



Andrew Henderson at St. John's, Elora

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|-------|---|-------|
| 1 | Epilogue (1908) - Healey Willan (1880-1968) (Novello & Co.) | 6:08 |
| 2-5 | Organ Concerto in F major, Op. 4, No. 4 - G. F. Handel (1685-1759) | 15:46 |
| | arr. Andrew Henderson | |
| | 2. Allegro (4:27) | |
| | 3. Andante (6:22) | |
| | 4. Adagio (1:36) | |
| | 5. Allegro (3:22) | |
| 6 | Why Aske Yee - John Bull (c.1562-1628) | 4:36 |
| 7 | Master Tallis's Testament (1940) - Herbert Howells (1892-1983)
(Novello & Co.) | 6:59 |
| 8 | Wondrous Love: Variations on a Shape-Note Hymn, Op. 34
Samuel Barber (1910-1981) (G. Schirmer, Inc.)
From <i>Clavierübung III</i> - Johann Sebastian Bach (1685-1750) | 7:25 |
| 9 | Christ, unser Herr, zum Jordan kam, BWV 684 | 4:10 |
| 10 | Wir gläuben all' an einen Gott, BWV 680 | 3:41 |
| 11-15 | Eine kleine Morgenmusik, Op. 631 (2010) - Barrie Cabena (b. 1933) | 13:32 |
| | 11. Just Before Dawn (3:20) | |
| | 12. The Morning Breaks (2:17) | |
| | 13. A Morning Stroll (3:03) | |
| | 14. A Mid-morning Nap (2:13) | |
| | 15. Celebrating the Morning (2:51) | |
| 16 | Dialog: Prelude with Chorale (1992) - Ester Mägi (b. 1922)
(Eres Estonia Edition) | 8:14 |
| 17 | Imperial March, Op. 32 - Edward Elgar (1857-1934)
arr. George C. Martin (1844-1916) (Novello & Co.) | 4:56 |



at St. John's Elora

Andrew Henderson





Notes on the Music

Often referred to as the “Dean of Canadian composers,” **Healey Willan** composed the *Epilogue* five years before he left his native England to teach at the Toronto Conservatory of Music. The work was written for the annual pageant at St. Albans in July 1908 and premiered by the composer on the organ in St. Alban’s Abbey. The work is cleverly unified in its use of thematic material and is in sonata-allegro form. The extroverted opening theme in D minor is developed with modal touches and unusual phrase lengths (often grouped in three-bar units). The middle section presents a theme in B-flat major and is full of invention, modulating to different key areas, exploiting a host of interesting textures, and at one point combining two main themes in the remote key of C-sharp minor. *The Epilogue* was Willan’s most substantial composition to date and helped to establish his reputation as a significant composer.

In the mid-1730s **George Frideric Handel** began to improvise pieces on the organ at performances of his oratorios. Organs had long been found on the stage at such concerts, supporting the chorus in a continuo role. However, Handel’s playing became so popular that he was inspired to compose works for organ and orchestra. Handel’s first six organ concertos were published in 1738. The *Organ Concerto in F major* was written in 1735 to be performed at the London premiere of *Athalia* and is likely Handel’s first entirely new work in this genre. The animated

first movement borrows thematic material from a discarded chorus from *Alcina*, and the sombre Adagio is also based on earlier material. The second movement is elegant in its detailed and subtle scoring. The final Allegro opens with a fugal exposition for the orchestra and contains virtuosic passages for the organ soloist. The concept of making arrangements of Handel’s concertos for solo keyboard dates back to Handel’s day. The transcription on this recording aims to recreate the duality of the opposing forces of orchestra and chamber organ, while taking advantage of the textures and techniques available to a modern organist.

The existing documents concerning the life of the English composer **John Bull** reveal more about his tendency to scandal than his musical training. Becoming a Gentleman of the Chapel Royal in 1586, he held numerous appointments as an organist and teacher. In 1613 a serious scandal forced him to flee to Brussels and later Antwerp, where he became the Cathedral organist until his death. The Archbishop of Canterbury at the time recorded in a letter: “the man hath more music than honesty and is as famous for marring of virginity as he is for fingering of organs and virginals.” *Why Aske Yee*, one of three works by the composer with this title, is based on a recurring bass pattern commonly called a “ground.” Research has not uncovered a song with this title, nor are the variations particularly related to the opening melody. Each of the seven variations demonstrates the composer’s skill in producing sophisticated

keyboard figurations over such simple material.

