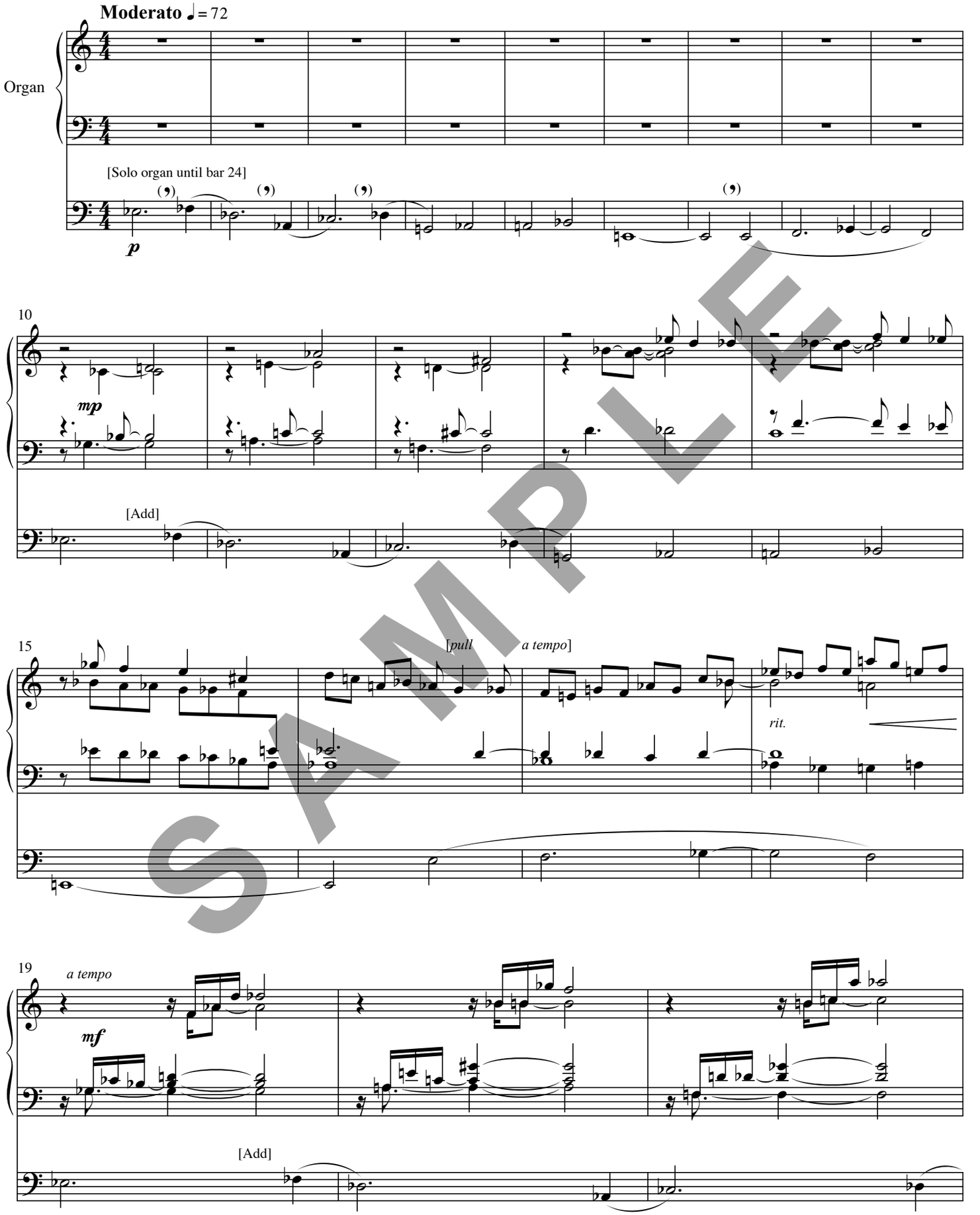



SAMPLE

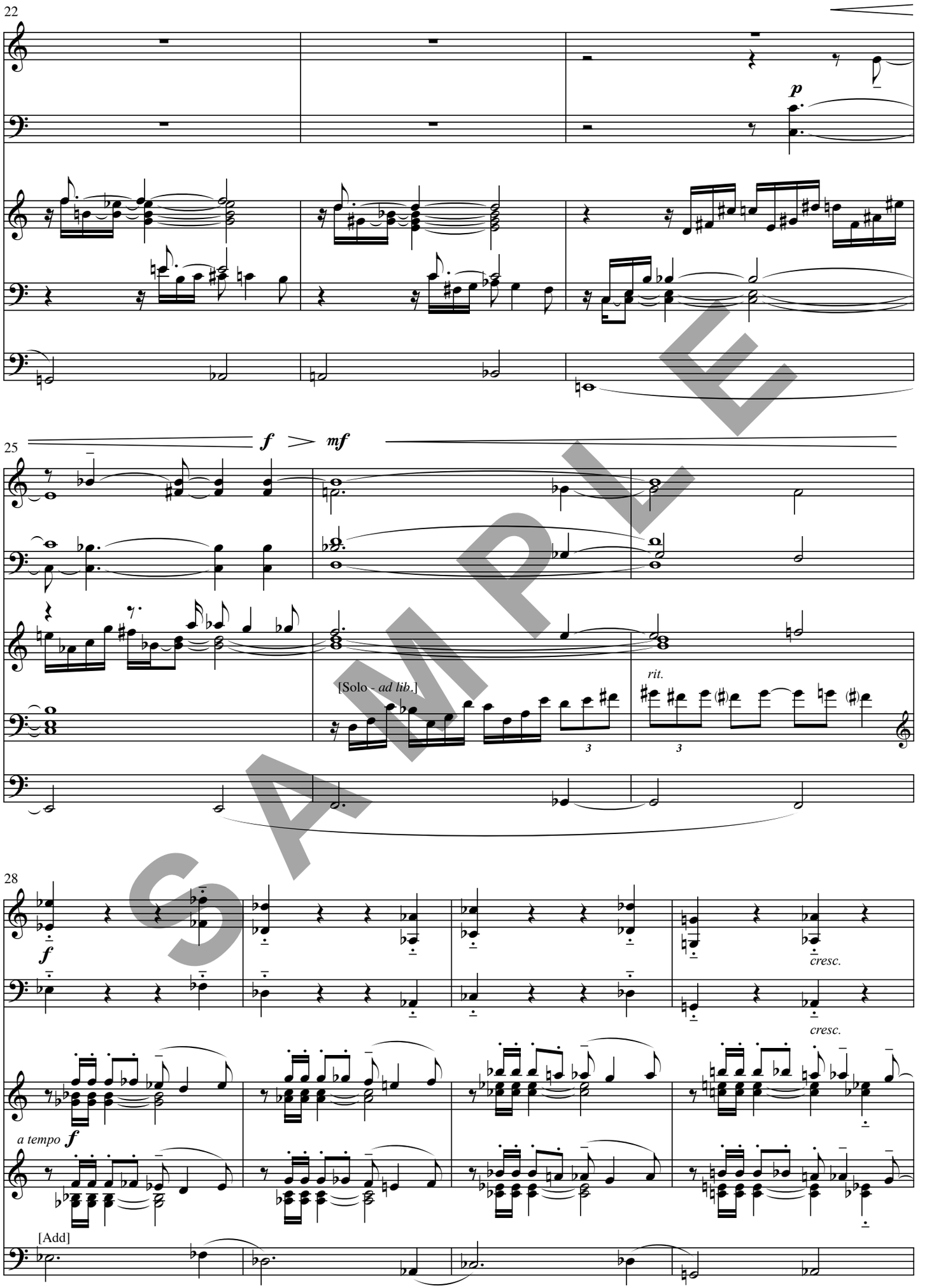

167
fff
Ped.
[Gt.]
167
171
f
Ped.
(no ped.)Ped.
171
174
f
fff
(no ped.)
Ped.
174

SAMPLE

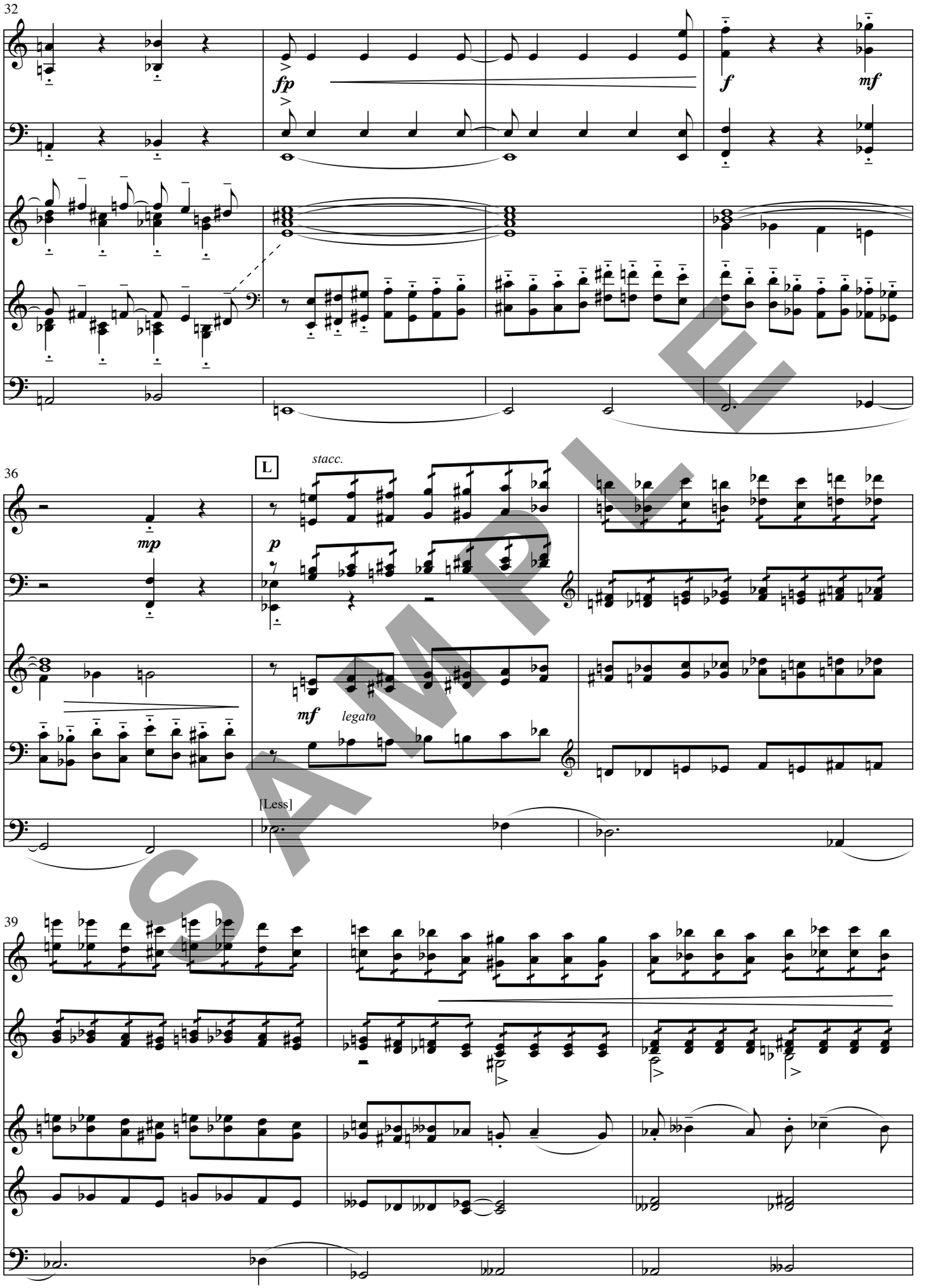
# V. Foundations



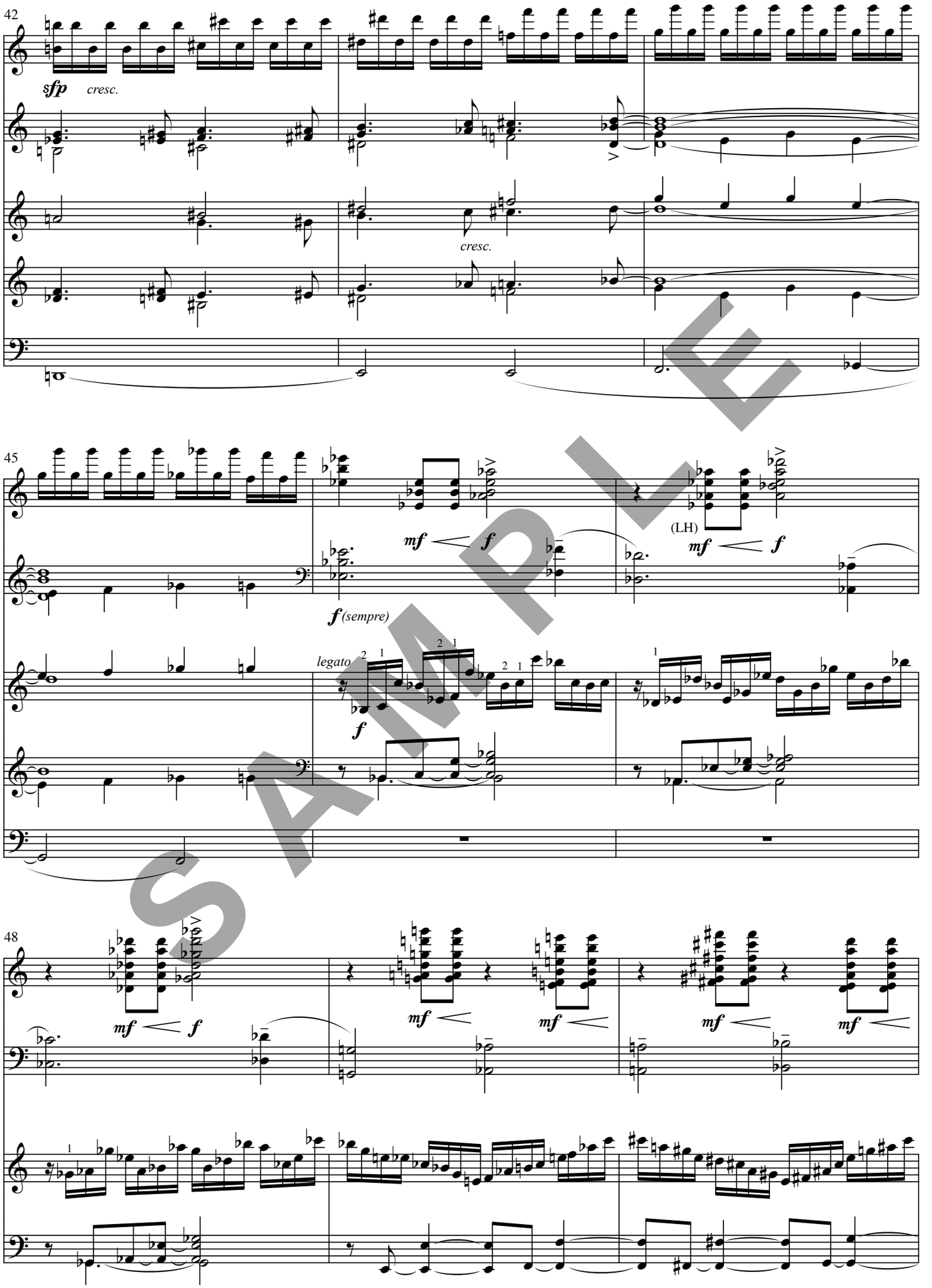

SAMPLE



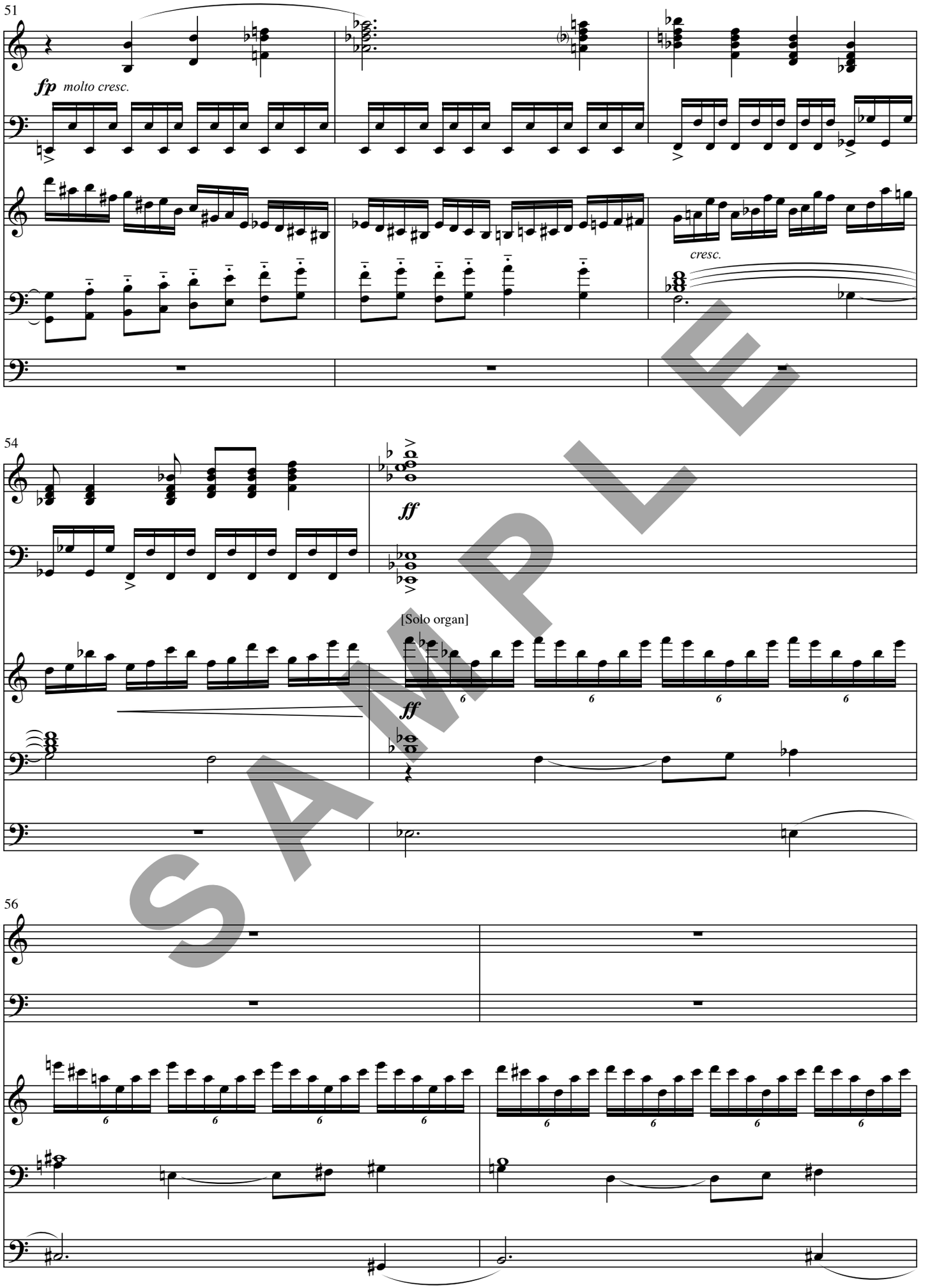

SAMPLE



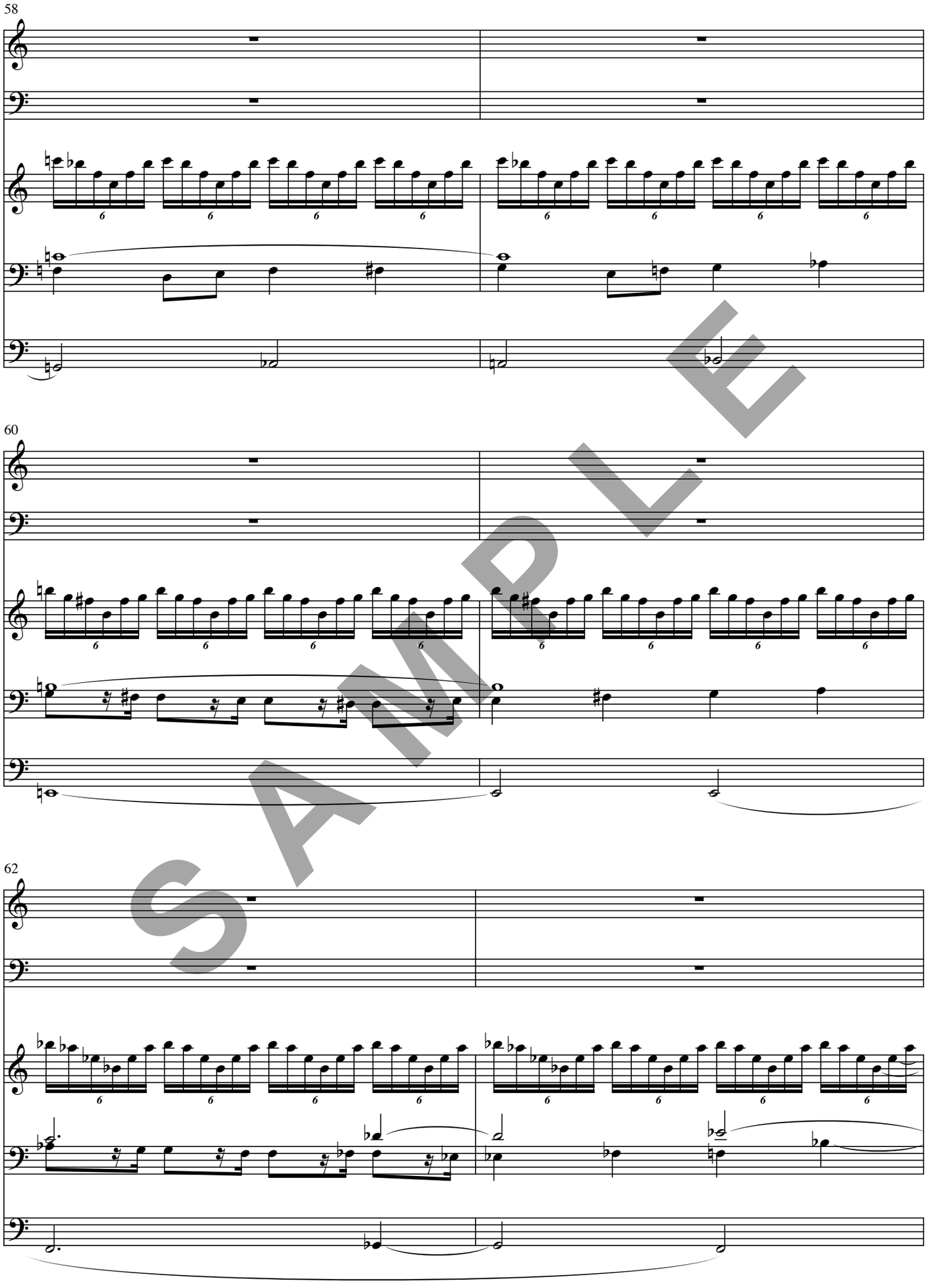