Herbert Howells was one of England's most important twentieth-century composers of organ and church music. His love for the organ began while he was a chorister at Gloucester Cathedral. His long career as a professor of composition at the Royal College of Music, not as a church musician as he'd originally intended, did not suppress his commitment to composing for the organ throughout his life. From 1940 to 1942 Howells wrote six pieces for the organ, including *Master Tallis's Testament*. In this work he pays homage to Thomas Tallis, an Elizabethan composer of keyboard and choral music. The work is imbued with the archaic-sounding figurae of the English Virginalist School although the work is rooted in the twentieth century in its harmonic scope with shifting, subtle use of textures. *Master Tallis's Testament* also refers to the variation form frequently used by early English keyboard composers, elaborating on the plaintive opening theme in three distinct sections.

Samuel Barber composed *Wondrous Love: Variations on a Shape Note Hymn* in 1958. It is the only work that Barber originally conceived for solo organ. In the summer of 1957 Barber met Richard Roeckelein, the organist at Christ Episcopal Church in Grosse Pointe, Michigan, who commissioned the composer to write a piece for the dedication of the church's new Holtkamp organ. The work was premiered at the dedication of the instrument in 1958. The tune Barber selected, "Wondrous Love," was first print-

ed in *The Southern Harmony and Musical Companion* (1835). Barber's setting opens with the tune presented in a sparsely-harmonized version reminiscent of shape-note hymns. The ensuing first and third variations are fine examples of Barber's lyrical style; the second is lively and imitative (similar to the contrapuntal techniques of the early American composer William Billings). While the fourth variation is further developed through inventive use of motive and lush harmonies.

The two chorale preludes by **Johann Sebastian Bach**, *Christ, unser Herr, zum Jordan kam* (*Christ, our Lord, came to the Jordan*) and *Wir glauben all' an einen Gott* (*We all believe in one true God*), come from Bach's *Clavierübung III* published in 1739. These two chorales are settings of texts by Martin Luther based on important tenets of Luther's Small Catechism: Christ's baptism and the Creed. *Christ, unser Herr, zum Jordan kam* presents the tune of the chorale in the pedals with rapidly flowing sixteenth-notes in the manuals referring to the flowing Jordan River. *Wir glauben all' an einen Gott* weaves 3-part fugal counterpoint based on the chorale tune and is punctuated by a recurring ostinato theme in the pedals.

One of Canada's most prolific contemporary composers, **H. Barrie Cabena** was born in Melbourne, Australia, and studied at the Royal College of Music, London. Since coming to Canada in 1957, he has been widely influential as an organist, composer and teacher. *Eine kleine Morgenmusik* ("A Little Morning Music") was composed in 2010 and dedicated to An-

drew Henderson. Barrie Cabena writes: “this work, apart from the title, is not intended to be a pastiche. The forms and language owe nothing to Mozart ... To make use of the borrowed title, a completely new composition was required. The brooding and mysterious mood which opens “Just Before Dawn” is interrupted by bird-calls and ends abruptly, leading to the next movement, “The Morning Dawns.” In A-B-A form, the outer sections of the second movement jostle the thematic material between hands and feet. “A Morning Stroll” is to be played “like strolling, with a few stops to admire the scenery,” has a carefree theme that is repeated with increased variation. “A Mid-Morning Nap” begins with a slowly-building static chord over which is spun an appropriately meandering theme. The final movement, “Celebrate the Morning,” includes joyful trumpet fanfares and echoes, crisp rhythmic chords in 5/8 meter, and a reflective middle section with evocative modal language that is reminiscent of Messiaen.

Ester Mägi is widely regarded as the “First Lady of Estonian music.” Born in Tallinn, she was educated at the Tallinn State and Moscow Conservatories and taught at the Tallin State Conservatory. Her list of compositions includes numerous choral, chamber and orchestral works, in addition to a handful of organ pieces that often include inventive pairings with other instruments. The *Dialog: Prelude with Chorale* was composed in 1992 and premiered the following year by Andres Uibo at St. Nicholas’ Church in Tallinn. The two elements in the work’s title aptly describe the piece. Its

two themes, (a lyrical theme in B minor, and a contrasting “chorale” with fresh-sounding harmonies), alternate throughout, demonstrating Mägi’s effective use of the organ’s colorful resources.

Sir Edward Elgar’s *Imperial March* was composed for the Diamond Jubilee celebrating the accession of Queen Victoria in 1897. The march is in a ABA standard form, with a tuneful and refined middle section providing a deviation from the boisterous opening and closing material. Sir George C. Martin, organist of St. Paul’s Cathedral, London from 1888 to 1916, arranged the work for organ from the sizeable orchestration. The chancel windows at St. John’s, Elora were dedicated in honor of the Golden Jubilee of Queen Victoria in 1887. It seems fitting that this recording should end with another tribute to the beloved Queen’s long and glorious reign!