SAMPLE


42
sfp
cresc.
cresc.
45
mf
f
(LH)
mf
f
f (sempre)
legato
f
48
mf
f
mf
mf
mf
mf

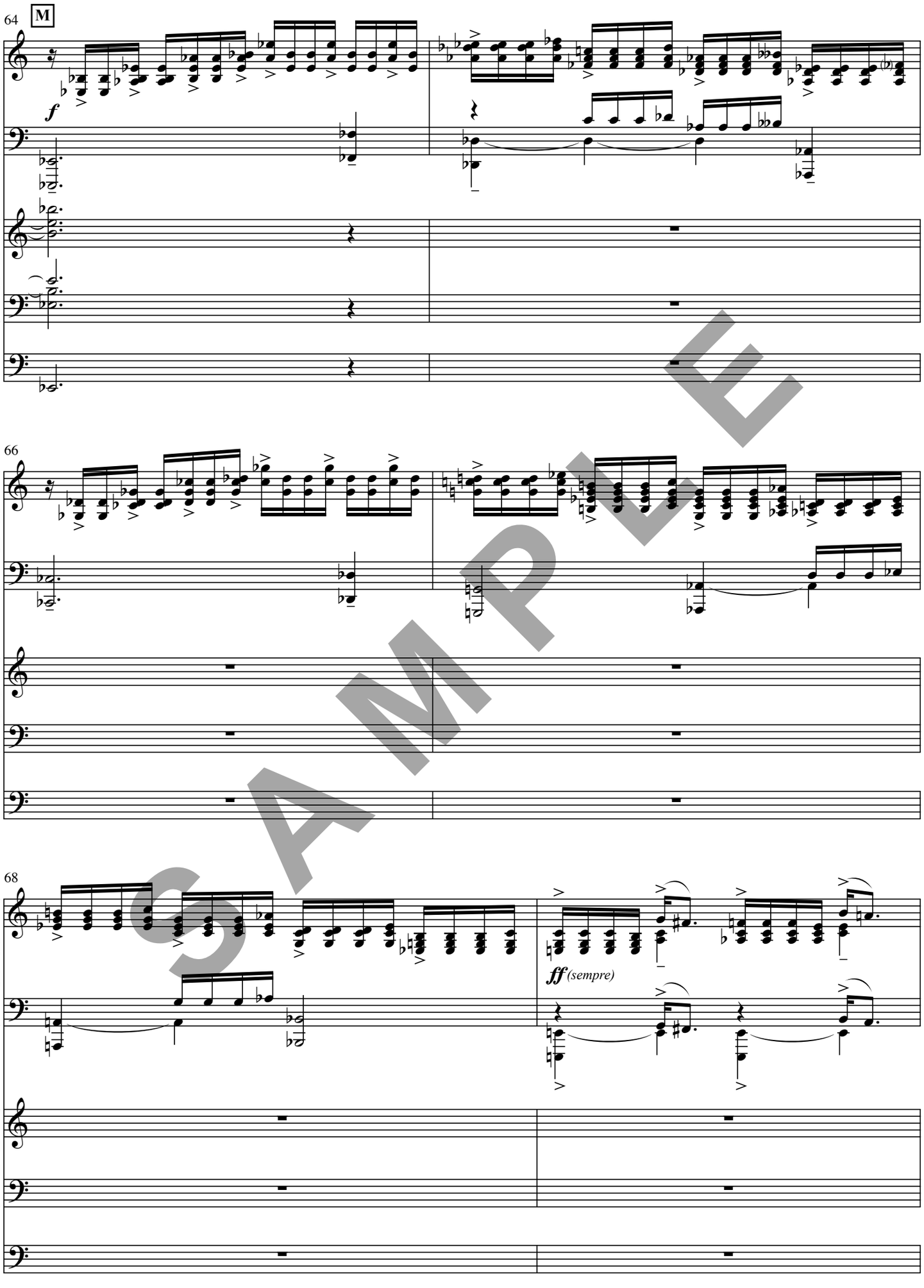
SAMPLE



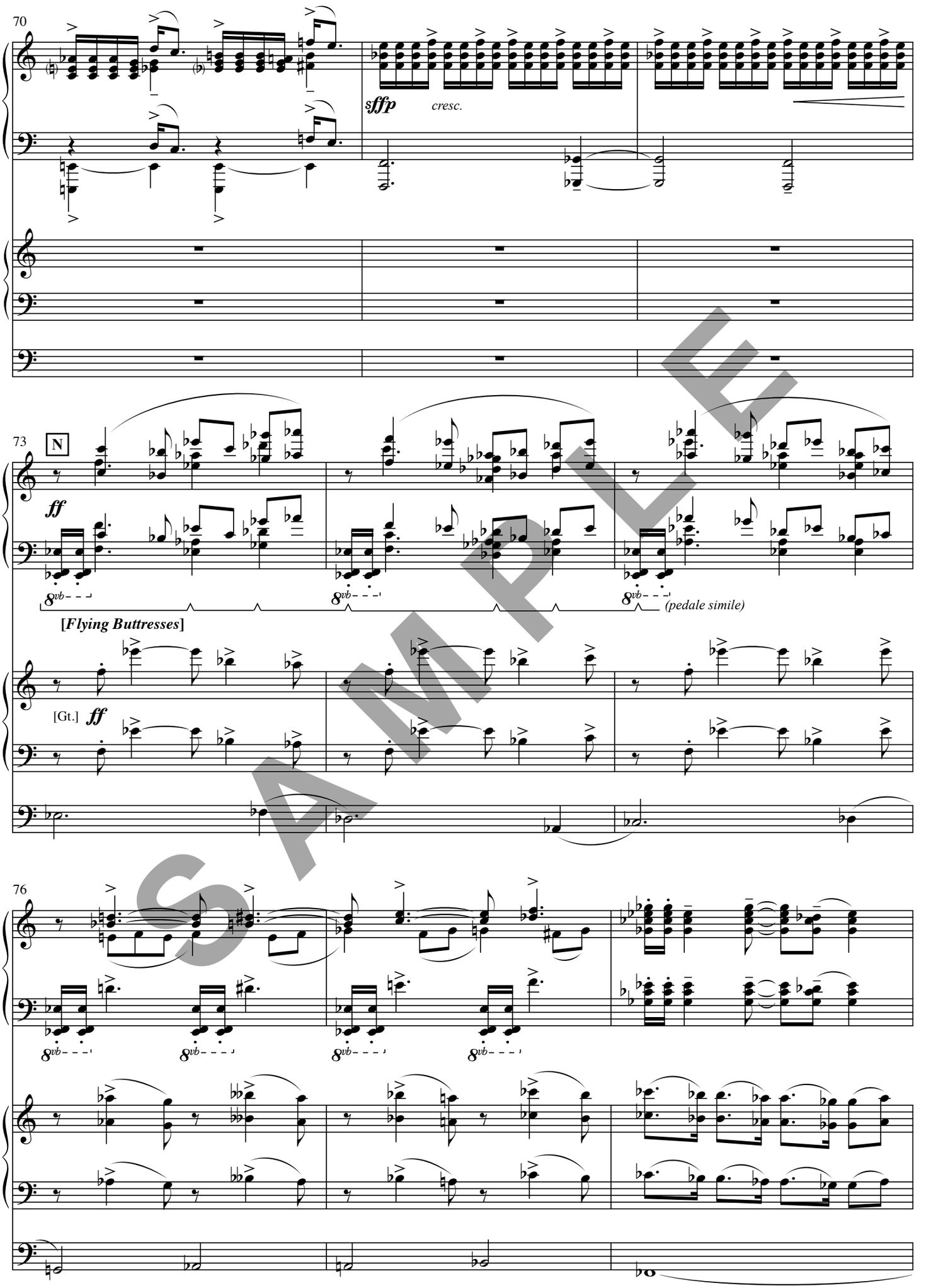

SAMPLE



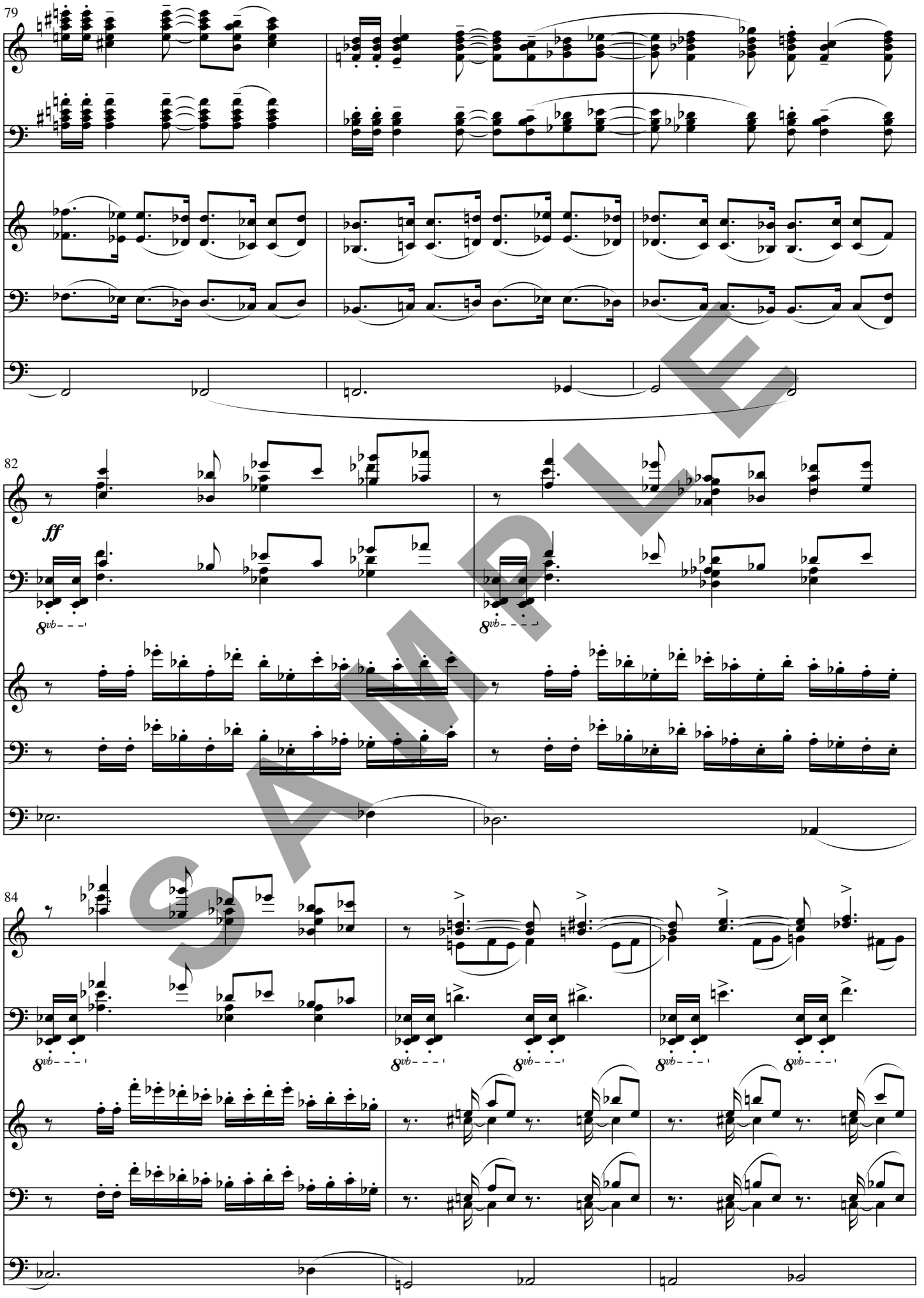

SAMPLE



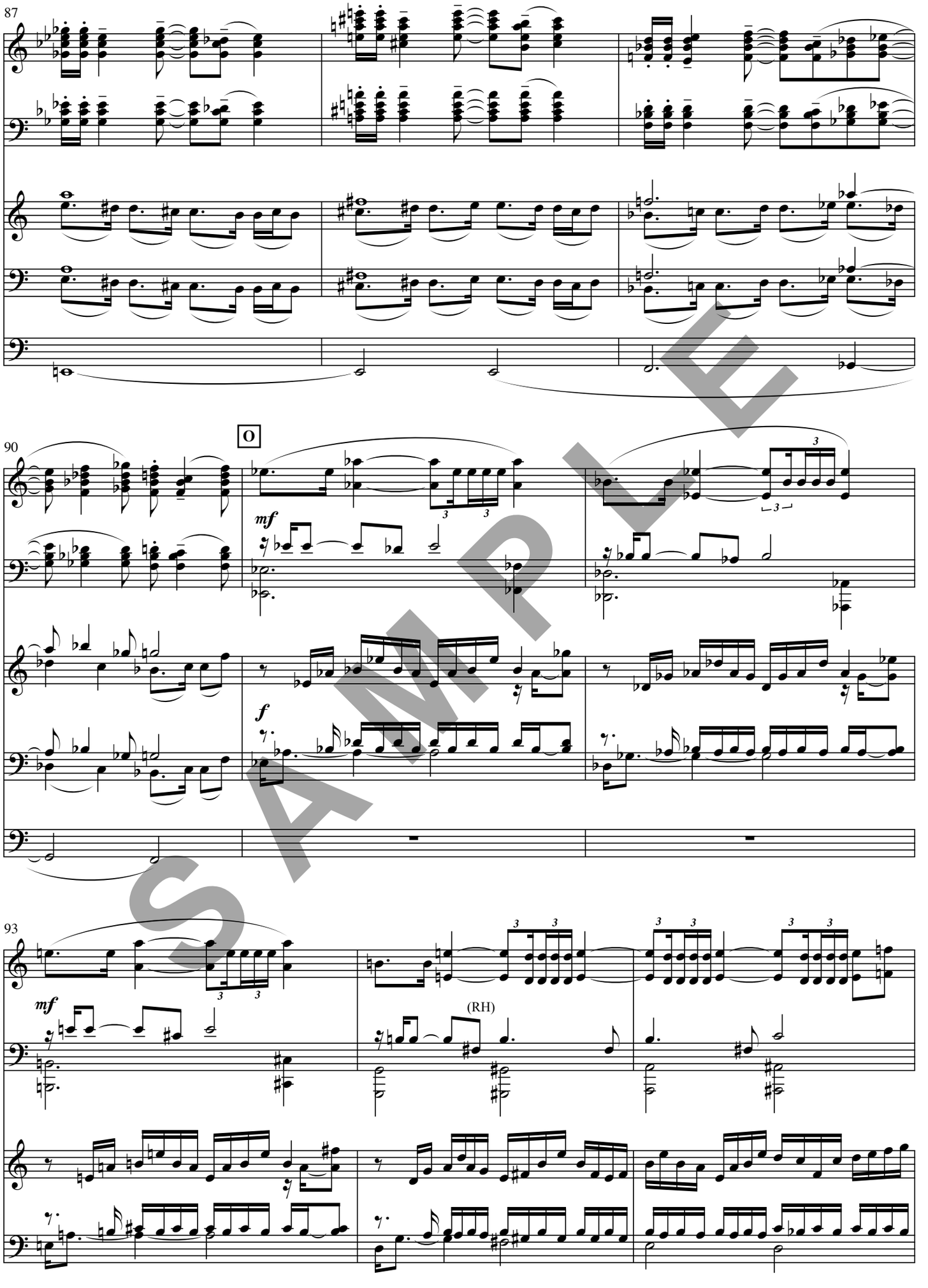

SAMPLE


70
sffp
cresc.
73
N
ff
8vb
(pedale simile)
[Flying Buttresses]
[Gt.]