————— **Andrew Henderson, organist**

Andrew Elliot Henderson was appointed Director of Music & Organist at Madison Avenue Presbyterian Church, New York, NY, in 2005. At the church he directs an esteemed liturgical music program with a number of choirs including a 50-voice choral society, the Saint Andrew Chorale, and the extensive *Music on Madison* concert series. In addition, he regularly teaches graduate courses in organ literature at Westminster Choir College in Princeton, NJ, and is the organ instructor at Teacher’s College, Columbia University.



Dr. Henderson, a native of Thorold, Ontario, began studies in organ at the age of eleven. He completed his undergraduate degree in music at Cambridge University in England where he served as Organ Scholar at Clare College, Cambridge from 1996 to 1999. With Clare College Choir he was heard on numerous BBC broadcasts, recordings and tours throughout Europe and North America. He completed a master's degree in organ performance at Yale University on a scholarship from the Yale Institute of Sacred Music, where he was

Marquand Chapel Organist at the Yale Divinity School and was awarded prizes for excellence in organ performance and academic studies. The recipient of a C.V. Starr Foundation fellowship, he was awarded the Doctor of Musical Arts degree in organ performance from the Juilliard School in 2007, receiving the Richard F. French prize for the best doctoral document, "The Early Organ Works of Charles Tournemire." From 2001 to 2005, he was Assistant Organist at the Church of St. Ignatius Loyola in New York.

He was a finalist in the 2002 Grand Prix de Chartres international organ competition in France, and in 2003 he won first prize in the Royal Cana-

dian College of Organists' National Organ Playing Competition. Andrew maintains an active schedule as an organ recitalist performing throughout the United States and Canada. Some notable venues have included St. Paul's Cathedral and Westminster Abbey in London; St. Thomas Church Fifth Avenue, St. Bartholomew's Church, St. Ignatius Loyola and the Metropolitan Museum of Art in New York; the National Cathedral in Washington, D.C.; and at the 2004 National Convention of the Royal Canadian College of Organists in Winnipeg. As a performer he has been featured on NPR's *Pipedreams*. In the New York City area he is in demand as a continuo organist and harpsichordist, including appearances with the New York Philharmonic, American Symphony Orchestra, Musica Sacra, and The Collegiate Chorale.

Dr. Henderson holds the Fellowship diploma of the Royal Canadian College of Organists and is an Associate of the Royal Conservatory of Music, Toronto. His teachers have included John Tuttle, Barrie Cabena, David Sanger, Thomas Murray, and John Weaver. Prior to his studies in Cambridge, Andrew spent his "gap year" as Assistant Organist at St. John's, Elora. Since 1996 Andrew has frequently appeared as a featured recitalist and accompanist at the annual four-week Elora Festival. This CD, featuring the splendid organ at St. John's, is his first solo CD release. Please visit www.andrewhenderson.net.

 ————— **The Parish of St. John's, Elora**

Founded in 1842, the parish of St. John the Evangelist worshipped in a frame church until the construction of the present edifice in the heart of the village in 1875. The architect was Henry Langley, a noted Toronto architect who designed many prominent churches in Ontario. The red brick Gothic Revival structure measures 84 feet by 57 feet, and the tower reaches a peak of 80 feet. An early Rector was the Rev. John Smithurst, a first cousin of Florence Nightingale. As Smithurst made his way from England to the distant colony, he brought with him a communion set, a gift of Florence, which is displayed in the church. The church has played a substantial role in supporting education and culture in the village, having been involved in the creation of St. John's and St. Margaret's Schools (now St. John's-Kilmarnock School in nearby Breslau), and is a major venue for the renowned Elora Festival and Elora Festival Singers.

Music has long been important in parish life, and the Parish Choir is among the few fully professional choirs in Canada. When the Rev. Robert Hulse was appointed Rector in 1964, a boy's choir was soon founded by his newly-appointed Organist and Choir Master, Shirley MacRae. She and a number of talented organists contributed to the remarkable rise of the music program. The choir received the Healey Willan award granted by the Canada Council in 1989 and has produced a number of CD recordings, including two acclaimed releases on the Naxos label. Noel Edison, the es-

teemed Organist & Choir Master since 1984, is the Artistic Director of the Elora Festival and Conductor of the Toronto Mendelssohn Choir.

 ————— **About the Organ**

The organ at St. John's, Elora, was originally built in 1899 by the Karn-Warren firm of Woodstock, Ontario, for St. Jude's Anglican Church in Oakville. In 1937, the two-manual tracker instrument was rebuilt by Casavant Frères of St-Hyacinthe, Quebec as their Opus 1546, providing entirely new windchests with electro-pneumatic action and a new console. Two new ranks of pipes were added, although all of the original Karn-Warren pipework was revoiced and retained. When St. Jude's Church decided to replace the instrument with an electronic substitute in 1968, the organ was sold to St. John's. Ross Dodington, then working for the local Casavant representative, Alan T. Jackson, was assigned to dismantle the organ and transplant it to its a new home.

By the mid-1960s the small Breckels & Matthews organ at St. John's, dating from the early 1900s, was becoming increasingly unreliable due to its tubular-pneumatic action. With the arrival of a new rector, Robert Hulse, a high priority for church music was set, and it was decided to replace the ailing instrument. Hulse, assisted by a parishioner, Jamie Douglas, arrived in Oakville driving a canvas-covered hay truck to transport the disassembled instrument nearly 100 kilometres to its new home. Briefly delayed by

a rainstorm, during which Hulse and the organ took cover under a viaduct on the highway, the instrument arrived in Elora early in the summer of 1968.

Fitting the instrument into its new organ chamber soon proved to be impossible, but within a week the organ chamber was expertly extended by five feet, accomplished by a team of parishioners and masonry workers enlisted by the resourceful rector. At the time of installation various tonal changes were made, with some ranks of pipes being moved, revoiced and repitched in order to expand the instrument's flexibility. Two new stops were introduced: a Mixture stop of vintage S. R. Warren pipework was acquired and installed in the Swell division, and a Pedal Principal stop using pipes salvaged from the dispersed 1924 Casavant organ at St. George's United Church in Toronto. The resulting instrument came to fruition through the skill and ingenuity of Ross Dodington and many volunteer workers who helped with modifications of the casework, toe-boards, resurfacing of the pedal keyboard and other carpentry work. Even the rector was seen in farmer's overalls applying plaster paste to fill in the deep nicking of the wooden flute pipes to achieve a more articulate speech.

Ross and Linda Dodington liked Elora so much that they moved to the village in 1971, establishing their own pipe organ service firm in 1976. Since the initial installation, the organ has been carefully and lovingly modified and expanded by the Dodingtons. Some of these projects include the



installation of a new Swell 4' Flute (1971), the creation of two mutation stops on the Great from re-scaled and used pipework (1989), updating the console with Solid State combination action and two digital 32' stops by the Walker Technical Co. (1997), and the addition of a new Casavant Mixture and Trumpet to the Great (2004). The resulting instrument is a jewel of richness and color, aided by the church's remarkable acoustics. Through the many recordings of the Parish Choir and the Elora Festival Singers, parish liturgies, countless CBC broadcasts, and prominent use during the annual four-week Elora Festival, this organ has probably become one of the most-heard in Canada. This CD represents the first solo recording of the instrument.

Church of St. John the Evangelist, Elora, Ontario

Karn-Warren (1899)/Casavant Frères, Opus 1546 (1937)

23 stops, 24 ranks, 1,473 pipes

Great Organ (C-c⁴, 61 notes)

Open Diapason	8'
Bourdon*	8'
Principal	4'
Nazard*	2 ² / ₃ '
Fifteenth	2'
Tierce	1 ³ / ₅ '
Mixture (1 1/3')+	IV
Trumpet+	8'

Swell Organ (C-c⁴, 61 notes, enclosed)

Stopped Diapason*	8'
Viola da Gamba	8'
Voix Celeste (TC)	8'
Principal*	4'
Koppel Flute+	4'
Flute*	2'
Mixture (1 1/3')	III
Fagott*	16'
Cornoean	8'
Tremulant	

*moved/re-scaled Karn-Warren pipework

Pedal Organ (C-g₁, 32 notes)

Contra Bourdon (digital)	32'
Bourdon	16'
Principal	8'
Stopped Flute (ext)	8'
Contra Fagott (digital)	32'
Fagott (Swell)	16'
Fagott (Swell ext)	8'

Couplers

Great to Pedal
Great to Pedal Super
Swell to Pedal
Swell to Pedal Super
Swell to Great Sub
Swell to Great
Swell to Great Super
Great Sub
Great Super
Swell Sub
Swell Super

+new Casavant pipework (1971/2004)

Zimbelstern

8 Levels of Memory (SSL)

3 thumb pistons to Swell and Great/Pedal

3 General toe pistons

Great to Pedal reversible (thumb/toe)

Full Organ

General Cancel

Crescendo Pedal



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Producer: Thomas Fitches

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P.O. Box 192, Elora, ON NOB 1S0 - (519) 846-5911 - www.stjohnselora.ca
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