ff
76
8vb

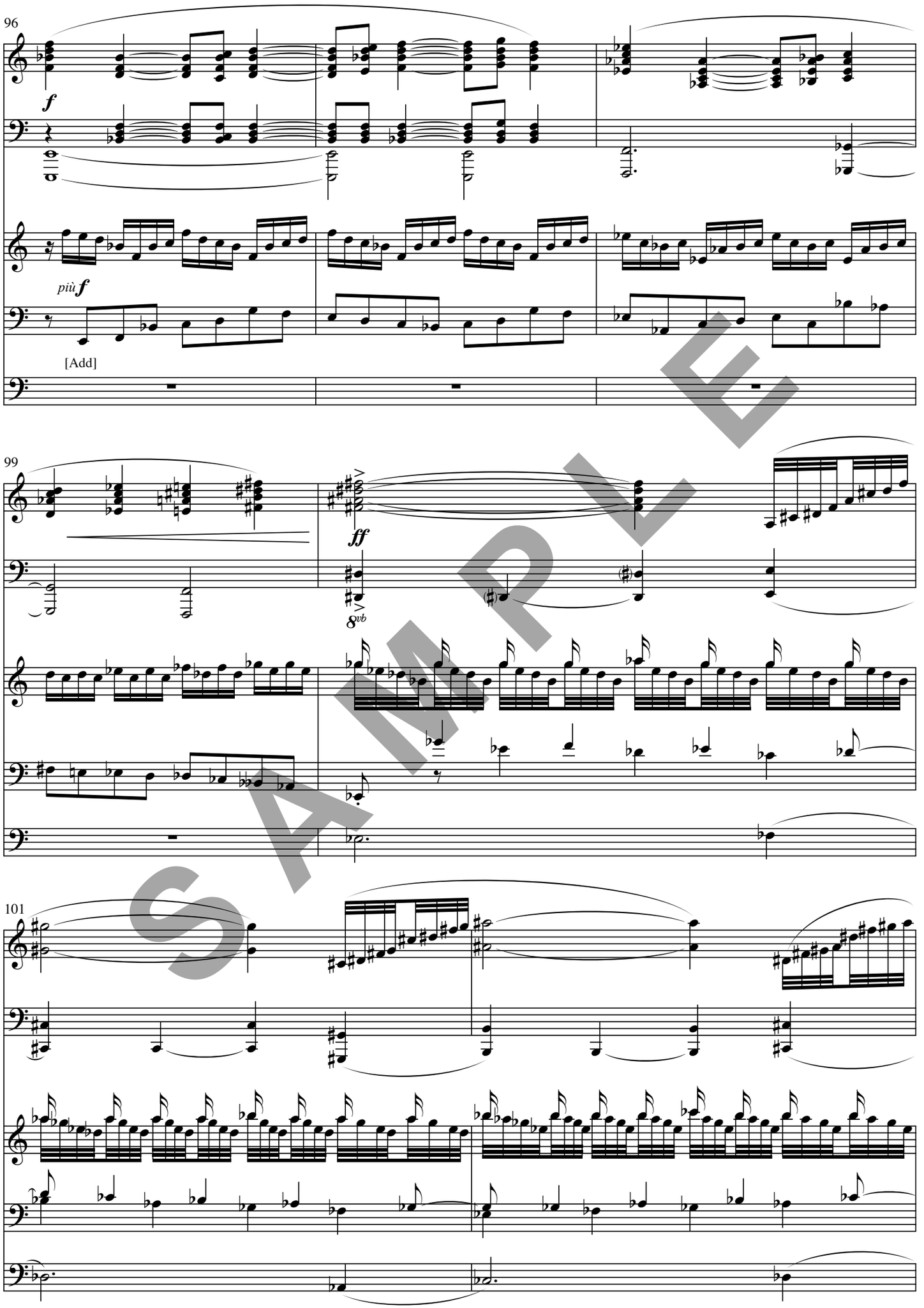
SAMPLE



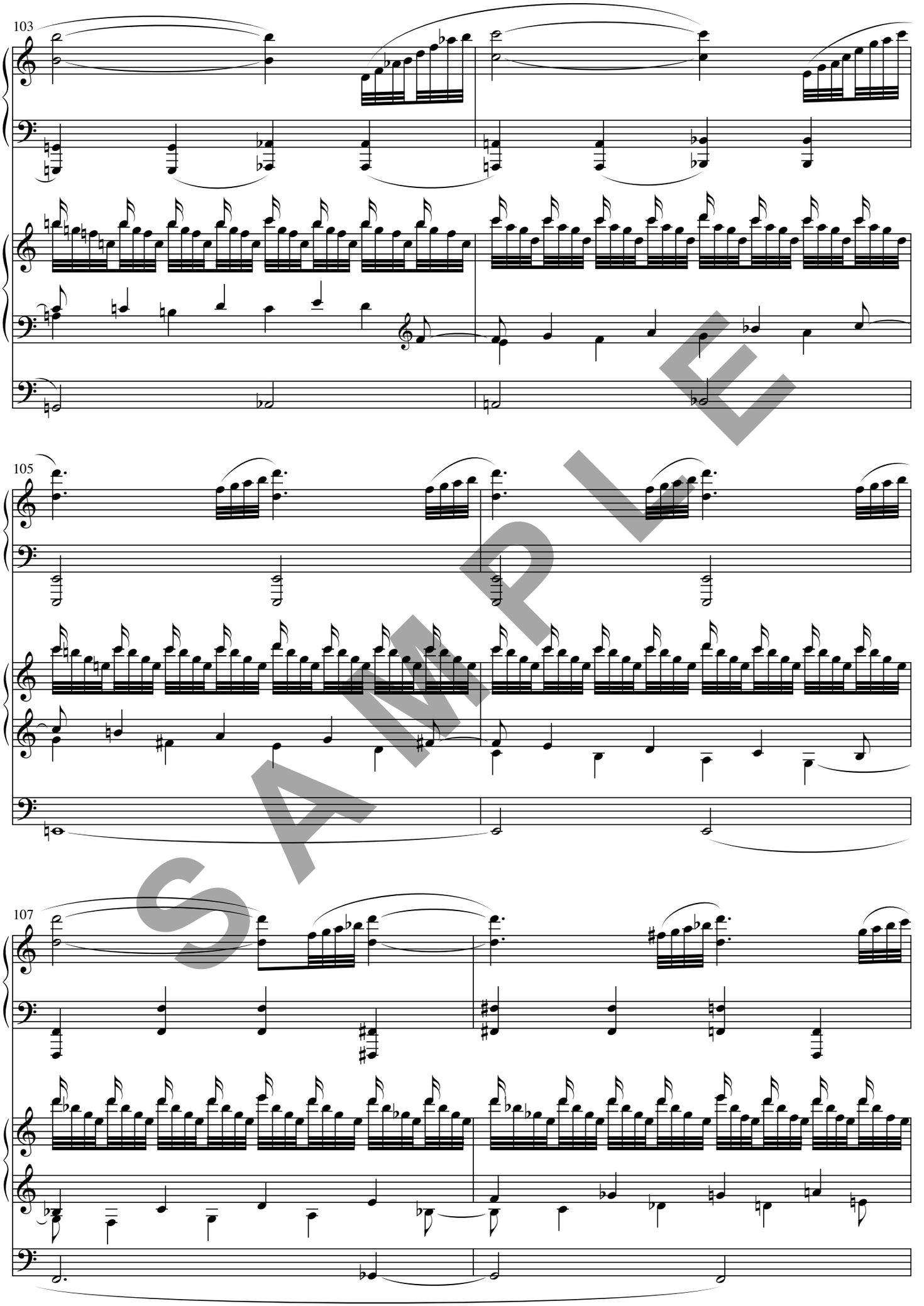

SAMPLE




SAMPLE




SAMPLE




SAMPLE

**P** **Poco maestoso** (*for facility*)

109

*mf* *sffz*

8vb

[Add]

*ff*

10

*mf* *sffz*

10

111

*mf* *sffz*

*mf* *f*

*mf* *f*

10

113

*mf* *f*

*mf* *f*

*ff* *dim.*

*rit.*

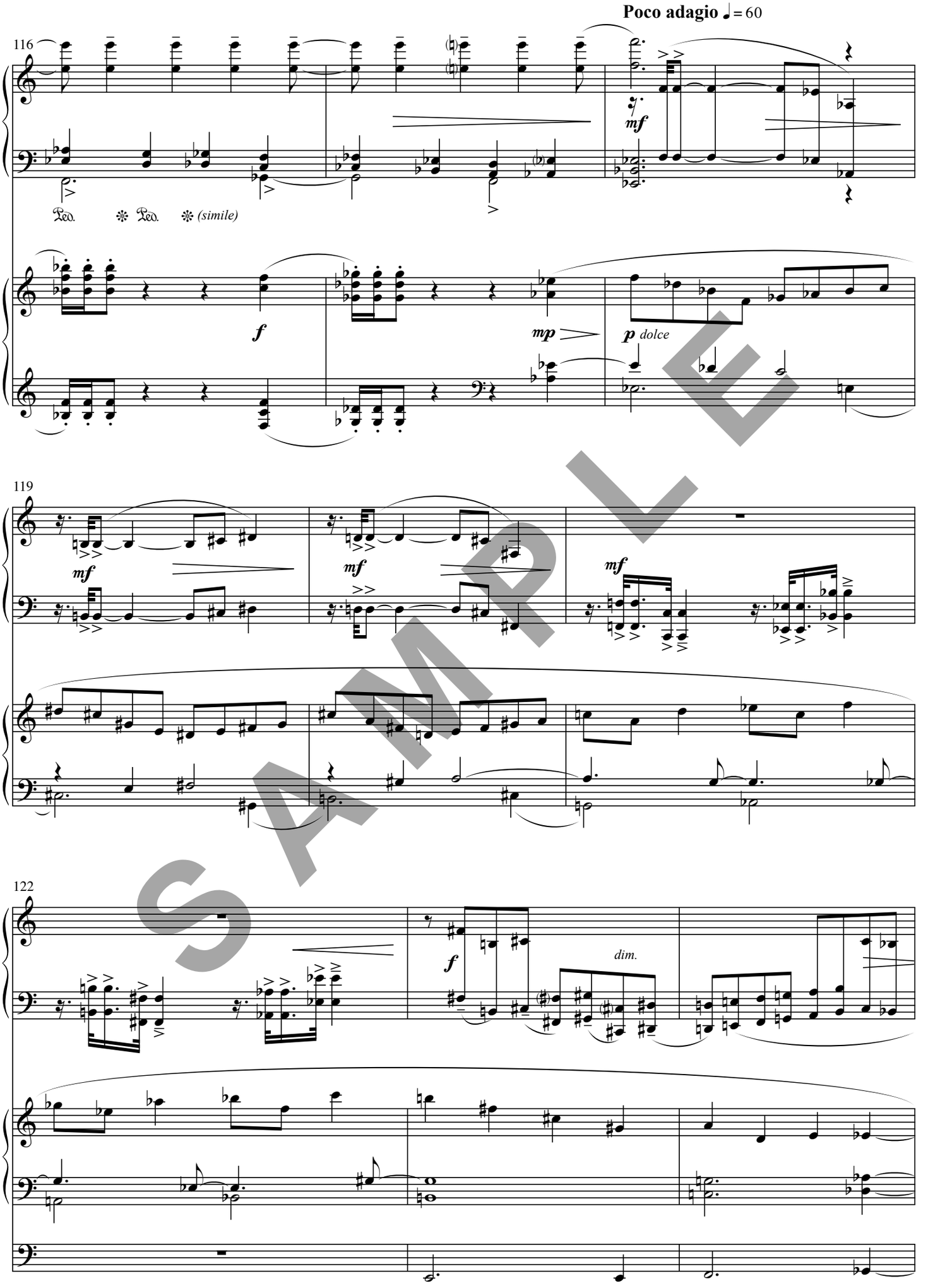
Ped.

*fff*

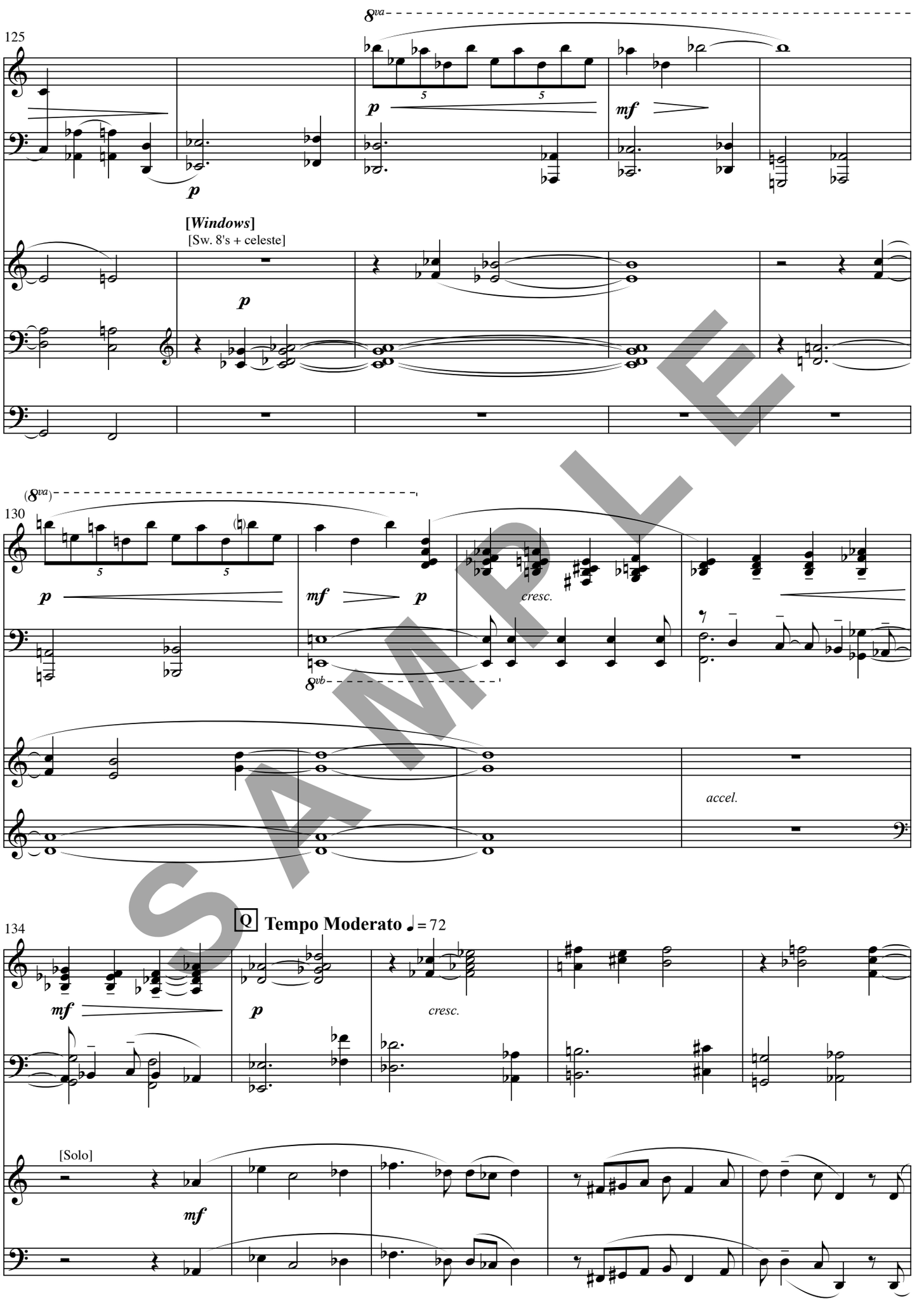
*rit.*

*ff*

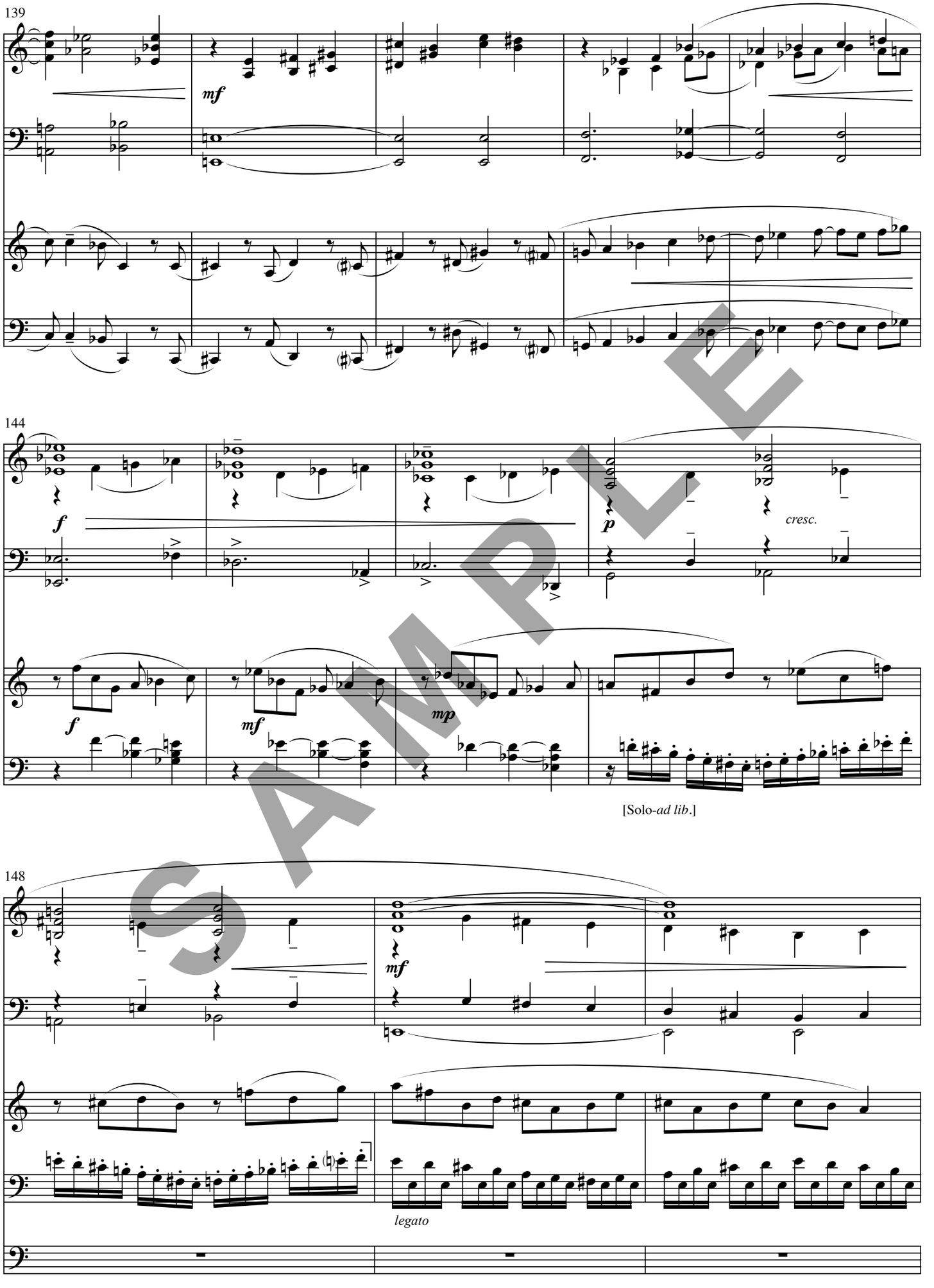
SAMPLE


Poco adagio ♩= 60
116
Ped. Ped. (simile)
mf
f
mp
p dolce
119
mf
mf
mf
122
f
dim.

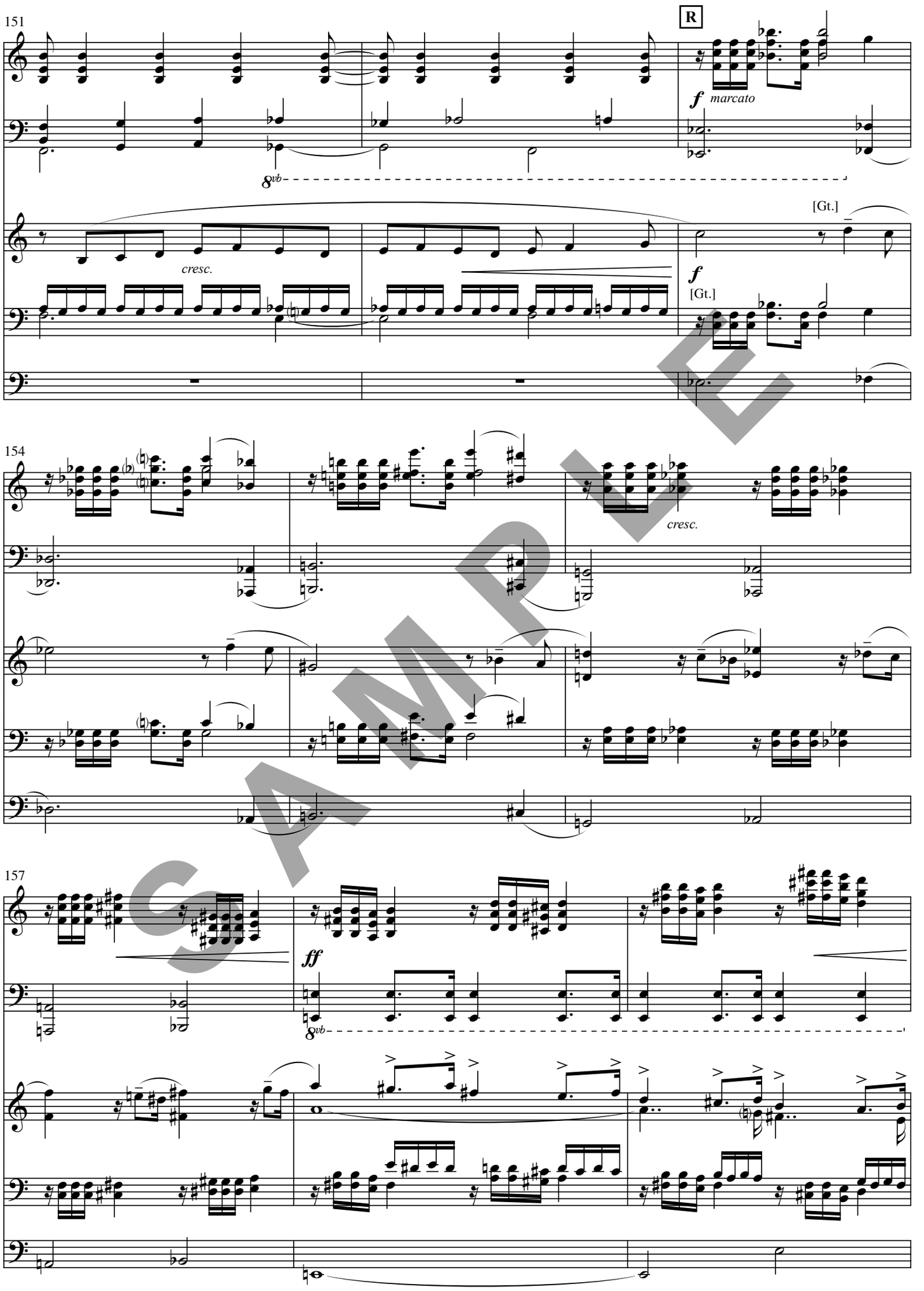
SAMPLE


8va
125
p
mf
p
[Windows]
[Sw. 8's + celeste]
p
(8va)
130
p
mf
p
cresc.
8vb
accel.
134
Q
Tempo Moderato ♩= 72
mf
p
cresc.
[Solo]
mf

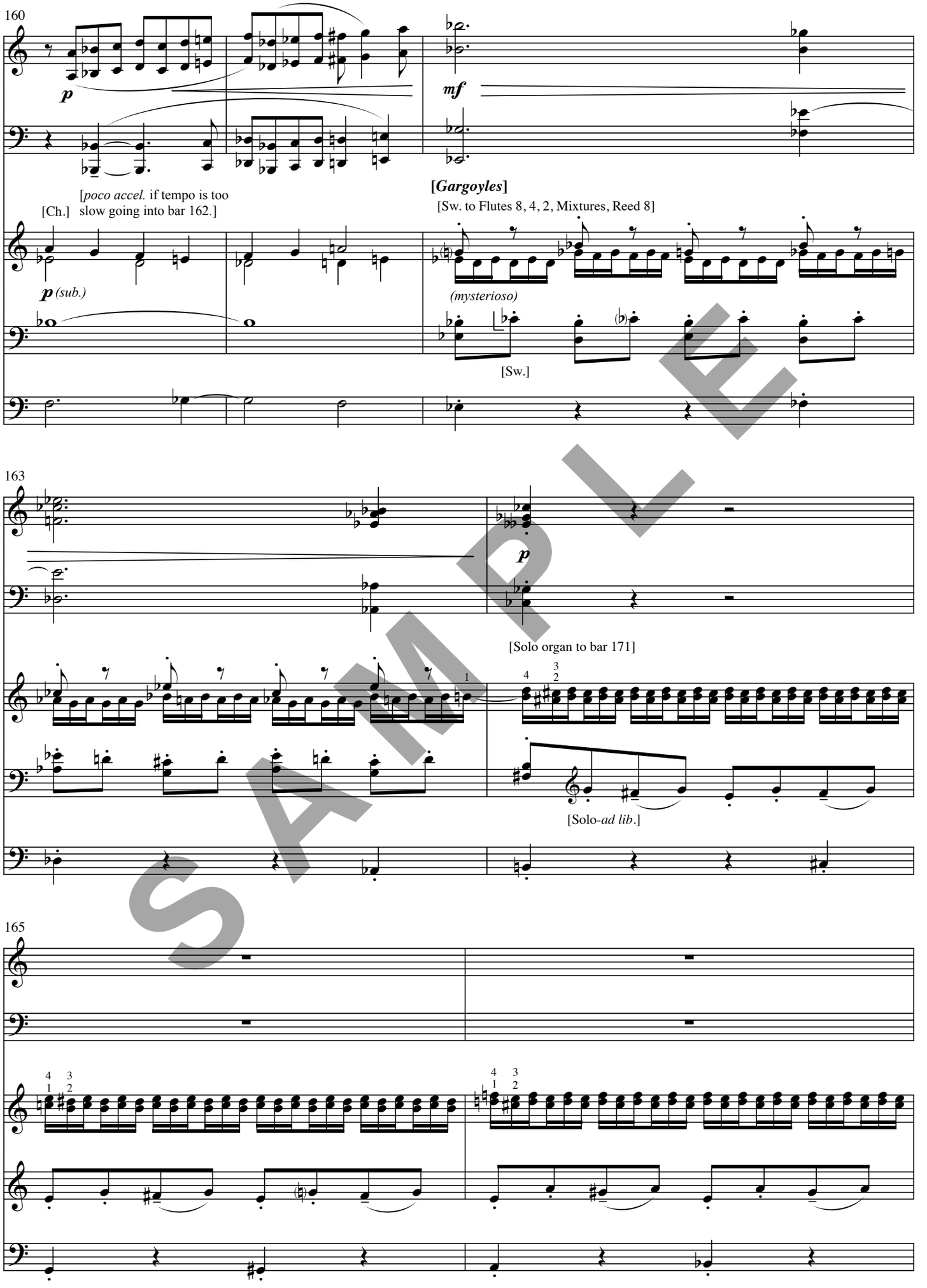
SAMPLE



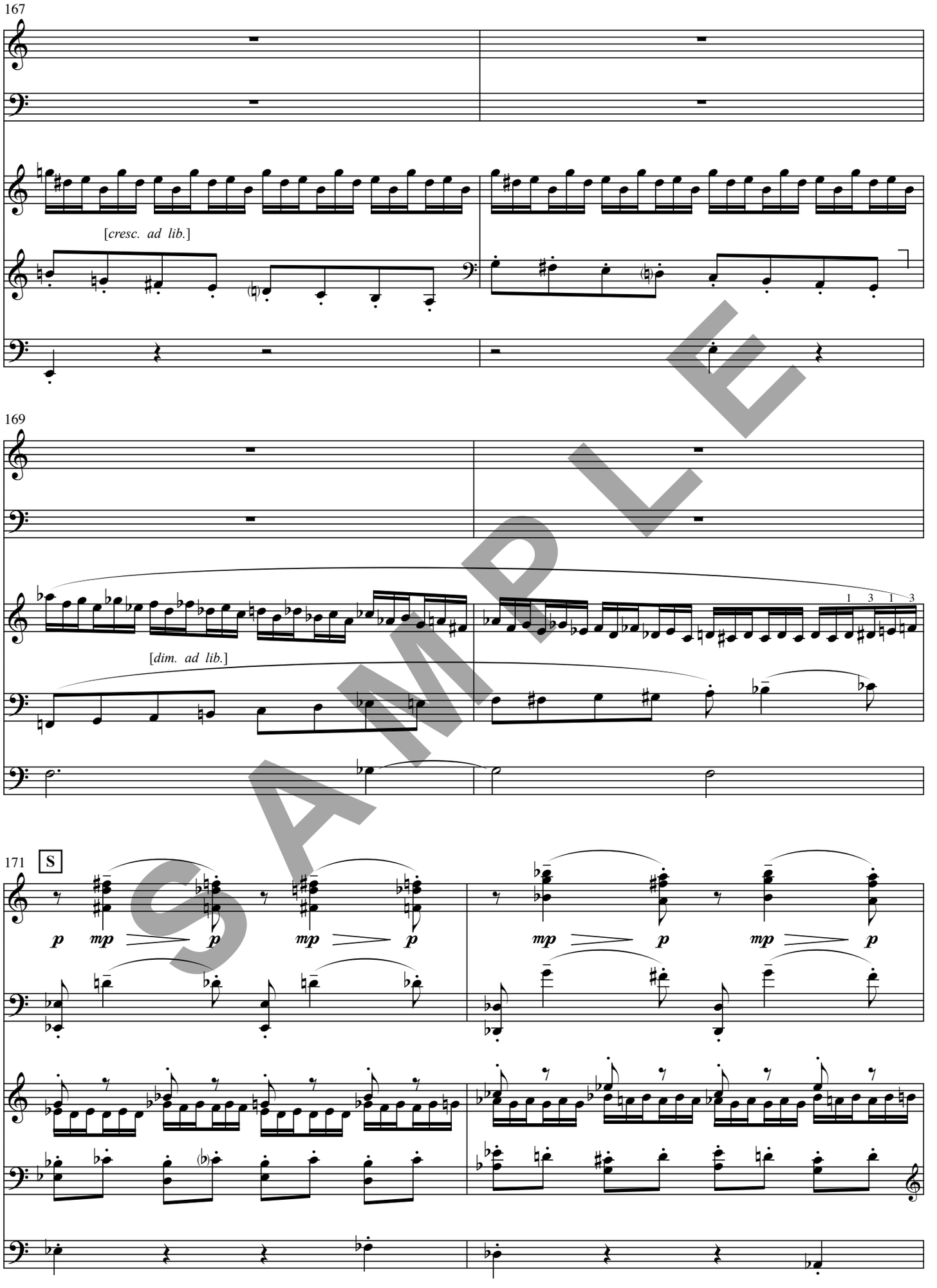

SAMPLE



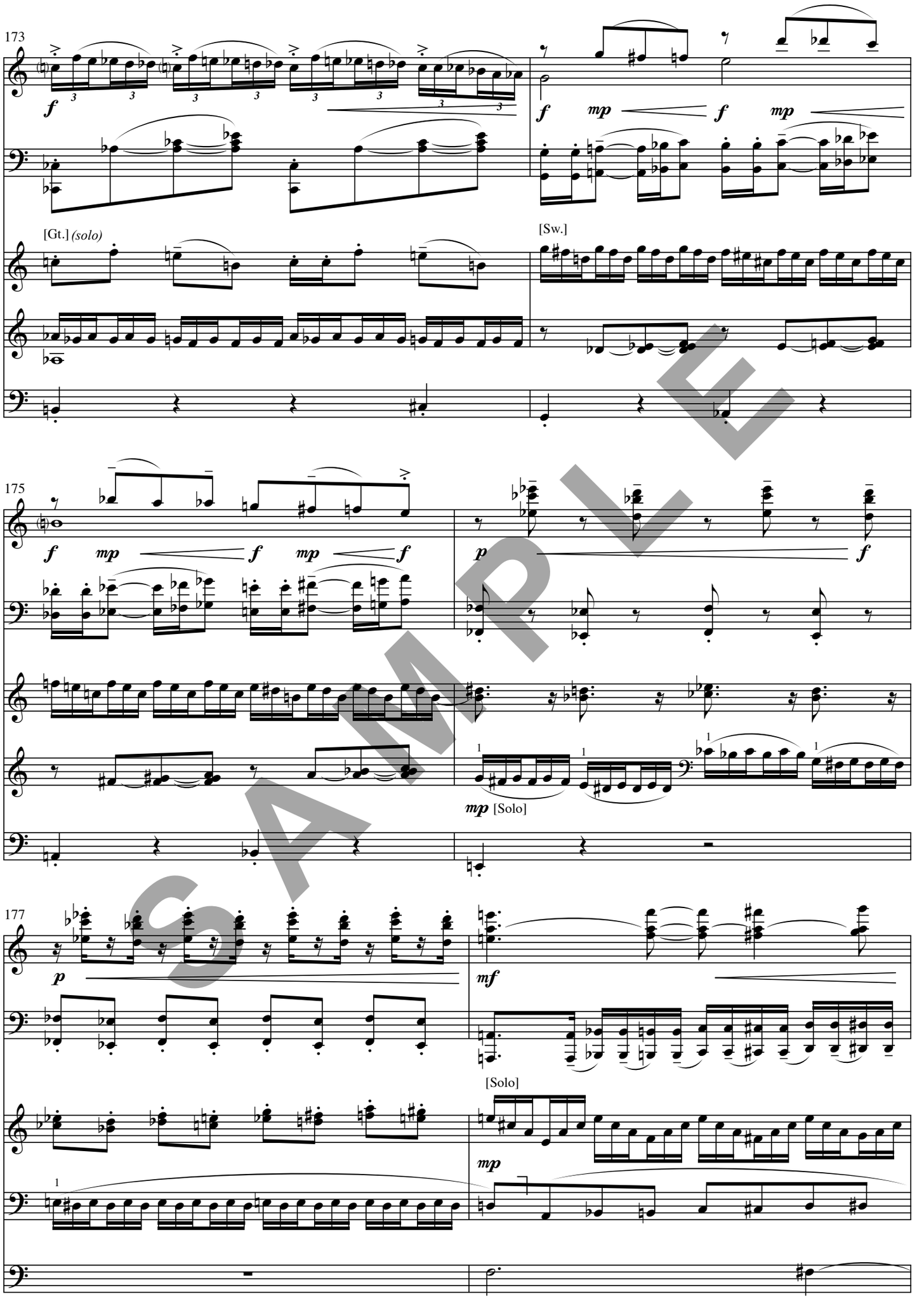

SAMPLE


160
p
mf
[poco accel. if tempo is too slow going into bar 162.]
[Ch.]
[Gargoyles]
[Sw. to Flutes 8, 4, 2, Mixtures, Reed 8]
p (sub.)
(mysterioso)
[Sw.]
163
p
[Solo organ to bar 171]
[Solo-ad lib.]
165

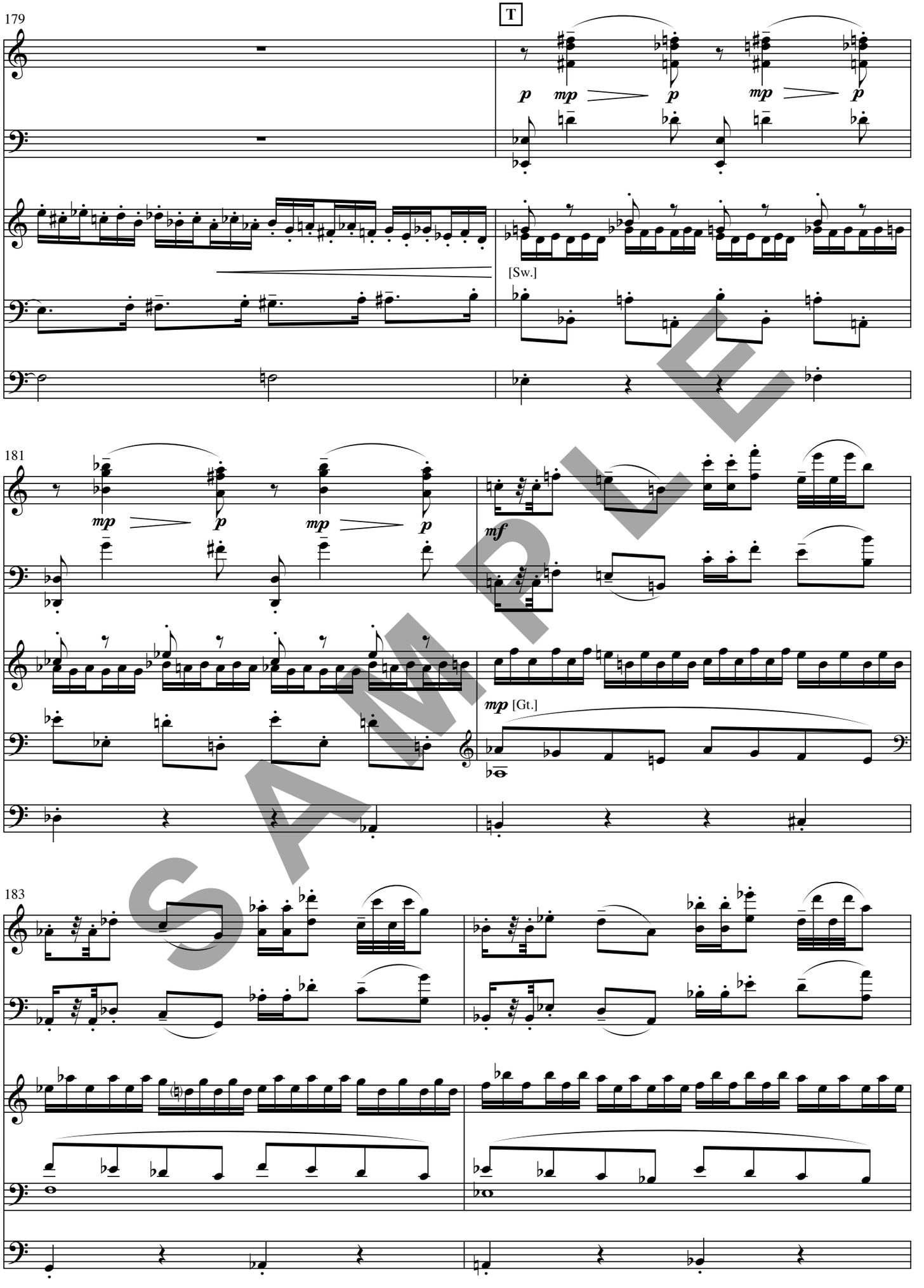
SAMPLE



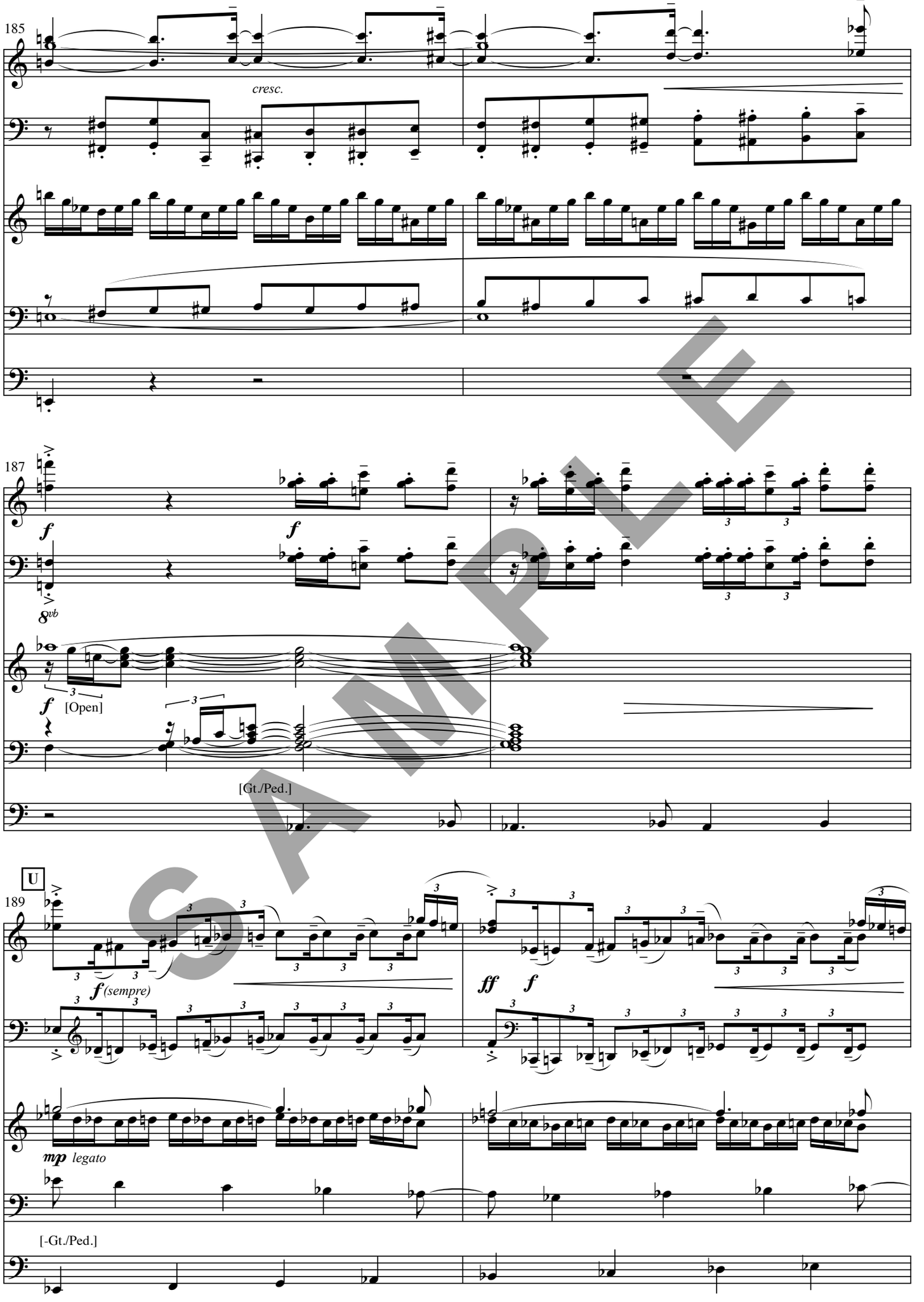

SAMPLE



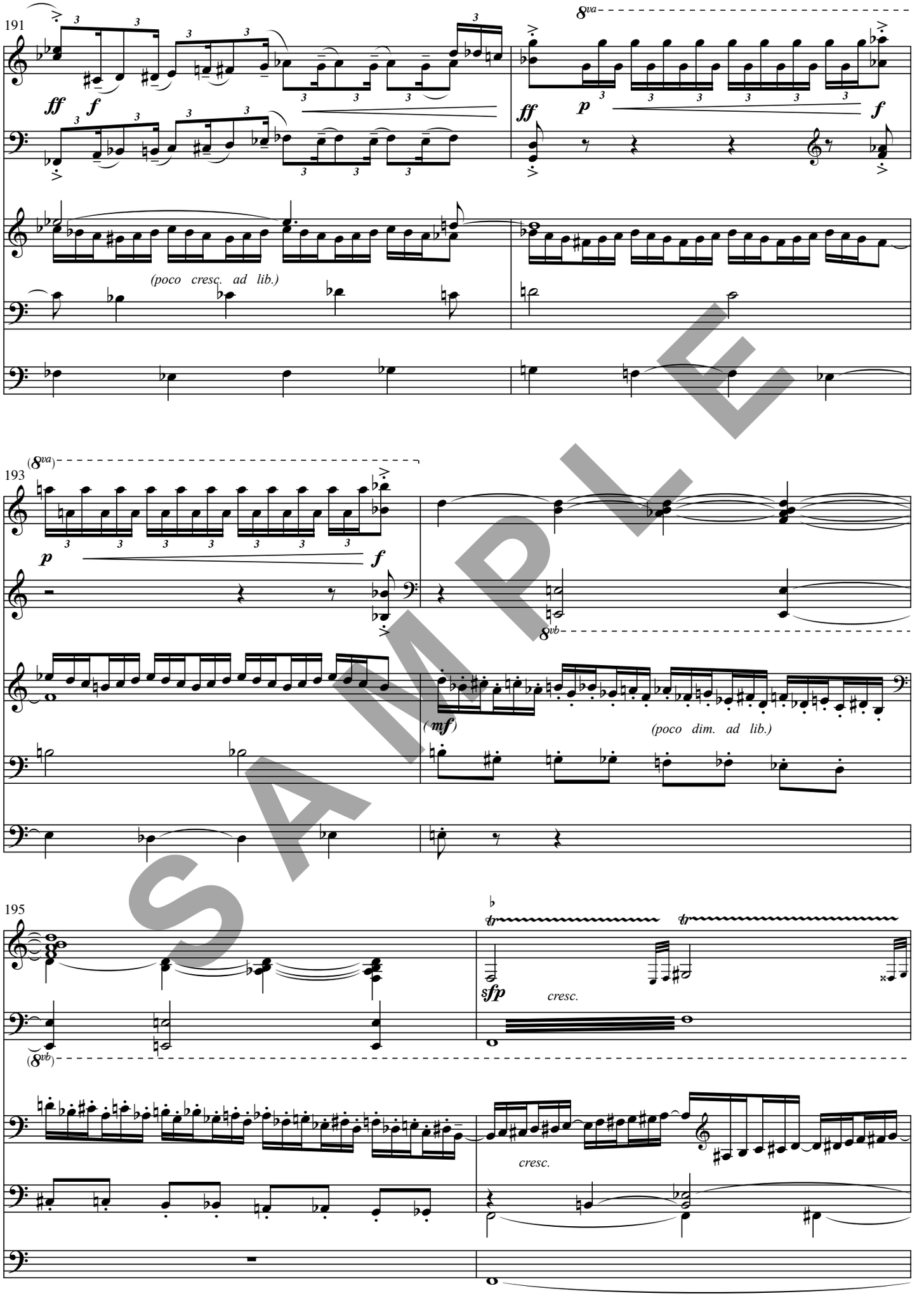

SAMPLE



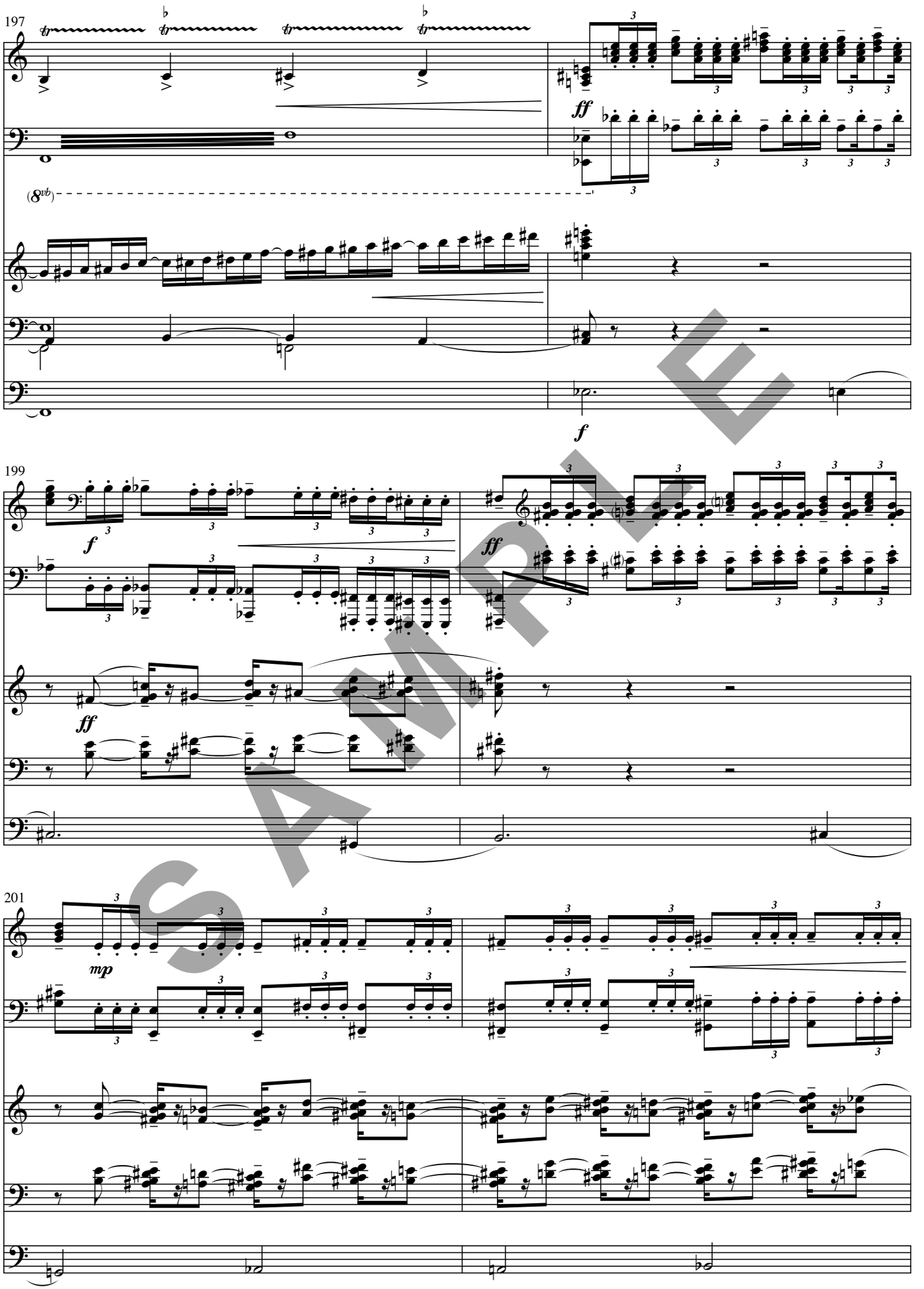

SAMPLE


185
cresc.
187
f
f
8vb
f
[Open]
[Gt./Ped.]
U
189
f (sempre)
ff
f
mp legato
[-Gt./Ped.]

SAMPLE

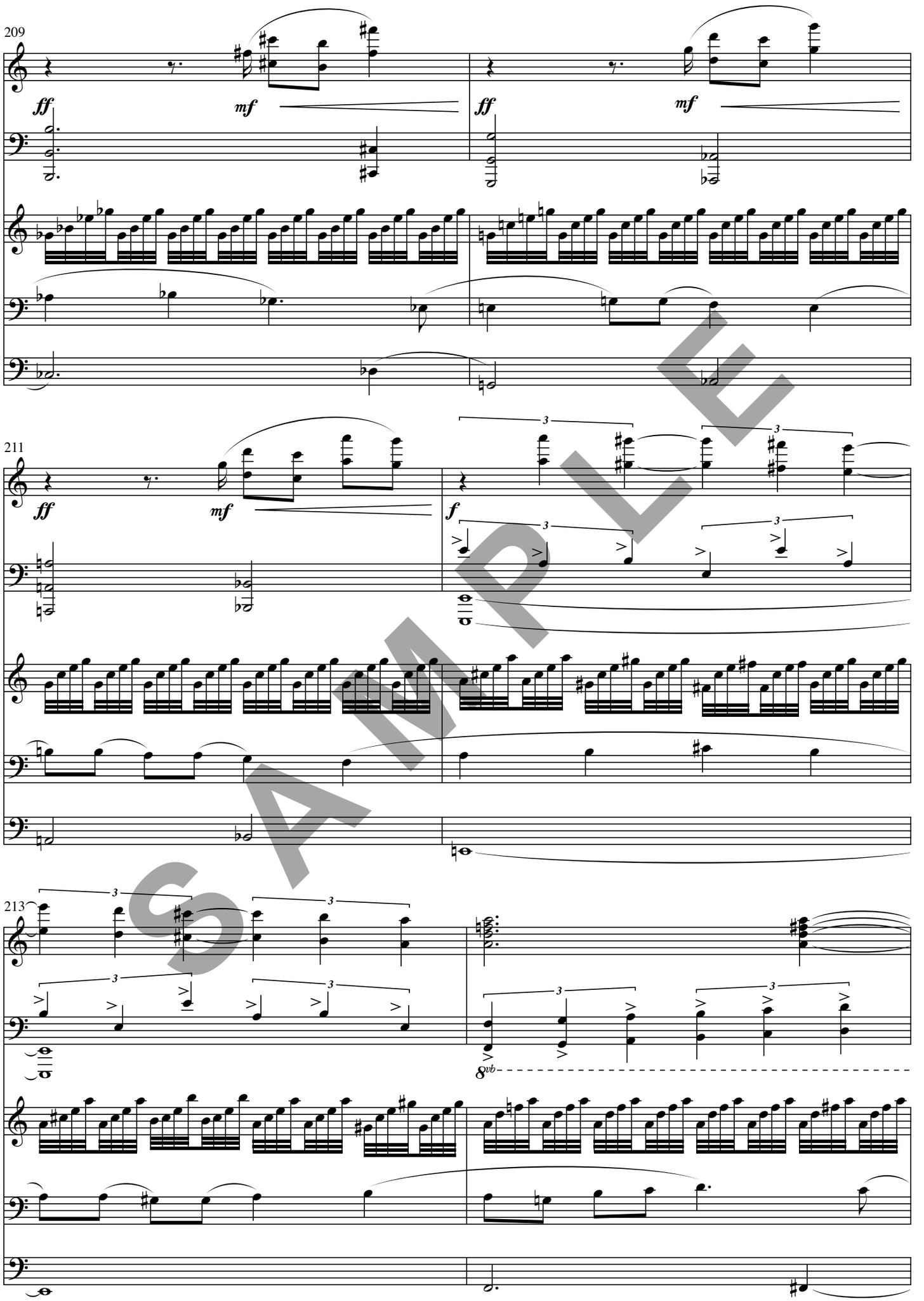

191
8va
ff
f
ff
p
f
(poco cresc. ad lib.)
193
(8va)
p
f
8vb
(mf)
(poco dim. ad lib.)
195
sfp
cresc.
(8vb)
cresc.

SAMPLE

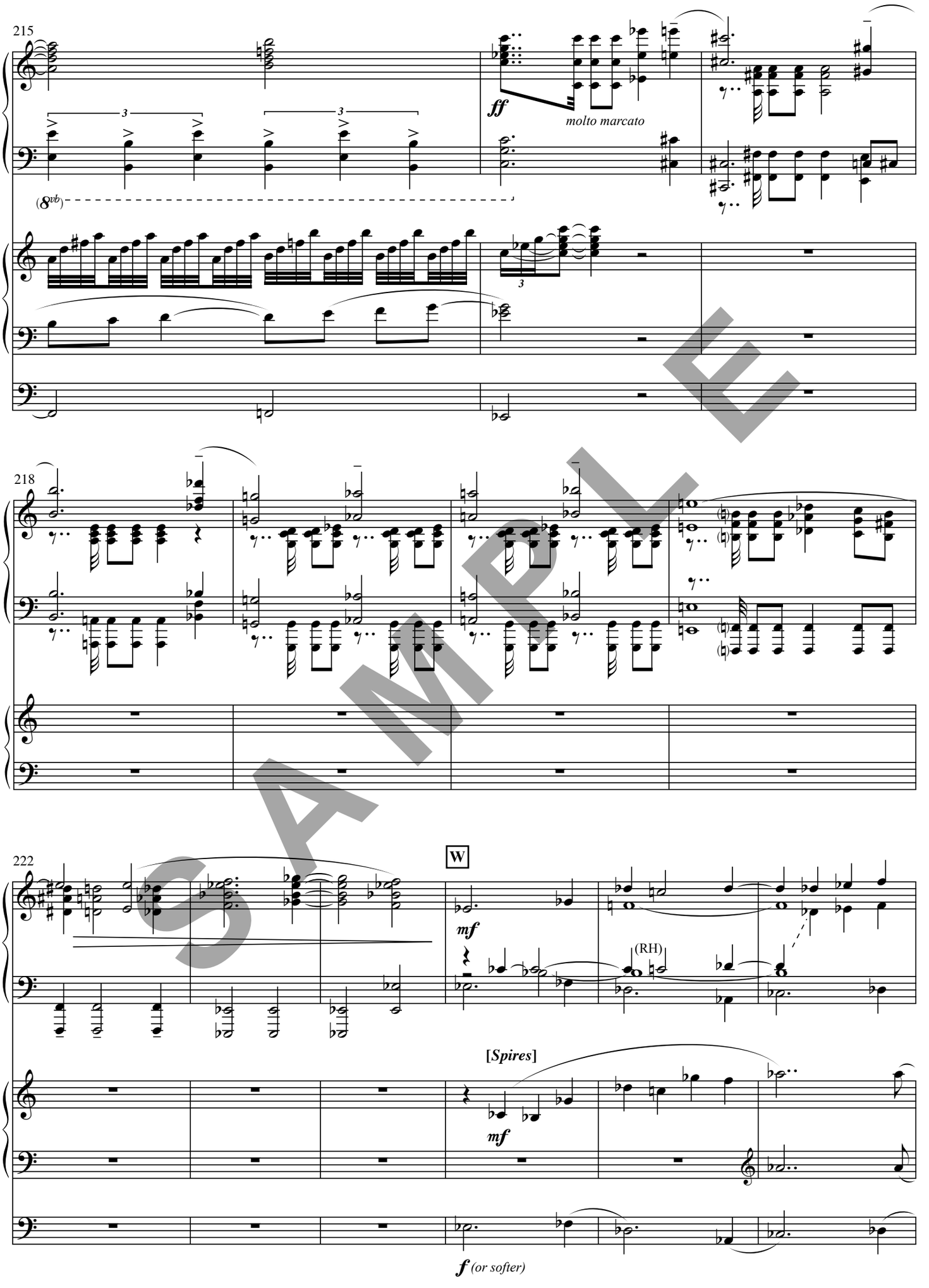



SAMPLE

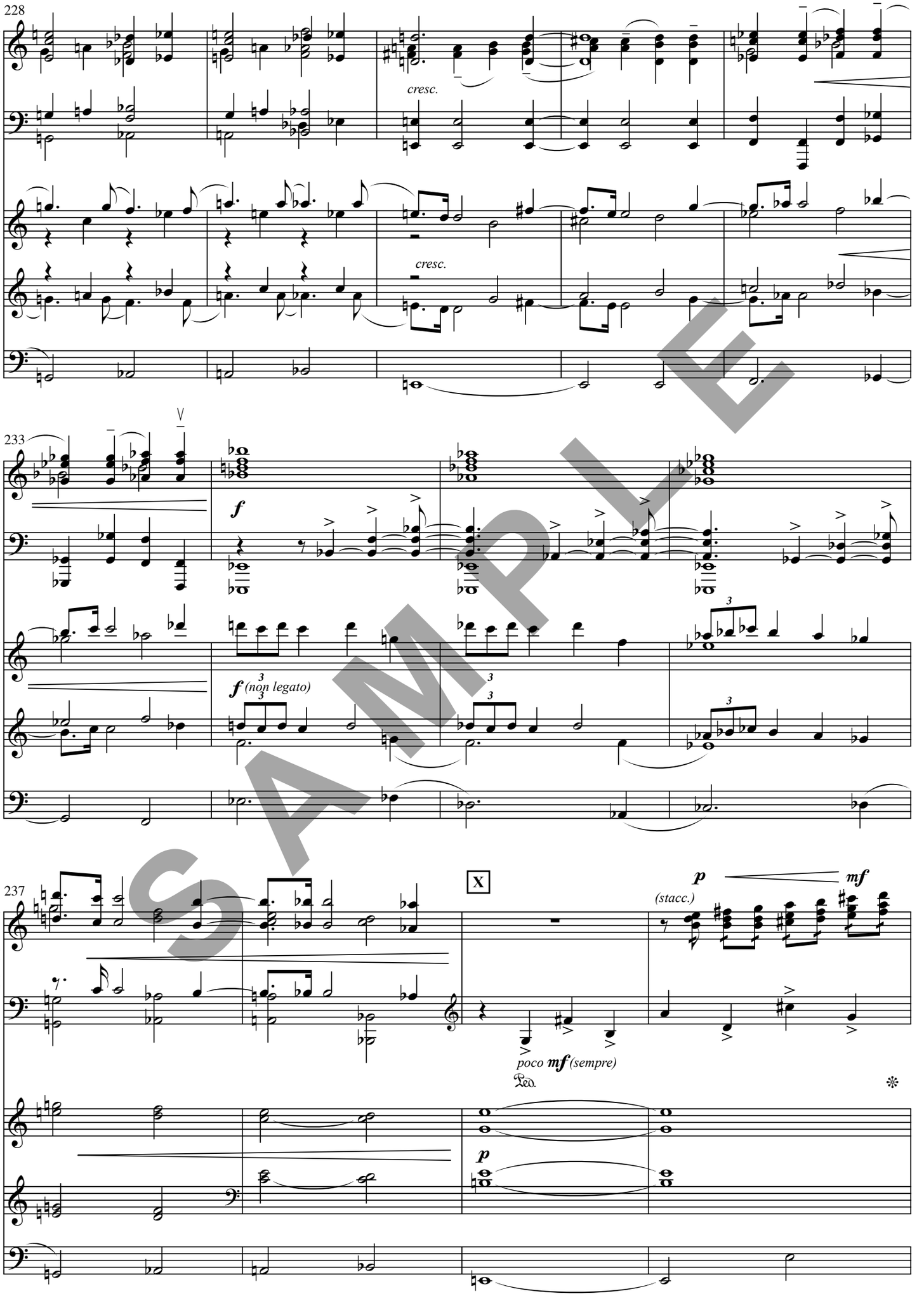
SAMPLE



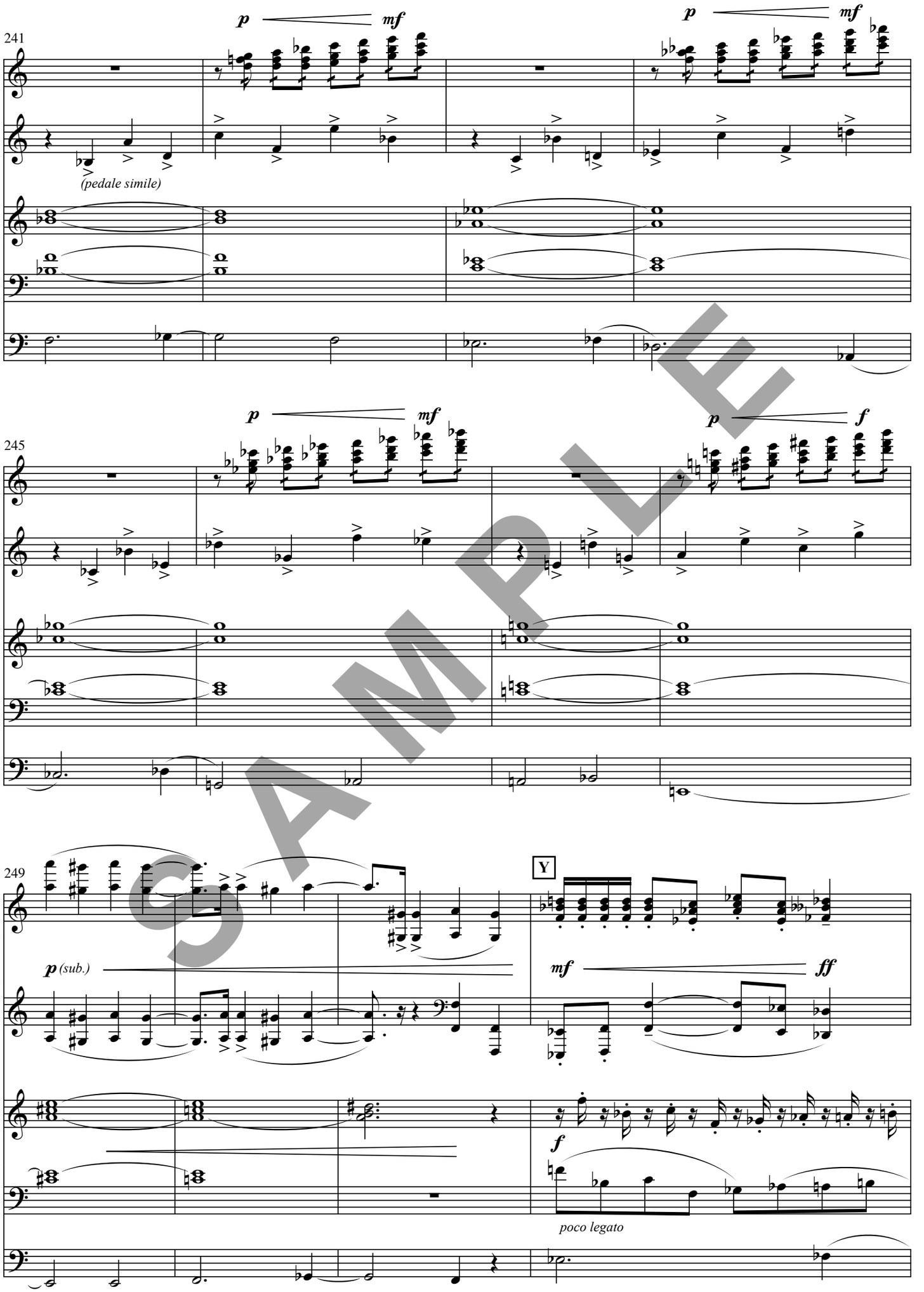

SAMPLE



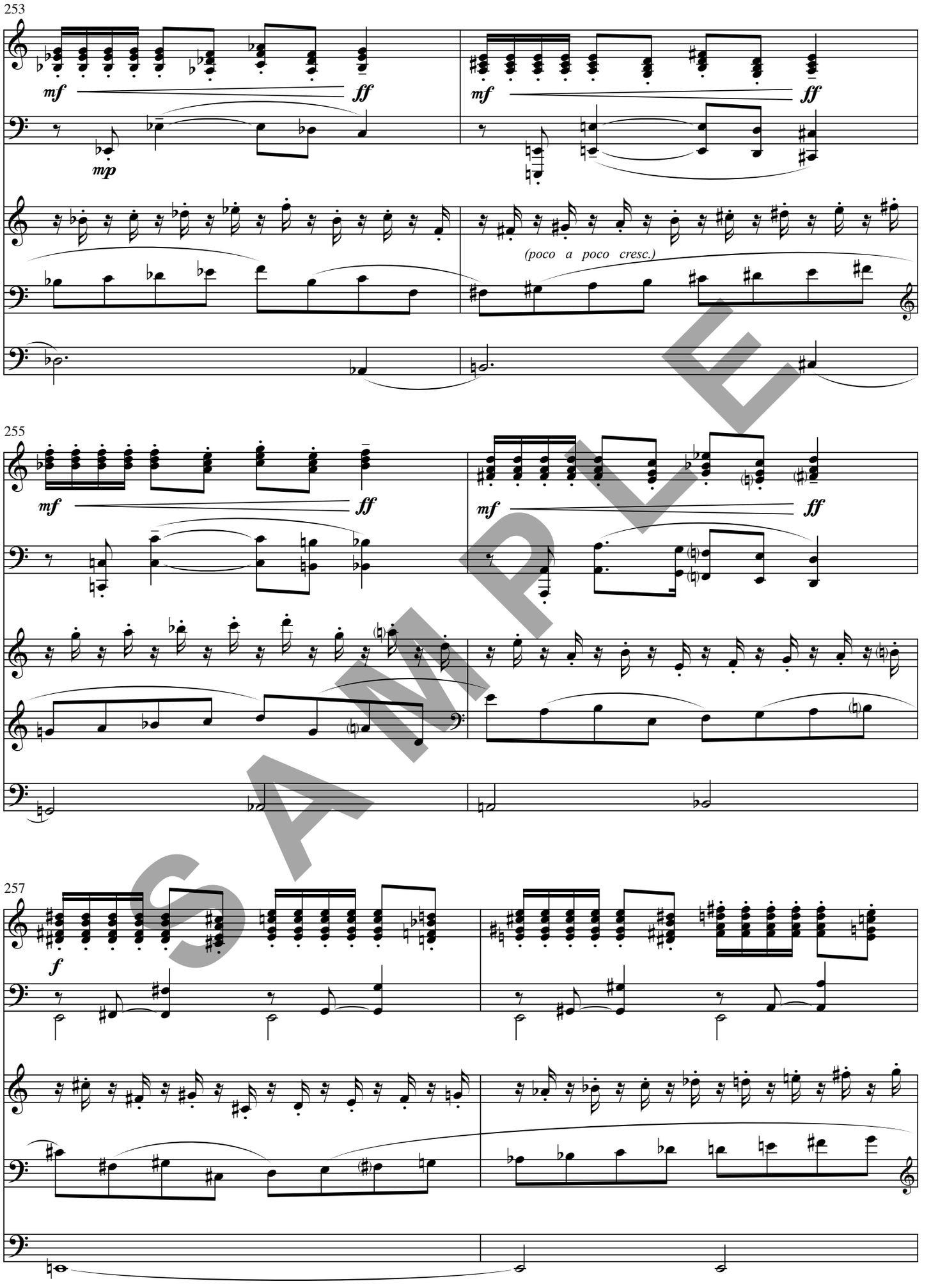

SAMPLE


228
cresc.
cresc.
233
V
f
f (non legato)
237
X
p
mf
(stacc.)
poco mf (sempre)
Ped.
p

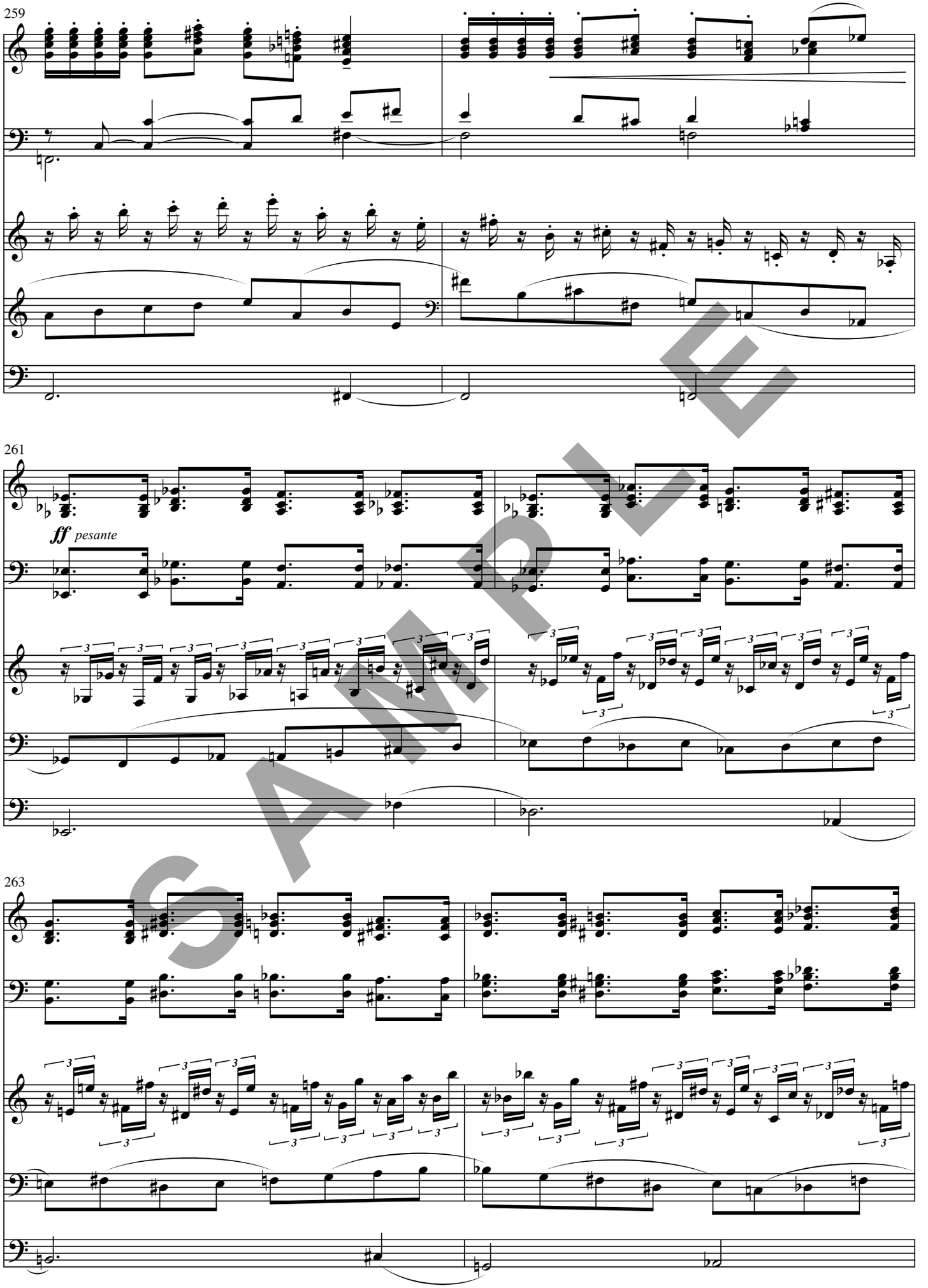
SAMPLE



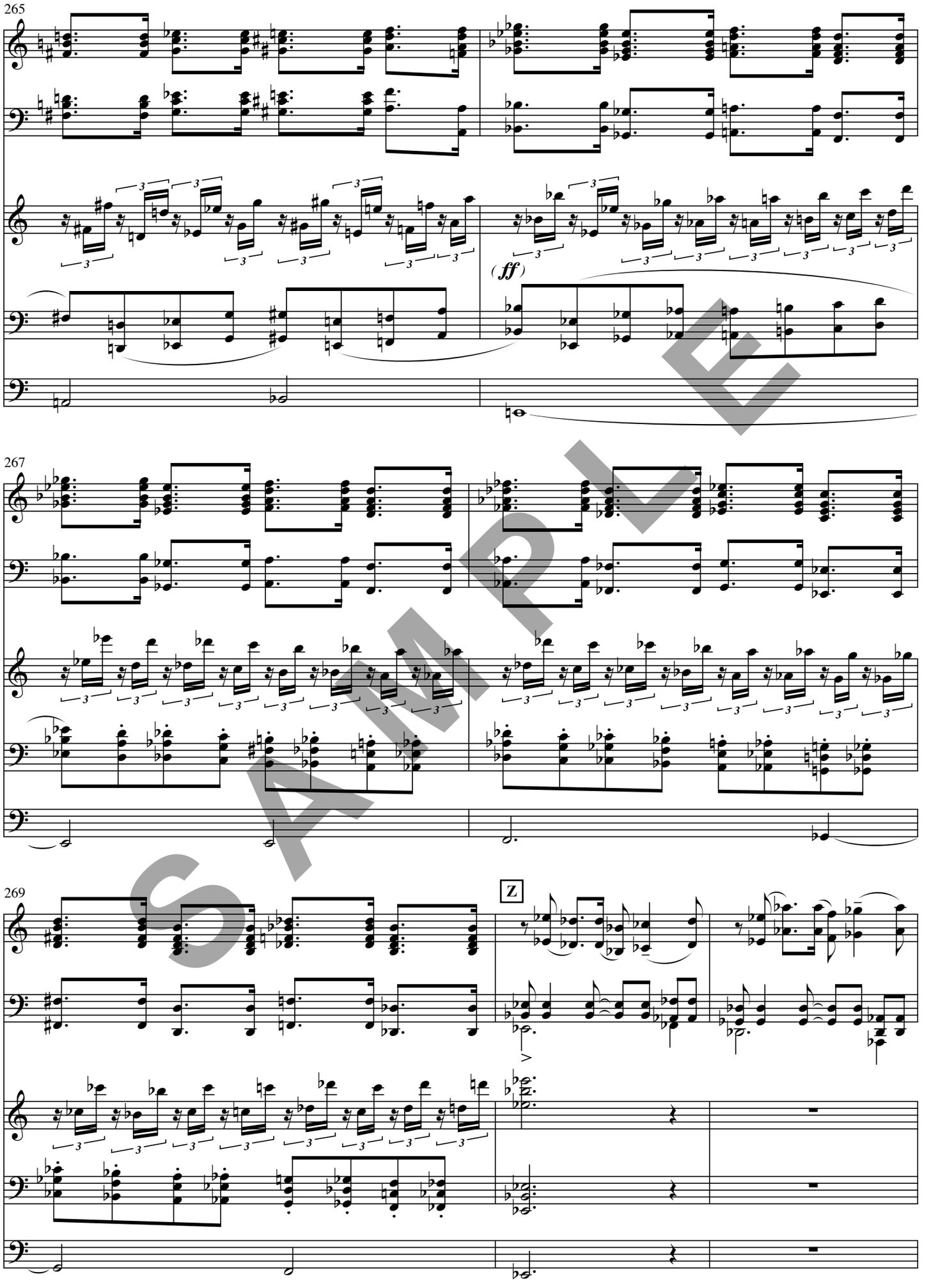

SAMPLE



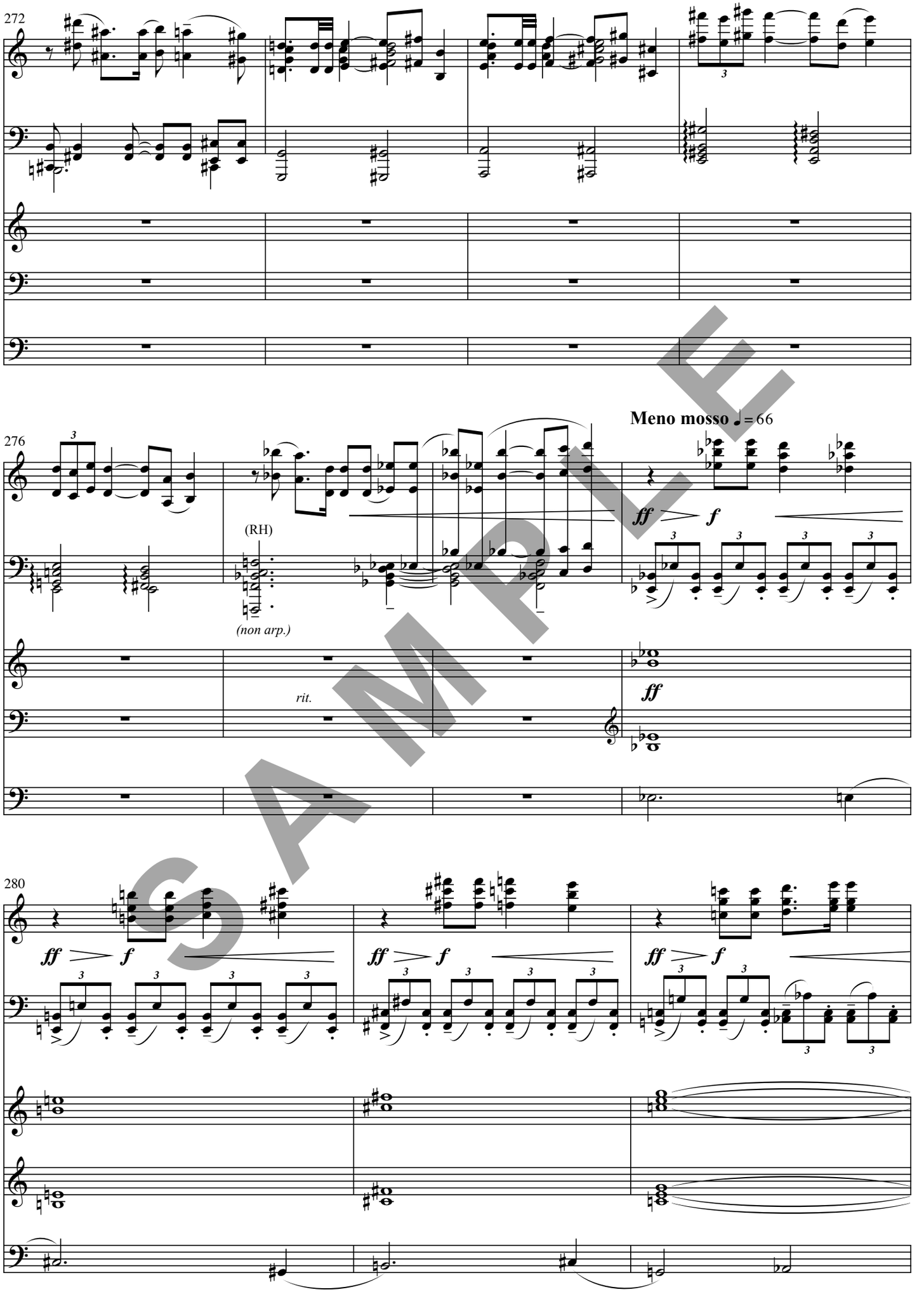

SAMPLE



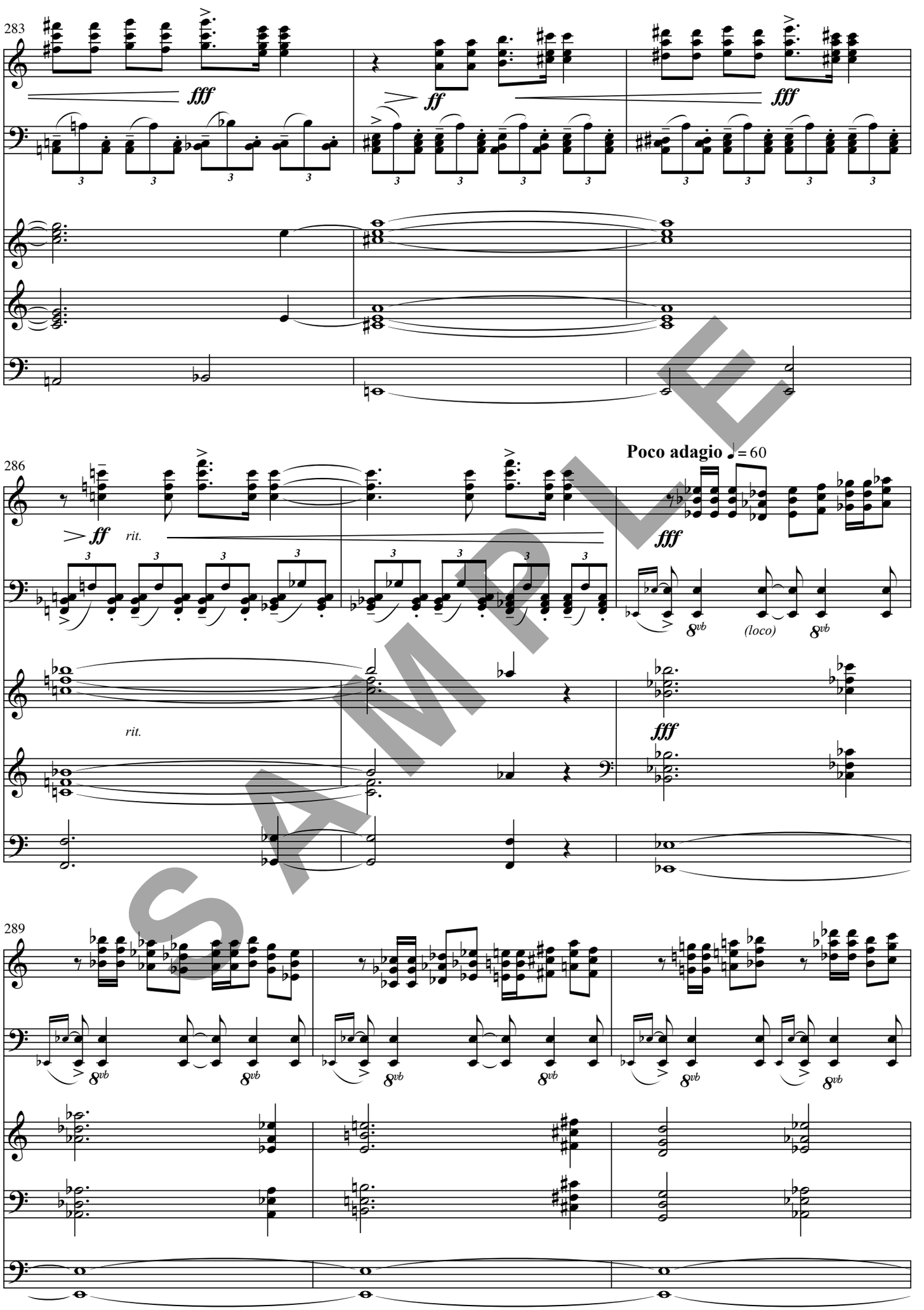

SAMPLE



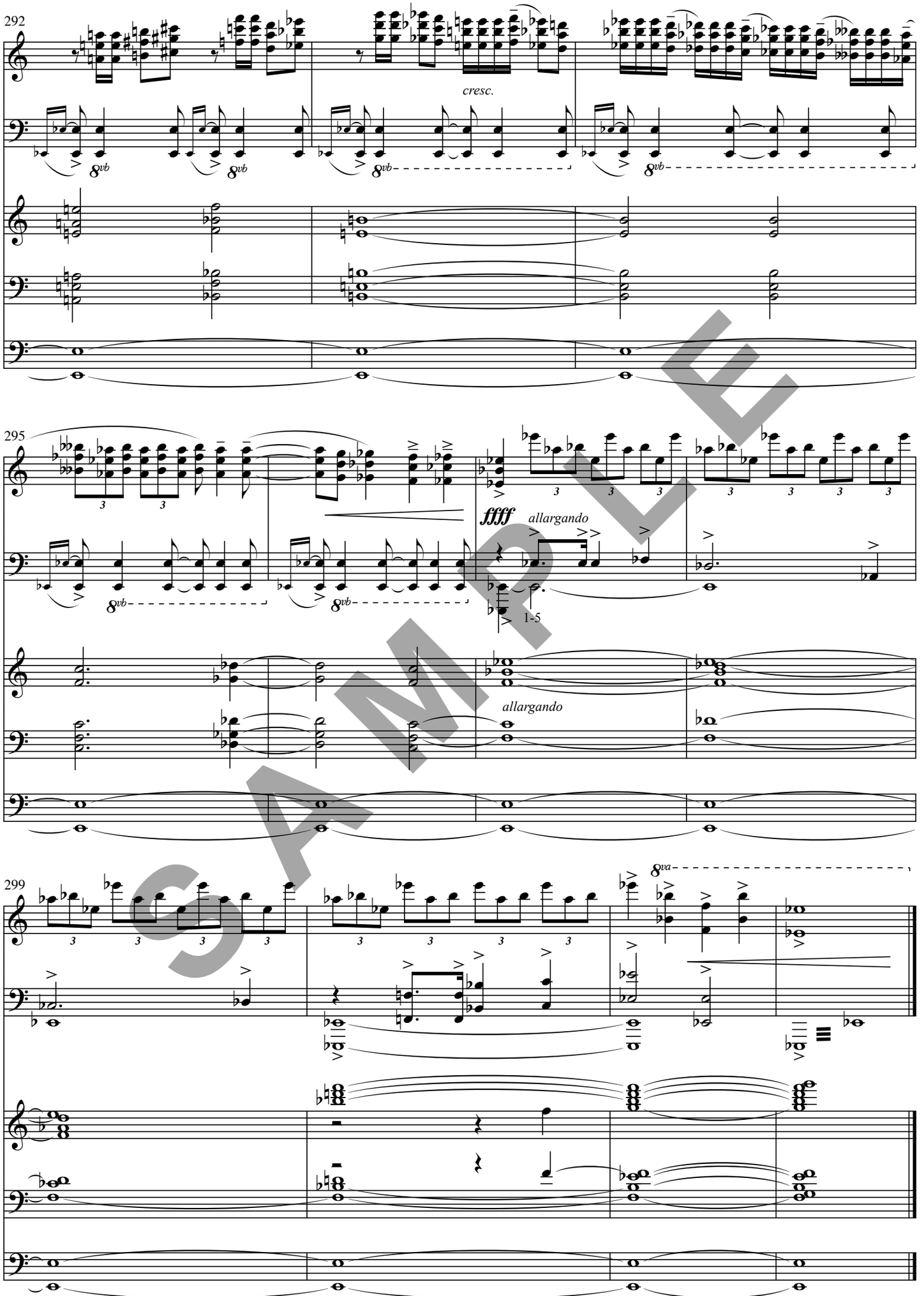

SAMPLE




SAMPLE


283
fff
ff
fff
286
ff
rit.
fff
Poco adagio ♩= 60
8vb
(loco)
8vb
rit.
fff
289
8vb
8vb
8vb
8vb
8vb
8vb

SAMPLE




SAMPLE